English Ed Methods

English 355/555: Methods of Teaching Composition   English 356/556: Methods of Teaching Literature
English 396: Practicum   English 497: English Education Seminar

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University of Wisconsin-
Stevens Point

Contents

Introduction

Welcome to English Education: the culmination of your preparation as an undergraduate and the beginning of your growth as a professional teacher.   We think you will find this both the most challenging and the most rewarding experience you have had in college.

Given that courses are focused on English Methods, we certainly want you to have an understanding of composition and sociocultural theories as well as the practical skills necessary to be an effective teacher.   Our primary goal over the course of this semester, however, is to help you develop into careful, critical, antiracist English Language Arts educators; as the semester concludes you should feel prepared and eager to undertake student teaching and the early years of your career *and* possess the theoretical and practical knowledge and processes necessary to be a teacher leader who purposefully impacts the educational systems in which we all work.

The materials in this package are for nine credits of the English Education requirement:

> English 355/555, Methods of Teaching Composition (3 credits)
> English 356/556, Methods of Teaching Literature (3 credits)
> English Education 396, Practicum (2 credits)
> English 497, Senior Seminar in English Education (1 credit)

In addition to information about these courses, we have put together extensive guidelines and checklists to lead you through the major, joint project of English 355 and 356—the Course/Unit/Lesson Plan Assessment.

Our expectations for you are high and you will be asked to work hard this semester, maybe harder than you ever have in other academic efforts. But the pay-off is the day you land that first job and stand in front of your first class—nervous, yes, but also excited and confident that you can do one of the most demanding and difficult jobs there are—teach, motivate, and inspire young people.

Wisconsin Teachers Standards

in English 355, 356, 497, and English Education 396

As a student teacher and later as a teacher, you will be evaluated in terms of the Wisconsin Teachers Standards, which concisely express core values required for teacher licensure; thus the work you do for the CULPA strengthens you in the areas laid out in these standards. It is also important to note that there is a high degree of correlation between these standards and both the final summative assessment of the UWSP English Ed. Program (completed during student teaching) and Educator Effectiveness work (as a practicing professional).

The Learner and Learning

1. *Pupil Development.* The teacher understands how pupils grow and develop, recognizing that patterns of learning and development vary individually within and across the cognitive, linguistic, social, emotional, and physical areas. The teacher designs and implements developmentally appropriate and challenging learning experiences for pupils.
2. *Learning Differences.* The teacher uses his or her understanding of individual pupil differences and diverse cultures and communities to ensure inclusive learning environments that enable each pupil to meet high standards.
3. *Learning Environments.* The teacher works with others to create environments that support individual and collaborative learning, and that encourage positive social interaction, active engagement in learning, and self-motivation.

Content

4. *Content Knowledge.* The teacher understands the central concepts, tools of inquiry, and structures of each discipline he or she teaches. The teacher creates learning experiences that make the discipline accessible and meaningful for pupils to assure mastery of the content.
5. *Application of Content*. The teacher understands how to connect concepts and use differing perspectives to engage pupils in critical thinking, creativity, and collaborative problem solving related to authentic local and global issues.

Instructional Practice

6. *Assessment.* The teacher understands and uses multiple methods of assessment to engage pupils in their own growth, to monitor pupil progress, and to guide the teacher's and pupil's decision making.
7. *Planning for Instruction.* The teacher plans instruction that supports every pupil in meeting rigorous learning goals by drawing upon knowledge of content areas, curriculum, cross-disciplinary skills, pedagogy, pupils, and pupils' communities.
8. *Instructional Strategies.* The teacher understands and uses a variety of instructional strategies to encourage pupils to develop a deep understanding of content areas and their connections, and to develop skills to apply knowledge in a meaningful way.

Professional Responsibility

9. *Professional Learning and Ethical Practice.* The teacher engages in ongoing professional learning. The teacher uses evidence to continuously evaluate the teacher's practice, including the effects of the teacher's choices and actions on pupils, their families, other educators, and the community. The teacher adapts the teacher's practice to meet the needs of each pupil.
10. *Leadership and Collaboration.* The teacher seeks appropriate leadership roles and opportunity in order to take responsibility for pupil learning, to collaborate with pupils, their families, educators, and the community, and to advance the profession.

Dispositions and Policies for English Education

As a pre-service English teacher, you will learn a tremendous amount about how to plan for your classes; you will develop your teaching philosophy and your approach to classroom community and management; and, along with these things, you will grow in professional dispositions. Dispositions are attitudes and values which form part of the ten standards by which Wisconsin teachers are evaluated all through their professional careers. Each teacher standard includes knowledge, skills, and dispositions. The UWSP School of Education dispositions document, which you received on your first SOE advising, lays out the key dispositions. This English Education document moves from the general concept to the practical application and sets out accompanying policies.

Best of luck to you as you master the skills below, and as you move through your pre-service years and into your own classroom!

Diversity / Inclusive Excellence

Junior Methods Block (You should demonstrate these skills during and by the end of your junior English Education methods block and in English Education 395)

- Consider and incorporate multiple intelligences
- Make adaptations and modifications for students with special needs
- Appreciate other diversities, for example, racial, ethnic, class, gender, and sexual orientation

Senior Methods Block (In addition to the junior block skills, you should demonstrate these skills during and by the end of your senior English Education Methods block).

- Learn to differentiate instruction in projects and choice projects
- Write lessons according to your knowledge of different learners
- Develop professional relationships with students and apply what you know of them to your community and planning
- Examine your assumptions, and purposely seek to remove bias in communication

Responsibility for Self, and Teamwork

Junior Methods Block

- Strengthen communication skills (checking in, discussion, etc.)
- Schedule and manage your time effectively
- Learn appropriate flexibility
- Become comfortable with professional negotiations, such as compromising
- Admit your mistakes
- Take criticism
- Support each other under stress
- Respect others; be kind and tactful
- Keep commitments
- When you foresee difficulty, ask for help from instructors or supervisors

Senior Methods Block

- Take initiative
- Pace yourself and make deadlines; don't procrastinate
- Set your own deadlines
- Understand your personality and roles in groups
- Know when you need help
- Don't take yourself too seriously
- Aim for serenity
- Measure your success by the success of the group

Reflection

Junior Methods Block

- Use journals and regular reflections to enhance self-assessment and self-awareness
- Value the process of reflection
- Examine who you are now, who you have been, and your relationships with other people

Senior Methods Block

- Reflect more independently
- Consider academic, professional, and personal goals
- Make changes and adjust from reflections
- Integrate outside criticism into self-reflection—put it into practice

Creativity and Critical Thinking

Junior Methods Block

- Collaborate and improve/adapt through that collaboration
- Question more deeply; ask dense questions
- Adapt resources; make them your own

Senior Methods Block

- Think on your feet
- Look at the big picture, and use long-term planning, circling, and scaffolding
- Be more than prepared: have back-up activities

Perseverance for Excellence

Junior Methods Block

- Establish strategies to help you meet your goals
- Focus on the positive
- Work hard even when stressed
- Be aware of what's expected professionally and rise to the challenge

Senior Methods Block

- Ask for and respect feedback from others
- Join the wider professional community; consider professional online communities or professional conferences
- See hard work as a positive thing
- Be aware of increasing expectations as you move through your professional career, and internalize them

Professionalism

Junior Methods Block

- Dress professionally in field placements
- Dress modestly in professional settings
- Don't make excuses; instead, follow through on your responsibilities
- Be honest
- Develop an awareness of personal and professional boundaries

Senior Methods Block

- Work professionally with parents and colleagues in schools
- Learn and practice self-care and community responsibility in challenging times
- Develop your sense of humor; laugh at yourself from time to time
- Interact appropriately according to personal and professional boundaries
- Exhibit integrity in word and action

Policies

I. If an English Education student is not exhibiting the appropriate professional dispositions, then the instructor will meet with the student, talk over needed growth, make a plan for improvement, and inform the English Education Committee of the conversation and its outcomes.

II. If the student continues not to exhibit the appropriate professional dispositions, **either**

    (a) The instructor, in consultation with the English Education Committee, may work further with the student on the problem, as in Step I.,

        or

    (b) The English Education Committee may refuse the student permission to continue in the English Education program.

Note: Creation of this document was a collaborative effort between the Spring 2011 English Education student teachers and English Education faculty.

English 355/555: *Methods of Teaching Composition*

Class: Tuesdays, 4:00-6:50, SCI A112
Instructor: Dr. David J. Roloff, CCC 436, 715-346-4341, droloff@uwsp.edu
Office Hours: Mondays and Wednesdays by appointment, Tuesdays 2:00-3:00, Thursdays 4:00-5:00, and any time the lights are on and I can be of assistance

Course Goals *(Indicates Wisconsin Teachers Standards)*
1. To have you gain confidence and competence in your own writing and editing ability. (1, 2, 4, 5, 10)
2. To help you develop and utilize a variety of strategies and techniques to help students become better writers. (1, 2, 3, 4, 5, 6, 7, 8, 9, 10)
3. To have you develop ways of incorporating the teaching of grammar and usage into the writing process and to improve your own knowledge of grammar and usage. (1, 2, 3, 4, 5, 6, 7, 8)
4. To have you appreciate writing as an ongoing dialogue and a means of self-expression as well as a tool of professional communication so that you effectively translate these values in your practice as a teacher. (1, 2, 3, 4, 5, 6, 7, 8, 9, 10)
5. To enhance your ability to design writing curricula, writing courses, units, and lesson plans and simultaneously sharpen the ways in which you regularly and recursively reflect upon and improve these areas of your teaching practice.(1, 2, 3, 4, 5, 6, 7, 8, 10)
6. To have you gain a clear understanding of the research and theories about teaching writing and research so that you can develop your own philosophy for use in the classroom. (1, 2, 3, 4, 5, 6, 7, 8, 9, 10)
7. To develop an understanding of the Wisconsin Standards for English Language Arts, the standardized assessments used in Wisconsin and how you can proactively engage with these official structures which will collectively impact your teaching. (2, 4, 5, 6, 7, 8, 9, 10)
8. To actively question your assumptions regarding the teaching of writing, the impact of these assumptions on your teaching practice, and how to proactively mitigate these assumptions and effectively teach and communicate in more open and unassuming ways. (1, 2, 3, 4, 5, 6, 7, 8, 9, 10)

Course Materials

Purchase Texts
- *A Community of Writers: Teaching Writing in the Junior and Senior High School* by Steven Zemelman and Harvey Daniels ($29)
- *Notebook Know-How: Strategies for the <u>Writer's</u> Notebook* by Aimee Buckner ($15)
    - An <u>e-book version</u> *is* available though (like all texts) we'll often reference them "spur of the moment" in class as well, so a printed copy is recommended.

Text Rental
- *Writing in the Dialogical Classroom: Students and Teachers Responding to the Texts of Their Lives* by Bob Fecho

Writer's Notebook (style of your choosing – see video suggestions)
Items to facilitate personal/group work: highlighters, post-its, headphones, etc.

Major Assessments

Individual handouts for each will be provided at future dates

"Flipped" Video Viewing and On-line Discussion Posts (5%)

As we move throughout the semester we will use various readings to deepen our understanding of the research and theory that guide writing instruction. Instead of spending our precious time together in class "recapping" the basic points of these readings, however, you will instead often watch short videos that "flip" this information to the web or that introduce various assessments. Flipped videos are to be viewed **prior to arrival** and will serve as both reminders of key learnings (return to them throughout the year) and as a tool to pose ideas and questions that will help deepen our face-to-face discussions. When videos are a part of our work you will see that the weekly calendar frequently indicates the need to compose a Discussion post in Canvas. Posts may ask you to recall information from the video itself as well as from that week's readings; they will also frequently pose open-ended questions to help bring your thinking into focus and/or provide a space for you to identify questions and confusions so that we can be sure to address them in our upcoming face-to-face meetings. You should thoughtfully and thoroughly respond to each "quiz" to demonstrate what you have learned and what is left to learn based on our topics.

English Methods Blog & Responses (10% = 2.5% per blog, 2.5% total responses)

The English Methods Blog will be a joint assignment for English 355, 356, and 393. Designed to help you enter a public conversation with other English teaching professionals and build an ongoing archive of useful teaching materials, you will be writing a total of three blog posts over the course of the semester, each centered on an article you select. These articles must cover three distinct areas—one related to writing instruction, one related reading instruction, and one on teaching with technology. You will also be expected to respond to the posts of others, discussing topics and sharing them on other social media platforms. The details of the project will be covered during the first meeting of English 393.

***Writer's Notebook* (10% = 5% mid-term and 5% end of semester)**

We will introduce the concept of a writer's notebook and the myriad benefits it holds for your classroom instruction. We'll use the writer's notebook for a number of purposes including checking your understanding of the readings and synthesizing those ideas, organizing thoughts before discussions, brainstorming and generating impromptu writings as well as for addressing more detailed assigned topics. More importantly, your writer's notebook is your place, whether the topic be assigned or personal, to store, plant, grow and harvest your "seed ideas" for writing, and to note potentialities, something mature professional writers do religiously. Notebooks will be collected at the middle and end of the semester. You can and should write ANYTHING in your writer's notebook (see rubric). You ALWAYS have the option of keeping writings private. You should be writing in your notebooks 15+ minutes per week **in addition to assigned topics**.

- **Note:** Entries with obvious indicators will be considered "private" and I will move right past them; using a post-it note to mark these pages after the fact is quick and easy.

***Multigenre Narrative* (10%)**

Over the course of the semester, to continue to grow as professional writers as well as learn to model and structure such growth for your future pupils, you will compose a multigenre narrative this semester containing various pieces, some in required genres and others in genres of your choosing. In total, you will compose at **least** three pieces totaling 2750-3000 words **plus** an intro. The topic of each piece will be your choice; all pieces must tie together through a **unifying theme**. We will discuss this "multigenre" idea more completely in class and utilize your writings during our class discussions of the writing process. The narratives will ultimately be compiled and electronically shared as a class booklet.

***Course/Unit/Lesson Plan Assessment –CULPA* (65% = 5% Partners, 10% Process/Timeliness & 50% Final)**

The course/unit/lesson plan activity will demonstrate that you know how to plan purposeful teaching units in writing (and reading), taking into account the students and context, choosing good material, methods, and student work, scaffolding steps towards clear learning goals, and putting your philosophy into action. A separate set of handouts details the expectations for this project. See pages 53 and following.

ASSESSMENT/POINT SUMMARY

Your grade in this course will be determined as follows:

"Flipped" Video Viewing *and On-line Discussion Posts* ....50 points

English Methods Blog & Podcasts ....100 points

    Blog Posts & Responses ……………………………………… 50 points

    Podcasts ……………………………………………………… 50 points

Writer's Notebook ....100 points

Multigenre Narrative ....100 points

Course/Unit/Lesson Plan Assessment ....650 points

    CULPA Partner Work/Postings……………………………… 50 points

    CULPA Timeliness/Process Formative Scores……… 100 points

    Completed final summative CULPA Document…… 500 points

Graduate Work

Those enrolled for graduate credit will complete all requirements above. In addition, they will, dependent on their past/current teaching experience, work on a detailed project addressing one of the following:

- A thorough research investigation & paper related to the teaching of writing;
- A series of articles on writing to submit to a professional journal for publication;
- The preparation and presentation of a paper at a professional conference;
- Other project as agreed upon.

You'll need to create a brief proposal/description of your project to submit **by September 12th.** Please schedule a meeting with me during the first three weeks of class to discuss your project plans and possible adaptations to the CULPA needed for relevance to your professional goals.

English 355 / 555 – Weekly Calendar

Readings identified in the syllabus are from *A Community of Writers* (we'll abbreviate *ACoW*), *Notebook Know-How* (abbrev. *NK-H*) and *Writing in the Dialogical Classroom: Students and Teachers Responding to the Texts of their Lives* (abbrev. *WDC*). Other readings indicated will be distributed as handouts.

Week/Date	Reading/Discussion/Activities	Due beginning of class

1
 	
For Tuesday, September 5 Please Note:
While I normally require Methods students to watch a few videos and complete small bits of work prior to our first class, **given that we will use our ENGL 355 time week 1 for the** *Welcome Back Extravaganza* it is *all the more important* that you complete this work **prior to arrival.** We will also recap/apply during our time together *Thursday* evening
	**This semester we'll often "flip" instruction, reading or viewing videos *prior* to class so we can really dig in when *together*. See PRIOR to Week #1 note below; see ENGL 355 CANVAS Discussion/Assign. areas
	
	For ENGL 355 – PRIOR to Week #1
	(*prior to* **Welcome Back Extravaganza 9/05/23**)
	A) **View & Post:** Welcome/Overview Video
	B) **Read:** "What Writing Is" (CANVAS)
	C) **View, Read, and Write:** Writer's Notebook – Introduction Video **+** reading Elbow's "Freewriting" article (CANVAS) **+** practicing opening WN techniques
	D) **View, Brainstorm, & Video Post:** CULPA Purpose, Process & Proposal *and* CULPA Brainstorming video**s +** embedded Brainstorming **+** Video Post (355 Discussion)
	For the Welcome Back Extravaganza
	Tuesday, September 6, from 4-7 – SCI A112
	  • **Have Read/Listened**: Kendi's *How to Be an Antiracist,* Chaps. 1-2 (ENED 396 text)
	To Prepare for ENGL 396/497 Thursday 9/7:
	  • **Watch 396/497 Intro video**s
	  • **Read "Burn On, Teacher!"** – handout
	  • **Read** *ONLY* "Orientations" *INTRO* (pgs. **1-2**) - *Pursuing Social Justice in ELA*
	  • **Refresh** on Kendi – Chaps. 1-2
	For ENGL 355 Week #2 (9/12/23):
	  • Why use a writer's notebook?
	    o **Wk 2 Assignment:** *Notebook Know-How:* Chapter 1
	  • How We Write Vs. How it is Taught
	    o **Wk 2 Assignment: Skim** chapters 1-2 in *Community of Writers,* View **Video + Canvas Discussion Post**
	    o **Wk 2 Assignment:** Chapters 2-4 of Jamila Lyiscott's *Black Appetite. White Food* (handout)
	    o **Wk 2 Assignment:** *Writing in the Dialogical Classroom* Chapter 1 (Read, View **Video**)
	  • CULPA Proposal Recap & Brainstorming
	    o **Wk 2 Assignment: CULPA Proposal**
		Please view the following Videos (CANVAS/E-mailed links) and complete the descried work *prior to* the start of our work together on Tuesday:
		- Welcome/Overview
		- "What is Writing"
		- Writer's Notebook + associated writing practice
		- CULPA Purpose, Process and Proposal
		- CULPA Brainstorming

Week/Date	Reading/Discussion/Activities	Due beginning of class

2
 	
Tu., Sept. 12
	A) Course Q&A
	B) Discussion: *WDC, Liberation Literacies* & The Importance of Basing Practice on Sound Theory
	  * **Assignment:** *Writing in the Dialogical Classroom* – Chapter 2 (Read, View **Video + Canvas Assignment Discussion Post**)
	C) WNs & Processes that Help Writer's Grow
	  * **Assignment:** *Notebook Know-How* – Chapter 2
	  * **Assignment:** *A Community of Writers* – Chap.10
		- CULPA Proposal
		- *NK-H:* **Chapter 1**
		- *ACoW: Skim* **Chapt. 1-2, View Video +Canvas Assign. Discussion Post**
		- **Handout: Chapters 2-4 from** *Black Appetite. White Food.*
		- **WDC: Read Chapter 1 & View Video**

	The proposal for your ***Course / Unit / Lesson Plan Assessment*** ***is due. You should give David a copy Sept.*** <mark>***12th***</mark> ***and Erica on the*** <mark>***13th***</mark>***.*** **Note***: your proposal may be submitted in* **hard copy or sent via e-mail**. *For* <u>*all future installments*</u> please email your primary mentor your work. **Plan to have a conference with David** or **Erica about this proposal within the next week.** **Note:** *the person with whom you conference at this point will become your* **primary mentor for your CULPA work this semester.**	

3
 	
Tu., Sept. 19
	A) The "Why" and "How" of Integrating Pre-writing Strategies into our Regular Practice (*NK-H* & *ACow*)
	  * **Assignment:** *Notebook Know-How* – Chapter 3
	B) Considering & Creating Classrooms
	  1) Our Dialogical Classrooms (*WDC*)
	  * **Assignment:** *Notebook Know-How* – Chapter 3 **(skim/mine strategies)**
	  * **Assignment:** *ACoW* – Chapter 4 **(skim)**
	  * **Assignment:** *WDC* – Chapter 3 (**read 32-45**; skim 45-end)
	  * **Assignment:** **Combined Video + Canvas Assignment Discussion Post**
	  2) Our Evolving CULPA Courses
	  * **Assignment:** Installment #1
	  3) CULPA Workshop Preview
	  * **Assignment:** CULPA *Workshop Prep > see next week's calendar for details*
		- *NK-H:* **Chapter 2**
		- *ACoW:* **Chapt. 10**
		- *WDC*: **Read Chapter 2, View Video** **+ Canvas Assign.** **Discussion Post**
		** **CULPA I#1 Intro Video**
		
		Your update on your CULPA proposal is due.

Week/Date	Reading/Discussion/Activities	Due beginning of class

4
 	
Tuesday, September 26th
4-7
&
Wednesday, September 27th
4-7
 	
Meet in
Sci A112
	Introduction to Curriculum Design and to Course/Unit/Lesson Plan Activity. These days will be joint classes combining English 355 and 356.
	
	At the CULPA workshop, small groups will organize a brief, practice unit with theme centered on "justice" of some kind (social, environmental, economic, *intersections* between); feel free to adapt your group's unit to include in your own CULPA. Thus, to prepare you should:
	(1) *Bring* a **diverse text set** centered on your **justice** theme. Include a collection of poems, several short stories, essays, pieces of creative nonfiction, articles, short plays, music, and videos. Consider your students and the ways in which representation matters; prioritize intersectionalities and select authors that represent the depth and breadth of the human experience;
	(2) *Bring* a laptop computer, at least one per group; and *Post* on the 356 Canvas Discussion space one instructional activity which you might use to teach either literature or writing in your unit.
	For next time (Week 5):
	
	* **Assignment:** *Notebook Know-How* – Chapter 4
	* **Assignment:** *A Community of Writers* – Skim Chapters 5-7 and view video
		- *NK-H:* **Chapter 3 (skim/ mine strategies)**
		- *ACoW: Skim* **Chapter 4**
		- *WDC:* **Chapter 3 (Read/ Skim as indicated)**
		- **View & Post:**
		  Combined **Video**
		  + Canvas Assignment Discussion Post
		- CULPA Workshop Prep
		  < details in calendar
		
		First major installment of the ***Course / Unit / Lesson Plan Assessment*** *is due, by email* ***& via Canvas Assignment*** *upload, to your* <u>*primary*</u> *mentor*

5
 	
Tu., Oct. 3
	A) Frameworks & Classroom Structures that Support the Teaching of Writing
	   1) Dialogical Development for Educators
	   2) Classroom Climate & Supportive Structures
	   3) Rapid *NK-H* Recap: Kneading & Reading
	   * **Assignment:** *A Community of Writers* – Skim Chapters 12-14, View **Video + Canvas Assignment Discussion Post**
	C) The Multigenre Narrative
	   1) Generating Themes & Pre-writing
	   2) Writing the Personal Essay & Models
	   * **Assignment:** Personal Essay Draft (MG Piece #1)
	D) Contemplating the CULPA that is to Come
	   1) Installment #2: Your Assessment/ Writing Program & Accompanying Academic Language
	    a) Group Brainstorming, Discussion
		- *NK-H:* **Chapter 4**
		- *ACoW: Skim* **Chapters 5-7 + View Video**
		- **"Why Teachers Are So Excited About the Power of Sketchnoting"** – handout w/ videos
		
		Friendly Writer's Notebook Reminder ☺

Week/Date	Reading/Discussion/Activities	Due beginning of class

6
 	
Tu., Oct. 10
	A) Working with Writing: Supporting Drafting and Revising via On-going Dialogue (*ACoW*)
	   1) Workshopping Personal Essays PRGs (Peer Revision Groups)
	   2) Considering and Planning Revisions
	   * **Assignment:** *The Revision Toolbox* – Preface and Chapter 1 (handout)
	B) CULPA Continuation
	   1) Writing Program Redux
	   2) Time to Work
	   * **Assignment:** *Notebook Know-How* – Chapter 5
	   * **Assignment:** *Writing in the Dialogical Classroom* – Chapters 4-5 (**Read 4**; *Skim* 5), View **Video**
		- *ACoW:* **Read Chapt. 12-14, View Video + Canvas Assign. Discussion Post**
		- *ENRICHMENT/MODELING (i.e.* **optional):** **View "Creating Collaborative Writing Environments"**
		- **Personal Essay Draft (MG Piece #1)** *w/one print copy* **and uploaded to Canvas Discussion**
		
		Second major installment of the CULPA ***is due, by email & via Canvas Assignment upload, to your primary mentor***

7
Tu., Oct. 17
	A) Thinking Backwards: Folding Daily Dialogical Practice into Extended Projects
	   1) Creating Conversations with Purpose, Audience and Genre (*NK-H*)
	   2) Our Shared Multigenre Projects
	     a) Switching Up Options - Pre-writing and drafting **MG#2** (words 0-1000)
	   * **Assignment:** *Notebook Know-How* – Chapter 6
	   * **Assignment:** Multigenre #2 Draft(s)- Due week **9**
	B) Dialing Up Dialogue in Projects and Assessment – Sharing, Justifying and Revising CULPA Projects (WDC)
	     a) Time to Work
	   * **Assignment:** *Skim* "Discovering Grammar" (Handout)
	   * **Assignment: View** *ACoW* Chapters 16-17 **Highlight Video**
		- *The Revision Toolbox* (handout)
		- *NK-H:* **Chapter 5**
		- *WDC*: **Read Chapter 4, Skim Chapter 5, View Video**
		
		Part 1 of third major installment of the CULPA ***is due, by email & via Canvas Assignment upload, to your primary mentor***
		
		Reminder:
		Writer's Notebook assessed next week ☺

Week/Date	Reading/Discussion/Activities	Due beginning of class

8
Tu., Oct. 24
	A) Grammar, Usage and Mechanics
	   1) Contextualizing instruction;
	    Grammar Keepers lessons
	B) The Red Pen: A Huge Disservice?
	   1) Furthering Writing through Formative
	    Feedback and Careful Evaluation
	    Practices
	   2) Practice in Evaluation
	   * **Assignment: View** *A Community of*
	      Writers – Chapters 8, 9 +15
	      Highlight Video + Canvas
	      Assignment Discussion Post
	C) Application of Methods Blog Posts
	   when Creating an Active, Engaged and
	   Scaffolded CULPA
	   * **Assignment:** Install. #4 due **week 11**
	
	For this upcoming Thursday (10/26): *Create a short 5-minute mini-lesson* focused on grammar/usage/mechanics that makes use of a short poem
	  • Share a copy of the **poem** you've selected and your **lesson** to the ENED **396** Discussion space
		- *NK-H:* **Chapter 6**
		- *Skim* "Discovering **Grammar"** (Handout)
		- **View:** *ACoW* **Chapters 16-17 Highlight Video**
		- **Writer's Notebook**
		
		Third major installment of the **CULPA** *(including Part 1 and Part 2) is due, by email & via Canvas Assignment upload, to your primary mentor*
		
		Note: Installment 4 is the most time intensive

9
Tu., Oct. 31
	A) Our Multigenre Dialogue – Workshop
	   1) Revision Groups – MG #2 Draft(s)
	    a) Plan for Revision
	   2) Multigenre #3 Piece(s)
	    a) Pre-Writing/Drafting
	   * **Assignment:** Multigenre Piece #3 plus any
	      updates to #1+2 Due **week 11**
	C) Enter Research &Technology – Preview
	   * **Assignment:** *Skim A Community of Writers* –
	      Chapter 19
	   * **Assignment:** Research **Handouts (5)**
	      (Darling-Hammond & McKenzie)
	      and View **Teaching the**
	      Research Process Video
	D) Time to Work
		- **View:** *ACoW* **Chapters 8,9+15 Highlight Video + Canvas Assignment Discussion Post**
		- **Multigenre #2 Draft(s)**
		  w/one print copy, and uploaded to Canvas Discussion
		
		Part I of **CULPA** *Installment #4 (color-coded draft of your teacher calendar) is due, by email & Canvas Assgn. upload, to your primary mentor*
		
		Friendly WN Reminder ☺

Week/Date	Reading/Discussion/Activities	Due beginning of class

10
Tu., Nov. 7
	A) Got Questions? You'd Better!
	    Dialoguing with Big Ideas in our
	    Connected World
	    1) Teaching Questioning and
	Inquiry,
	        NOT Information Regurgitation
	    2) The Research Process & Projects
	  * **Assignment**: Bring draft of CULPA work
	          centered on direct instruction
	          of research process to wk 11
	B) Time to Work
	  * **Reminder:** View **MG#3 Final**
	          Considerations Video; Draft(s)
		- *ACoW: Skim* **Chapter 19**
		- *Research* **Handouts:**
		  Read, View Video
		-
		ENRICHMENT/MODELING
		  (i.e. optional): View
		  "Research: Key Points &
		  Essential Skills"
		Part II* of *CULPA
		Installment #4
		(calendars, daily
		planning to date) is
		due, by email & Canvas
		Assgn. upload, to your
		primary mentor

11
Tu., Nov. 14
	A) A Return to Authentic Research
	    1) Aspects to the Research Process
	    2) Work w/research process in
	       CULPAs
	B) Writing to Learn– More Possibilities!
	  * **Assignment:** WTL Handouts
	C) Multigenre Workshop
	    1) Piece(s) #3 RRGs
	    2) Plan for Revision
	    3) Editing Mini-lessons
	  * **Assignment:** Final revisions, editing of <u>ALL</u>
	          pieces Week 14
	D) Contemplating CULPA I#5
	  * **Assignment:** Installment #5 due **wk 13**
	E) Time to Work
		- **Draft of CULPA work**
		  involving *direct*
		  ***instruction* on part of**
		  research process
		- **Multigenre #3: View**
		    Video - Final
		    Considerations;
		    Draft(s) DUE
		    w/one print copy,
		    and uploaded to
		    Canvas Discussion
		    space for sharing
		  Friendly Writer's
		Notebook Reminder ☺

	Fourth major installment of the CULPA is due, by email & via **Canvas** *Assignment upload, to your primary mentor.* *Plan to* have a conference *about this project with David or Erica sometime within the next week.*	

Week/Date	Reading/Discussion/Activities	Due beginning of class

12
 	
Tu., Nov. 21
 	
<mark>THANKSGIVING Thursday</mark>
	A) WTL Activities as Informal Daily
	    Dialogue
	    1) Put them to the test!
	    2) Research planning review/sharing
	B) The Outside World of Evaluation –
	    Preview
	    * **Assignment:** History, Politics and the
	              Connection to State/National
	              Assessments (Handouts) and
	              View **Ken Robinson's "How
	              to Escape Education's Death
	              Valley" Video**
	C) CULPA Update and Time to Work
	    * **Assignment:** Install. #6 due **week <u>15</u>**
		- *Content-Area Writing*
		    WTL handouts
		- **Research work update**

13
 	
Tu., Nov. 28
	A) Multigenre Workshop
	    1) Your Multigenre Introduction
	    2) Brainstorming/Pre-Writing
	    * **Assignment:** Final copies, **intro** & favorite
	              for sharing
	B) Dialoguing with the Past
	    1) Issues of History, Politics and the
	        Connection to State and National
	        Assessments
	    2) Assessment "Must Know"
	Preview
	    * **Assignment:** *Notebook Know-How:*7
	    * **Assignment:** Assessment Armor
	              (Handouts – **Read**/*Skim* as
	              Indicated)
		- **Read: History, Politics,
		    & Assessments
		    Handouts**
		- **View: "The Dark History
		    of IQ Tests" –
		    TedEd video**
		
		*The fifth installment of
		the* **CULPA** *is due, by
		email & via Canvas
		Assignment Upload, to
		your primary mentor*

14
 	
Tu., Dec. 5
	A) Issues of Evaluation
	    1) Armed Understanding– MUST
	        KNOW INFO on Norm- vs.
	        Criterion-Referenced Testing
	    2) Assessing Cumulative Writings
	    3) Practice in Evaluation
		- **Assessment Armor
		    Handouts
		    (Read**/*Skim* as indicated)
		- *Skim NK-H:* **Chapter 7**
		- **View: K. Robinson** Video
		- **Final MG (Intro, all
		    pieces) ordered into a
		    single .pdf file and
		    uploaded to the
		    "Multigenre Narrative
		    Final" Assignment
		    space**
		
		**Writer's Notebook
		Reminder… Finals due
		next week** ☺

Week/Date	Reading/Discussion/Activities	*Due beginning of class*

15
Tu., Dec. 12
	A) Multigenre Group Sharing
	B) Final Thoughts and Writings
	C) Ideals at a Glance and Expectations for
	   the Future
		-**Writer's Notebooks**
		- **Final copies of
		  graduate projects**

	The sixth installment—and final draft— of the CULPA is due. *Please upload the final draft to the* Canvas Assignment upload*,* *for both 355 and 356.*	
Methods Combined Final Exam **Wednesday, December 20 4 –7 p.m.**	**Final exam held jointly with English 356 and 393 in the Encore Room, DUC.** We'll look back, look ahead, and share. **Due to both the 355 & 356 Final Exam Discussion spaces** (and *potentially* printed) **at the time of the final:** Having created an entire course over the duration of the semester and having thought extensively about your ideal learning environment, you should now create a **course welcome document** for students and parents. Drawing on work from your CULPA, Teaching Philosophy, Classroom Community & Management Plan and your detailed discussion posts throughout the methods semester, create a handout that: **(1)** welcomes students and their families; **(2)** overviews the content of your course including unit titles and a few major texts students will encounter; **(3)** overviews the type of classroom community you are trying to create and how you will structure your classroom to celebrate accomplishments and mitigate conflicts; **(4)** overviews how these ideas and other beliefs are a central part of your philosophies on teaching English; and **(5)** articulates how these philosophies further impact the approaches you will take to assessment and grading. As your peers post this work be sure to **save copies for yourself**; these 2-3 page handouts will serve as a reminder to your peers of the work you have done as an introduction to your CULPA which will (with your permission) be provided to others during your student teaching semester. In small groups you will also create and present an original reading or drama which reflects on the semester's learning and experiences.

English 356 / 556: Methods of Teaching Literature

How do you inspire kids to love reading?
How do you get them to learn to do it well?

> **Class:** Wednesdays, 4:00-6:50, SCI A112
> **Instructor:** Dr. Erica Ringelspaugh, CCC 434, 608-512-6874, eringels@uwsp.edu
> **Office Hours:** Tuesdays 12:00 - 2:00 and Wednesdays 11:00 - 1:00. All the time, whenever you want to talk, often, please
> **Open coworking time:** Mondays, 1:00-3:00, Zoom, Wednesdays, 3:00-4:00, SCI A112

Since you're in Methods of Teaching Literature, you're probably within a semester or two of student teaching, and you've probably started to wonder intently what you'll actually do in your classroom. What does it mean to teach kids to be readers? To find joy and value in reading? Really, being in the classroom with students is the most fun thing. This semester, we're going to get you ready.

Wisconsin Teacher Standards	Our Learning Goals
1: *Pupil Development.* The teacher understands how pupils grow and develop, recognizing that patterns of learning and development vary individually within and across the cognitive, linguistic, social, emotional, and physical areas. The teacher designs and implements developmentally appropriate and challenging learning experiences for pupils.	**A: Learners:** The teacher understands how learners grow and develop, including patterns of development, individual learning differences and differences based on culture, and applies that knowledge to create inclusive, appropriate, and challenging instruction and learning environments.
2: *Learning Differences.* The teacher uses his or her understanding of individual pupil differences and diverse cultures and communities to ensure inclusive learning environments that enable each pupil to meet high standards.	
3: *Learning Environments.* The teacher works with others to create environments that support individual and collaborative learning, and that encourage positive social interaction, active engagement in learning, and self-motivation.	
4: *Content Knowledge.* The teacher understands the central concepts, tools of inquiry, and structures of each discipline he or she teaches and creates learning experiences that	**B: Content:** The teacher understands the central concepts, tools of inquiry, and structures of

make the discipline accessible and meaningful for pupils to assure mastery of the content.	English Language Arts; combines and contrasts content to engage learners in critical thinking, creativity, and collaborative problem solving related to authentic local and global issues.
5: *Application of Content*. The teacher understands how to connect concepts and use differing perspectives to engage pupils in critical thinking, creativity, and collaborative problem solving related to authentic local and global issues.	
6: *Assessment.* The teacher understands and uses multiple methods of assessment to engage pupils in their own growth, to monitor pupil progress, and to guide the teacher's and pupil's decision making.	**C: Assessment:** The teacher understands and uses multiple methods of assessment to engage learners in their own growth, to monitor learner progress, and to guide the teacher's and learner's decision making.
7: *Planning for Instruction.* The teacher plans instruction that supports every pupil in meeting rigorous learning goals by drawing upon knowledge of content areas, curriculum, cross-disciplinary skills, pedagogy, pupils, and pupils' communities.	**D. Instruction:** The teacher plans and implements instruction that uses a variety of instructional strategies to support every student in meeting rigorous learning goals and build meaningful connections.
8: *Instructional Strategies.* The teacher understands and uses a variety of instructional strategies to encourage pupils to develop a deep understanding of content areas and their connections, and to develop skills to apply knowledge in a meaningful way.	
9: *Professional Learning and Ethical Practice.* The teacher engages in ongoing professional learning, uses evidence to continuously evaluate the teacher's practice, including the effects of the teacher's choices and actions on pupils, their families, other educators, and the community, and adapts the teacher's practice to meet the needs of each pupil.	**E: Reflection and Professionalism:** The teacher engaged in continuous reflection to evaluate their practice and collaborates with others to ensure learner growth and advance their own skills.
10: *Leadership and Collaboration.* The teacher seeks appropriate leadership roles and opportunity in order to take responsibility for pupil learning, to collaborate with pupils, their families, educators, and the community, and to advance the profession.	

Recommended Materials:

Text Rental:
- Quate, Stevi, and John McDermott. *Clock Watchers: Six Steps to Motivating and Engaging Disengaged Students Across Content Areas*. Heinemann, 2009.

Purchase Texts: (Feel free to buy used copies)
- Crowder, S. Travis. *Reflective Readers: The Power of the Reader's Notebook*. Benchmark Education Company, 2020.
- Gallagher, Kelly. *Deeper Reading: Comprehending Challenging Text, 4-12*. Stenhouse, 2004.
- Germàn, Lorena Escoto. *Textured Teaching: A Framework for Culturally Sustaining Practices*. Heinemann, 2021.
- Reader's Workshop texts of your choice (see list below) (feel free to audio, public or university library, or thrift copies, or borrow from our "classroom" library)

Other texts we'll read significant sections of:
- Pearsall, Glen. *Fast and Effective Assessment: How to Reduce Your Workload and Improve Student Learning.* ASCD, 2018.
- Feldman, Joe. *Grading for Equity: What it is, Why it Matters, and How it can Transform Schools and Classrooms*, Corwin, 2019.

Other supplies you'll need:
- A Teacher/PD notebook and folder dedicate to this course, to record your teacher thinking and learning
- A Reader's Notebook (see video instruction at the beginning of the semester), separate from your Writer's Notebook for 355
- Frequent access to Canvas
- Pretty colored pens, markers, and highlighters, if you want
- Items to facilitate personal/group work: Post-it notes, laptop, headphones, etc.

Major Assessments:

1.   Flipped Reading and Viewing Activities (10%)

Once each week, *before* you come to class, I'll ask you to engage in a short activity to record your reactions or thoughts to parts of the reading for that week. Then, we'll be able to start in class by looking at the patterns of people's responses, or by building on your thinking there. "Flipped" learning, this learning that happens before class, allows us to go deeper while *in* class. All activities will be available on Canvas and linked in the weekly Canvas announcement.

2.   Reader's Notebook (10%)

As you'll learn, Reader's Notebooks are a tool to get students engaged in their reading, give them autonomy over their reading and learning, and to push them to think deeply about their reading. We'll study how we can assess and evaluate our students' Reader's Notebooks in class, and then create our own rubric for our Reader's Notebooks.

3.   Reader's Workshop Bingo Card and Reading Against the Syllabus (15%)

As you know, English teachers are constantly reading--lots of student work, of course, but also lots of books that their students might like. This semester, we'll do a reader's workshop that kind of models a reader's workshop you might do in your classroom, and that also kind of functions as professional development where you are reading lots of texts that you might someday use in the classroom and that forces you to think critically about your reading. I'll give you a big list to work with (see below) and a Bingo Card to try to push your reading in new directions (see below). At the end of the semester, you'll reflect on your reading and on the list and Bingo Card themselves. (Psst: We'll do this work mostly in class.)

4.   English Methods Blog and Responses (10%)

The English Methods Blog will be a joint assignment for English 355, 356, and 393. Designed to help you enter a public conversation with other English teaching professionals and build an ongoing archive of useful teaching materials, you will be writing a total of three blog posts over the course of the semester, each centered on an article you select. These articles must cover three distinct areas—one related to writing instruction, one related reading instruction, and one on teaching with technology. You will also be expected to respond to the posts of others, discussing topics and sharing them on other social media platforms. The details of the project will be covered during the first meeting of English 393.

5.   Course/Unit/Lesson Plan Assessment –CULPA (65% = 5% Partners, 10% Process/Timeliness, & 50% Final)

The course/unit/lesson plan activity will demonstrate that you know how to plan purposeful teaching units in writing (and reading), taking into account the students and context, choosing

good material, methods, and student work, scaffolding steps towards clear learning goals, and putting your philosophy into action.

Note: **You must have a passing grade on your CULPA in order to pass English 356, and you must have an A on your CULPA in order to earn an A in English 356.**

Course / Unit Planning Week

The fourth week of the semester will be our model course-unit-planning week. Our class, along with English 355, will extend the regular Wednesday meeting and devote both Tuesday and Wednesday class time to two sessions of intensive work on course and unit planning, to get you started on planning your project. Please block these evenings off on your calendar: from 4 to 7 on Tuesday, September 26, and from 4-7 on Wednesday, September 27, in SCI A112

Minimum Requirements

In order to succeed in English 356 /556, you must attend class regularly, do all required work, and generally meet deadlines.

Policies

Professionalism & Pursuit of Excellence: I expect you to come to class, to do your work well and on time, to keep your commitments to the colleagues with whom you work, and to take a part in establishing a caring, mutually helpful, and respectful educational community. These are all skills and dispositions expected as part of the professionalism of teachers and are delineated in the Wisconsin teacher licensing standards (see http://tepdl.dpi.wi.gov/resources/teacher-standards); you will become very familiar with these expectations seeing as they will be used in formal and summative ways as you progress through the English Education program and work to meet Wisconsin's licensing requirements.

Late Work: Given the highly structured nature of all of the work that we do, late work will cause you to get off the rhythm of the semester. We'll urge you to trust the process (which is often circular) of backwards design and curriculum development a *lot* this semester. Turning work in late, or failing to meet a deadline, impedes your ability to *do* the process, let alone trust it. If you need to extend an individual deadline, please talk to me and we'll work something out. Note, however, that I'll expect you to meet the next deadline in the sequence. Missing all of the deadlines will result in learning that is much harder for you and a much higher likelihood that you won't be able to learn all of the things.

Absences/Tardiness: You are a teacher. Research and data about teacher absences shows that teacher effectiveness decreases the more that they are absent; you will find that your effectiveness decreases the more that you are absent, too. Therefore, like a teacher, you are expected to attend **all** scheduled class sessions/meetings and to be on time, respecting the collective commitments we have made to the course and our learning together. I understand, however, that life happens and sometimes, due to illness or unforeseen circumstances, you may not be able to be with us in person. On such occasions you should ***e-mail/contact me as soon as possible*** so that I can make any necessary adjustments and help classes run smoothly.

Stress and Resilience: You're going to grow ***a lot*** this semester. As you build and embody a teacher identity, you'll sometimes be overwhelmed, be stressed, doubt yourself, wonder why you're here, or otherwise be frustrated, confused, and feeling alone. ***Please come talk to me.*** While the CULPA process will ask for a formal conference with everyone and their primary mentor a few times a semester, you're welcome to make an appointment with me or just stop by to see me whenever you like. I'm your person. I believe in you. I care about you. I want you to feel good about the work that you're doing and about yourself. Note: While I know you might be panic flailing, dying would mean that you missed multiple classes, had late work, let your community down, and made me sad. There is absolutely no dying allowed.

English 356 Individual Focus

If you are taking English 356 outside of the English Education Methods block, let's adapt some of the syllabus and CULPA requirements for you. The process and structure of the work and learning will stay the same. I'll outline some general suggestions here, but let's also, early in the semester, discuss specific adaptations for you to have the best learning experience early.

1. You can choose to work with a partner who is also taking only English 356 of the English Ed Methods course block, or you can choose to create curriculum separately and only collaborate as traditional CULPA partners.
2. Plan for a semester-long course (18 weeks) rather than a whole school year (36 weeks)
3. For the course goals section, create 5-10 goals. Focus them around reading.
4. Skip the Special Ed student pieces of the CULPA in all Installments.
5. Skip all Writing Program requirements for all Installments.
6. If you choose to work with a partner, each choose a different unit as your Focal Unit.
7. Plan daily instruction for a Focal Unit of three to four weeks instead of six weeks.
8. Skip the Differentiation Instruction charting. Reduce the Theory and Research charting from three to two.
9. Complete only one Formal Lesson Plan.

English 556 Individual Focus

If you are an experienced teacher taking English 556, please meet with me to discuss the approach you would like to take for the main project for the class. If you will find the CULPA as it stands useful to you, then go with that. If an adapted or substituted project will be more useful to your professional growth, let's come up with something different, perhaps:

- A thorough research investigation & paper related to the teaching of literature;
- A series of articles on literature to submit to a professional journal for publication;
- The preparation and presentation of a paper at a professional conference;
- Other projects as agreed upon.

If you do choose an adapted or alternate project, I will expect you to take a great deal of responsibility for your schedule. Here are some things I will look for:

- A proposal, written after our conference: an informal write-up of what you hope to do, what purposes it will serve, and what you hope to accomplish
- A schedule with at least four interim deadlines for parts or drafts of your project
- A plan to meet with me once or twice during the semester to look at your progress on your project
- A reflection accompanying the final draft of your project which considers how the project has gone, what you have learned, and what you plan to do from here with this inquiry or structure

Suggested Professional Development Organizations to join:

I strongly urge you to become a student member of National Council of Teachers of English (NCTE), which comes with a subscription to a professional journal. With your student membership comes a subscription to *English Journal* (high school), *Language Arts* (elementary school), or *Voices from the Middle* (middle school), and you may decide to add *NCTE Plus* as well.

I also strongly recommend becoming a member of ASCD, a global professional community of teacher, administrators, and advocates for education. Though not specific to Language Arts instruction, ASCD provides strong and research based professional development though a variety of ways, including the flagship periodical *Educational Leadership*, "authoritative source of information about teaching and learning, new ideas and practices relevant to practicing educators, and the latest trends and issues affecting prekindergarten through higher education." They have various levels of membership, depending on what works for you.

How do we fight for Justice? What happens when we try? Can we ever truly achieve Justice?

- Analyze and evaluate the effects of connotation and denotation on meaning, message, and mood and tone
- Analyze types of conflicts, including which is most powerful in creating plot and theme and engaging readers
- Analyze how and why authors create foil, dynamic, and round characters to convey message and engage readers
- Analyze how text structure, including dual narrators, epistolary novels, flashbacks, novels in verse, graphic or illustrated novels, etc., can impact the reader's perception of character and conflict
- Analyze how symbols and motifs can represent, change, and influence meaning and message of a text
- Determine, Analyze and Evaluate the implicit and explicit messages inherent in texts; analyze the how the author's purpose, perspective, and/or background interacts with, shapes, or defines those messages

Reader's Workshop Procedures and Guidelines:

1. You get to choose which books you read from the Reader's Workshop list, in which order you read them, and for what purpose you read them. One book can count for multiple spots on the Bingo Card
2. At the beginning of the semester, you'll make some goals for how much you want to read during the semester.
3. You're welcome to form informal literature circles or book groups with classmates and all choose to read the same book at the same time.
4. You don't have to divide your reading out into equal chunks or sections--binge books! Read half of a book in one day and then take two weeks to read the other half! It's okay!
5. You don't have to finish books that you start. You can DNF anything at any time for any reason. However, you can only count books you finish on your Bingo Card.
6. Keep track of the books you read in your Reader's Notebook, and keep track of your Book Stats and Bingo Card in your Reader's Notebook, too.
7. We'll work in class to record our thoughts and analyze our books in our Reader's Notebooks. You'll talk to lots of your classmates about your books in class, too.
8. You're expected to always be reading something. Just keep reading.
9. I reserve the right to add books to the list at any time. I'm reading, too!
10. At the end of the semester, you'll analyze your own reading based on your Reading Ladders, your book stats, your Bingo Card, and other tools.

Book with multiple Narrators	Dystopia	Book with Unreliable Narrator	Book over 400 pages	Wisconsin author or setting
Author who is Not White	Book published in the last three years	Book that has won an award	Main Character who is LGBTQIA+	Fantasy or Magical Realism
U.S. Rural Setting	Nonfiction	Culturally Relevant text for a group in your CULPA	Book told out of chronological Order	Two books by the same author
Historical Fiction	Book recommended by someone in class	Protagonist who is a different religion than you	Romance Novel	Banned or Challenged Book
Protagonist who has a disability	Novel in Verse	Graphic novel	Book published before you were born	Audio Book

Reading Workshop Book Options:

*Note: If you want personalized recommendations for books on this list, let me know! I'm happy to point you in the direction of titles that I think you'd like or that would work for you.

	Title (Publication Year)	Author	Notes
1	*A Land of Permanent Goodbyes (2019)*	Atia Abawi	Multiple narrators, CW: sexual assault off-screen
2	*The Poet X (2018)*	Elizabeth Acavedo	Novel in verse
3	*Love, Hate, and Other Filters (2018)*	Samira Ahmed	Set in IL!
4	*Internment (2019)*	Samira Ahmed	dystopia
5	*Yes, No, Maybe So (2020)*	Becky Albertalli and Aisha Saeed	Romance, Multiple narrators
6	*The Secret Side of Empty (2014)*	Maira Andreu	
7	*The Girl Who Drank the Moon (2016)*	Kelly Barnhill	Fantasy, Middle Grade
8	*Hope was Here (2005)*	Joan Bauer	Set in WI!, Rural
9	*El Deafo (2014)*	CeCe Bell	Non-fiction, graphic novel, disabled protagonist, Middle Grade
10	*The Firekeeper's Daughter (2021)*	Angeline Boulley	Set in the UP!, mystery, rural, CW: sexual assault
11	*Zenobia July (2019)*	Lisa Bunker	LGBTQIA+ protagonist, Middle Grade
12	*Felix Ever After (2020)*	Kacen Callender	LGBTQIA+ protagonist
13	*Tyler Johnson was Here (2018)*	Jay Coles	CW: police violence

14	*My Name is Not Easy (2012)*	Debby Dahl Edwardson	Middle Grade, historical fiction, TW: abuse
15	*American Road Trip (2018)*	Patrick Flores Scott	CW: suicide attempt by supporting character
16	*Hotel on the Corner of Bitter and Sweet (2009)*	Jamie Ford	Historical fiction, Multiple narrators
17	*One, Two, Three (2020)*	Laurie Frankel	Multiple narrators, disabled protagonist
18	*A Lesson Before Dying (1993)*	Ernest J. Gaines	Historical fiction, rural
19	*Give me Some Truth (2018)*	Eric Gansworth	Historical fiction, rural, multiple narrators, CW: racial violence
20	*You're Welcome Universe (2018)*	Whitney Gardner	disabled protagonist
21	*None of the Above (2015)*	I. W. Gregorio	LGBTQIA+ protagonist
22	*The Eagle Tree* (2016)	Ned Hayes	disabled protagonist
23	*A Good Girl's Guide to Murder*	Holly Jackson	mystery
24	*The House in the Cerulean Sea (2020)*	T.J. Klune	Fantasy, LGBTQIA+ protagonist
25	*Dreamland Burning (2017)*	Jennifer Latham	Historical fiction, Multiple narrators, CW: racial violence
26	*Two Boys Kissing (2013)*	David Levitan	LGBTQIA+ protagonist
27	*March: The Trilogy (2016)*	John Lewis, et. al.	Non-fiction, graphic novel, Middle Grade, CW: racial violence
28	*Last Night at the Telegraph Club*	Malinda Lo	LGBTQIA+ protagonist
29	*A Very Large Expanse of Sea (2018)*	Tahereh Mafi	rural
30	*Monster (1999)*	Walter Dean Myers	Novel written as a play

31	*A Song Below Water (2020)*	Bethany Morrow	fantasy, Multiple narrators
32	*Like a Love Story (2019)*	Abdi Nazemian	LGBTQIA+ protagonist
33	*Born a Crime (2016)*	Trevor Noah	non-fiction
34	*Anger is a Gift (2018)*	Mark Oshiro	LGBTQIA protagonist, CW: police violence
35	*The Red Pencil (2014)*	Andrea David Pickney	Novel in verse, Middle Grade
36	*A Good Kind of Trouble (2020)*	Lisa Moore Ramée	Middle Grade
37	*All American Boys (2015)*	Jason Reynolds and Brendon Kiely	Multiple narrators, TW: police violence
38	*Black Brother, Black Brother*	Jewel Parker Rhodes	Multiple narrators, Middle Grade
39	*Patron Saints of Nothing* (2019)	Randy Ribay	
40	*Omar Rising (2022)*	Aisha Saeed	Middle Grade
41	*Can't Take That Away*	Steven Salvatore	
42	*I am not your Perfect Mexican Daughter (2017)*	Erika Sanchez	
43	*We Are Not From Here (2020)*	Jenny Torres Sanchez	Multiple narrators
44	*Endangered (2014)*	Eliot Schrefer	
45	*Why we Fly (2021)*	Gilly Segal and Kimberly Jones	Multiple narrators
46	*The 57 Bus (2017)*	Dashka Slater	Non-fiction, LGBTQIA+ protagonist

47	*Hearts Unbroken (2020)*	Cynthia Leitich Smith	
48	*Small Town Pride* (2022)	Phil Stamper	Middle Grade, rural
49	*Just Mercy (adapted for young adults) (2018)*	Bryan Stevenson	non-fiction
50	*Dear Martin (2017)*	Nic Stone	CW: police violence
51	*Dear Justyce (2020)*	Nic Stone	CW: police violence
52	*This Time Will be Different (2019)*	Misa Sugiura	
53	*The Hate U Give (2017)*	Angie Thomas	CW: police violence
54	*Piecing Me Together (2017)*	Reneé Watson	Middle Grade
55	*Watch Us Rise (2019)*	Reneé Watson and Ellen Hagan	Middle Grade, multiple narrators
56	*Code Name Verity (2013)*	Elizabeth E. Wein	Historical fiction
57	*The Sun is Also a Star (2016)*	Nicola Yoon	romance, Multiple narrators
58	*I am Malala (2015)*	Malala Yousafzai	Non-fiction, CW: racial violence
59	*American Street (2017)*	Ibi Zoboi	Magical realism
60	*The Book Thief (2005)*	Marcus Zusak	Historical fiction

English 356 Schedule:

	Date	Learning Goals:	Due Before Class:
	Tuesday, September 5	**Welcome Back Extravaganza!** Welcome back to Methods for the Fall! We're so excited to be back learning with you. Tonight's work is a bit about reviewing what we already know, setting our intentions for the semester, and, frankly, seeing each other's faces again and renewing our community!	
1	Wednesday, September 7	What is literature instruction anyway? What is the purpose of literature instruction? What can we do with literature? In class, we'll play a little bit to rebuild our community, introduce reader's notebooks, practice critical literacy, and analyze our purpose in teaching literature. We'll take a good hard look at our work together this semester and get started on it!	**Watch** the Canvas video on Reader's Notebooks and **Create** a Reader's Notebook of your own **Complete** the reading interest inventory **Read** *Clock Watchers*, Chapter 1, "Do We Have Time for Motivation and Engagement?," pp. 1-11 and Chapter 2, "Caring Classroom Community," pp. 12-29. **Read** *Textured Teaching* Chapter 1, "Naming It All," pages 1-20

2	**In class: Sign up for CULPA Partners**		
Wednesday, September 13	What do the standards tell us? To what extent can they be trusted? How do we incorporate them into our teaching philosophy? How do we create curriculum for the specific students directly in front of us based on those broader standards and our philosophy so we can be culturally relevant and sustaining practitioners? In class, we'll try out some community building activities and analyze what they tell us about our classroom community. We'll start thinking about how we know about the culture in which we teach--and how that informs *what* we teach and *how* we teach it. We'll connect that to the Wisconsin ELA standards and various frameworks for teaching literature, evaluate the CCSS, and compare the CCSS with the new Wisconsin ELA standards. And we'll even analyze sets of learning goals to see how we create strong and cohesive targets for our backwards design. This is a lot of foundational work for your CULPA curriculums.	**Read** *Textured Teaching* Chapter 2, "Student Driven and Community Centered," pages 21 - 44 **Read** *Reflective Readers* Chapters 1 and 2 "Embracing Reader's Growth and Change" and "Connecting Reflection to Workshop Routines," pages 4-55 **Read** Beach et al, "Theories of Literature Instruction and Curriculum Goals," pp. 41-45, Canvas and **participate** in the activity on Canvas **Read** Cult of Pedagogy article "Icebreakers that Rock" **Read** reader's workshop text(s) and **do** a reader's notebook entry **Consider** CULPA Partnerships **Create** video reflection about Methods community (see prompts in Canvas) **Take** the Race and Racism perceptions survey in Canvas	
	Your Course / Unit / Lesson Plan/ Assessment Proposal is due. Give David a copy Tuesday and Erica a copy on Wednesday. **Note***: your proposal may be submitted in **hard copy or sent via e-mail**. For <u>all future installments</u> please email your primary mentor your work.* Plan to have a conference with David or Erica about this proposal within the next week. **Note**: the person with whom you conference at this point will become your **primary mentor** for your CULPA work this semester.		

| 3 | Wednesday, September 20 | How do you know what your students know? How do we assess reading and literature skills? What methods of assessment are more effective? What do we need to do to make critical literacy successful in our classroom? How do we communicate with our students about these things?

Today, we'll evaluate methods to determine students' reading and analysis skills, including conferences, quizzes, projects, and more. Gosh, we're talking a lot about assessment. There must be a reason for that.

To build on that, we'll examine assessment as a system in your classroom.

While we want to assess student learning often, we want to also be full people and round characters and not devote our lives solely to teaching, so we'll discuss and evaluate some strategies to get really efficient at checking students progress.

And, tonight, we'll extend our knowledge about critical literacy and analyze its strengths and challenges, and then combine those things with last week's work about standards to create ways to incorporate critical literacy right into the assessments and assessment process.

Finally, CULPA workshop groups will meet and plan the focus and level of their practice unit, in order to choose texts and invent activities appropriately. | (This is the day with the most academic reading in English 356)

Read *Clock Watchers,* Chapter 3, "Checking In and Checking Out," pp 30-48 and Chapter 6, "Challenge," pp. 95-106

Read *Reflective Readers* Chapter 3, "Introducing Students to Notebooks," pages 57-83, and Chapter 4, "Discovering Your Readers," pages 85-107

Skim/Read *Fast and Effective Assessmen*t, Chapter 3, "Checking for Understanding," pages 64-98 (A lot of this is going to look, um, familiar.)

Watch Erica talking about the Six Classroom Practices that Promote Critical Literacy and **participate** in the activity on Canvas

Read reader's workshop text(s) and **practice** a reader's notebook strategy from *Fast and Effective Assessmen*t

Consider CULPA Workshop groups (you're f forbidden from being in a CULPA Workshop group with your CULPA Partner) |
| | **CULPA Proposal Update Due** | | |

4	Wednesday, September 27	Introduction to Curriculum Design and to Course/Unit/Lesson Plan/ Assessment Workshop. These days will be joint classes combining English 355 and 356. In CULPA Workshop, we'll apply backwards design to determine learning goals, craft essential questions, create assessments, choose texts, and structure day-to-day instruction. It's a lot. But it's a good lot. And it's the real work of curriculum and instruction, just condensed down into six hours.	**Prep** for CULPA Workshop **Read** reader's workshop text(s) and **do** some reader's notebook activities; We won't have time for them in class today. Feel free to repeat structures or try something new.

At the CULPA workshop, small groups will organize a brief, practice unit with theme centered on "justice" of some kind (social, environmental, economic, *intersections* between); feel free to adapt your group's unit to include in your own CULPA. Thus, to prepare you should:

(1) *Bring* a **diverse text set** centered on your **justice** theme. Include a collection of poems, several short stories, essays, pieces of creative nonfiction, articles, short plays, music, and videos. Consider your students and the ways in which representation matters; prioritize intersectionalities and select authors that represent the depth and breadth of the human experience;

(2) *Bring* a laptop computer, at least one per group; and

(3) *Post* on the 356 Canvas Discussion space one instructional activity which you might use to teach either literature or writing in your unit.

Course / Unit / Lesson Plan/Assessment Installment 1: Course Background is due, by email & via Canvas Assignment upload, to your primary mentor

5	**Sign up for a Conference with English Ed Team**		
	Wednesday, October 4	What literature and texts are we going to have students read/watch/listen to? How do we choose the right texts for the students in our classes without acting as gatekeepers? And how do we pair those texts together to build sets that support critical literacy and create a coherent curriculum? What is the reading process for students? How do we combine what we know about the reading process with what we know we're supposed to teach students based on the standards? How do we anticipate student misconceptions? In class today, we'll compare and contrast the elements of texts that make us choose or not choose them for students and ultimately defend some of our choices. We'll continue analyzing how we can structure learning around texts for the particular students in front of us. We'll evaluate ways to give students control in the classroom--and if those ways take away our control or not. Finally, we'll try to anticipate student misconceptions--places where student schema is lacking or just plain wrong--and, again, how we can address those things, sometimes with text sets. (You saw that answer coming, right?)	**Read** *Clock Watchers,* Chapter 4, "Choice," pp. 49-71 **Read** *Deeper Reading*, Chapters 1 and 2, "Why Reading is like Baseball" and "Teaching Challenging Text," pages 1-24 **Read** *Textured Teaching*, Chapter 3, "Textured Teaching is Interdisciplinary," pages 45-68 **Review** the UWSP English Ed Dispositions **Read** reader's workshop text(s) and **do** a reader's notebook entry **Reader's Notebook Check**

6	Wednesday, October 11	What does first draft reading look like? How can we know our students and what they need from us during first draft reading? Today, we'll discuss and practice strategies to help students with first draft reading and make plans for how these activities could look in our CULPAs and classrooms.	**Read** *Deeper Reading*, Chapters 3 and 4, "Focusing on the Reader" and "Effective First Draft Reading," pages 25-78 **Read** *Textured Teaching*, Chapter 4, "Textured Teaching is Experiential," pages 71-95 **Read** reader's workshop text(s) and **do** a reader's notebook entry
	CULPA Installment 2: The Assessment and Reading Program Due		
7	Wednesday, October 18	What does second drafting reading look like? What are learning objectives exactly? Who is doing the work in my classroom? Today, we'll compare and contrast the difference between standards, learning goals, learning targets, and learning objectives (They're not the same) and start writing learning objectives for our CULPAs. In addition, we'll discuss and practice strategies to help students with second draft reading and what students are actually DOING in the classroom, because hopefully they're not just sitting there.	**Read** *Reflective Readers,* Chapters 5 and 6, "Inviting Reflective Thinking" and "Owning Reflection for a Lifetime," pages 108-171 **Read** *Deeper Reading*, Chapter 5, "Deeper Comprehension through Second Draft Reading," pages 79-103 **Read** reader's workshop text(s) and **do** a reader's notebook entry **Reader's Notebook Check**
	CULPA Installment 3 Part 1: One set of Unit and Assessment Handouts Due		

| 8 | Wednesday, October 25 | How do I facilitate student collaboration in the classroom? What do daily lesson plans look like? Can we talk about scaffolding some more, Erica? (Sure can!)

And, who am *I* collaborating with as a teacher? Wait, who am I as a teacher, again? What am I doing here?

Then, we'll reflect on our own growth as teachers using the English Education Dispositions. | **Read** *Clock Watchers*, Chapter 5, "Collaboration," pp. 72-94

Read *Deeper Reading*, Chapter 6, "The Importance of Collaboration," pages 104-123

Read *Textured Teaching*, Chapter 5, "Textured Teaching is Flexible," pages 97-126

Read Cult of Pedagogy article "The Big List of Classroom Discussion Strategies" and **participate** in the activity on Canvas

Read bell hooks conversation from *Building a Teaching Community, Teaching to Transgress* and **participate** in the activity on Canvas

Read reader's workshop text(s) and **do** a reader's notebook entry |
| | **CULPA Installment 3: Unit and Assessment Handouts Due**

Note: Installment 4 is the most time intensive | | |

9	Wednesday, November 1	Is reading aloud to teenagers worth it or is it childish? How do I make sure Monday goes with Tuesday, that goes with Wednesday, etc.?	**Read** *Deeper Reading*, Chapters 7 and 8, "Using Metaphor to Deepen Comprehension" and "Leading Students to Meaningful Reflection," pages 127-166
		Today, we'll continue to analyze and practice how we can build engaging, scaffolded lesson plans that meet students' needs, keep everyone engaged, and ultimately teach the learning goals. We'll look specifically at classroom procedures that use our time for learning efficiently. It's a lot like playing Tetris, my friends.	**Read** Layne, *In Defense of the Read—Aloud,* Chapter 1, "What's the Fuss about Reading Aloud?" **OR** Chapter 2, "Establishing a Successful Read-Aloud Time," pp. 19-28, Canvas (chapter assigned in class, Week 8)
		In addition, we'll evaluate reading aloud to the teenagers. Spoiler alert: I'm in support of reading aloud to everyone. You didn't see that one coming, did you?	**Read** reader's workshop text(s) and **do** a reader's notebook entry
	CULPA Installment #4 Part 1: Color-coded draft of your teacher calendar is due		
10	Wednesday, November 8	Why include celebration in my serious and sober classroom?	**Read** *Clock Watchers,* Chapter 7, "Celebration," pp. 107-122
		Today, we'll analyze and demonstrate ways that celebration can enhance the classroom community and the learning in your classroom.	**Read** *Deeper Reading*, Chapters 9 and 10, "Reading the World" and "The Art of Teaching Deep Reading," pages 167-216
		We'll also keep analyzing, evaluating, and creating strong daily lesson plans that build on each other and scaffold together.	**Read** reader's workshop text(s) and **participate** in the activity on Canvas and **do** a reader's notebook entry
		We'll analyze and evaluate our own reading for the semester and then create goals for future reading. We'll also use that as a jumping off point to analyze our own curriculums and CULPAs.	(64)
	CULPA Installment #4 Part 2: Calendars and daily planning to date is due		

11	Wednesday, November 15	How do you use fair and consistent grading practices that focus on learning? In class today, I'll challenge everything you thought you knew about grading. We'll evaluate the purpose of grades, grades as a system, and the effects of grading and then do our best to apply that knowledge to articulate our own grading philosophy.	**No academic reading today.** Focus on getting that Focal Unit done well. I know that you're coming into today's activities with a blank slate. **Bring** your DRAFT CULPA course evaluation plan. **Read** reader's workshop text(s) and **do** some reader's notebook activities; We won't have time for them in class today. Feel free to repeat structures or try something new. **Post a** picture of one Reader's Notebook entry in the discussion space on Canvas. **Reader's Notebook Check**
	CULPA Installment 4 ALL is due *Plan to have a conference about this project with David or Erica sometime within the next week.*		
12	Wednesday, November 22	How are rest and boundaries important for being a good teacher?	**Take** a break. **Get** some rest. **Have** Thanksgiving with people you love and like. **Read** readers workshop text(s) and **do** a reader's notebook entry

13	Wednesday, November 29	To what extent can our grading practices promote equity? Today, we'll critical literacy (it's a verb) the history of education and educational law in the United States. We'll continue to design a grading philosophy that promotes learning and apply that grading philosophy into some sample scenarios and to analyze how we can be both effective and quick at grading and scoring. Then, we'll analyze our own curriculums for the Six Cs and make plans for revisions.	**Read** *Clock Watchers*, Chapter 8, "Putting It All Together: The Six Cs as a Braided River," pp. 123-138 **Read** Feldman, Grading for Equity, Chapter 8, "Practices that are Mathematically Accurate (continued)," pages 93-108, and Chapter 12, "Practices that 'Lift the Veil'," pages 183-204, and **participate** in the activity on Canvas **Read** reader's workshop text(s) and **do** a reader's notebook entry
	CULPA Installment 5 *is due*		
14	Wednesday, December 6	How do I assess my own teaching? To what extent is my teaching or my curriculum activism work? Can my classroom promote justice? Today, we'll begin a deep analysis of the UWSP English Ed methods curriculum in an attempt to model these skills and dispositions for you to apply in your own teaching. David, Rebecca, and I don't always get it right, my friends, and we're always looking to improve. Join us on that journey.	**Read** *Textured Teaching*, Chapter 6, "Conclusion: Textured," pages 127-135 **Read** reader's workshop text(s) and **do** some reader's notebook activities **Reader's Notebook Check**

15	Wednesday, December 13	Who are you as a teacher of literature? What might the first years of your career look like? In our final class together, we'll look both back and ahead as we reflect on who you are as a teacher and who you want to be.	**Read** Kendi**,** Chapter 17, "Success," and **participate** in the activity on Canvas **Read** reader's workshop text(s) and **do** a reader's notebook entry **Create** video reflection about Methods community (see prompts in Canvas) **Take** the Race and Racism perceptions survey in Canvas **Bingo Card and Read Against the Syllabus Due**
	CULPA Installment 6: Final is due. Please upload the final draft to the Canvas Assignment upload, for <u>both</u> 355 <u>and</u> 356.		

16	Final Exam Period	Final exam held jointly with English 355 and 393 in the <mark>Encore Room, DUC.</mark> We'll look back, look ahead, and share.
	Wednesday, December 20 4:00-7:00	**Due to <u>both</u> the 355 & 356 Final Exam Discussion spaces** (and *potentially* printed) **at the time of the final:** Having created an entire course over the duration of the semester and having thought extensively about your ideal learning environment, you should now create a **course welcome document** for students and parents. Drawing on work from your CULPA, Teaching Philosophy, Classroom Community & Management Plan and your detailed discussion posts throughout the methods semester, create a handout that: **(1)** welcomes students and their families; **(2)** overviews the content of your course including unit titles and a few major texts students will encounter; **(3)** overviews the type of classroom community you are trying to create and how you will structure your classroom to celebrate accomplishments and mitigate conflicts; **(4)** overviews how these ideas and other beliefs are a central part of your philosophies on teaching English; and **(5)** articulates how these philosophies further impact the approaches you will take to assessment and grading.

As your peers post this work be sure to <u>**save copies for yourself**</u>; these 2-3 page handouts will serve as a reminder to your peers of the work you have done as an introduction to your CULPA which will (with your permission) be provided to others during your student teaching semester.

In small groups you will also create and present an original reading or drama which reflects on the semester's learning and experiences. |

Flipped Reading and Viewing Activities

(5%)

Once each week, before you come to class, I'll ask you to engage in a short activity to record your reactions or thoughts to parts of the reading for that week. Then, we'll be able to start in class by looking at the patterns of people's responses, or by building on your thinking there. "Flipped" learning, this learning that happens before class, allows us to go deeper while *in* class. All activities will be available on Canvas and linked in the weekly email.

Learning Goals for this Assessment:
- **Instruction:** Analyze, evaluate and begin to apply the philosophies and strategies in the reading, so that we can build with discussion and application
- **Reflection:** Synthesize ideas and reflect on your growth in skills and teacher identity

Basic Instructions:

After reading the assignment for that week's class, follow the links on Canvas to an activity that will prompt you to process your learning from the reading or viewing.

Activities are designed to take you under 15 minutes. Feel free to cut yourself off at 15 minutes if they're taking you longer.

At the same time, these will work best if you purposefully engage with the material and think deeply.

Activities will frequently force you to think creatively, to summarize with precision, and to reflect on your learning. We'll always use the activities to prompt further discussion and learning in class.

Grading:

These activities are scored on completion. If you participate in the activities on time, then you're good.

No need to keep a record of your participation in these activities unless you want to.

Reader's Notebook

(10%)

As you'll learn, Reader's Notebooks are a tool to get students engaged in their reading, give them autonomy over their reading and learning, and to push them to think deeply about their reading. We'll study how we can assess and evaluate our students' Reader's Notebooks in class, and then create our own rubric for our Reader's Notebooks.

Learning Goals for this assessment:

- **Content:** The teacher understands the central concepts, tools of inquiry, and structures of English Language Arts; combines and contrasts content to engage learners in critical thinking, creativity, and collaborative problem solving related to authentic local and global issues.
- **Assessment:** The teacher understands and uses multiple methods of assessment to engage learners in their own growth, to monitor learner progress, and to guide the teacher's and learner's decision making.
- **Instruction:** The teacher plans and implements instruction that uses a variety of instructional strategies to support every student in meeting rigorous learning goals and build meaningful connections.

Before the first night of class, you'll create your very own Reader's Notebooks. Your Reader's Notebooks will be physical, bound notebook in which you record your reading, keep reading stats, and reflect on your reading. We'll use them in class every evening of the semester. Reader's Notebooks are places where you and your students can "draft" your thinking and analysis about your reading. They're not the big, formal assessments of reading where you've got everything figured out. They're records of you noticing patterns along the way and "playing" with your analysis. The ideas that readers play with in their Reader's Notebooks may become, may grow into more formal assessments later, maybe the beginning of the larger pieces you ask them to do, but they're not there yet.

We do Reader's Notebooks to practice the strategies so we can internalize them, remember them later, and have them to use with our students. The more that we practice these strategies, the better we're able to model them for our students. So, as we use our Reader's Notebooks, you're always looking for ways you can use Reader's Notebooks to push your students to think deeply in the ways that you want them to think.

Our learning goals for Reader's Notebooks are around our learning goals for the course, of course, based on the Wisconsin Teachers Standards. In your ELA classrooms, you can use Reader's Notebooks to meet any variety of ELA standards and learning goals; you'll simply vary what reflection activities you ask students to do in their notebook. We'll practice a *lot* of those strategies over the course of the semester. But most importantly, Reader's Notebooks structure readers to become independent readers and help them practice the strategies that "real" readers do automatically and innately.

What Reader's Notebooks are:

- A snapshot of your reflection and analysis in a moment
- An exploration of how books and texts are working
- A visual way to record your reading and thinking
- Personal, unique to you and your reader and relationship with books

What Reader's Notebooks are not:

- Summaries of text
- Perfectly articulated literary criticism
- All the same for everybody
- A place to take notes on lecture or other direct instruction

Basic Requirements:

- A physical notebook of a decent size (I recommend at least 7 ½ x 10), lined or unlined, spiral or bound
- An opening page, which sets your intentions and a tone for your Reader's Notebook
- A section which records your Reading Stats, that looks for patterns in what you're reading
- Your Bingo Card from our Reading Challenge in 356
- A list of all of the books that you've read
- A place to record books you want to read
- A large section where you can record your reflection about and analysis of the texts that you read, in a variety of ways
- Consistent, frequent, often reflection and analysis of the texts you're reading

What are some strategies you can use in Reader's Notebooks:

- Write a letter to a friend, the author, or someone else about the book
- Compare and contrast the book with another book
- Write down the most important quotes and then analyze why they're the most important quotes. Rank them in importance.
- Do a plot diagram for the book
- Sketch important or memorable parts of the book
- Compare characters to each other, or compare one character at the beginning and end of the book
- List all of the reasons that you liked or hated the book
- Do a Four by Four or Three by Three Graphic Organizer (Burke)
- Write a list of discussion questions for your (imaginary or real) book club. Answer one or multiple if you want.
- Anything else you feel like. We'll practice LOTS of strategies in class this semester.

We'll develop a rubric for your Reader's Notebooks in class together this semester.

Reader's Workshop Bingo Card and Reading Against the Syllabus
(10%)

As you know, English teachers are constantly reading--lots of student work, of course, but also lots of books that their students might like. This semester, we'll do a reader's workshop that kind of models a reader's workshop you might do in your classroom, and that also kind of functions as professional development where you are reading lots of texts that you might someday use in the classroom and that forces you to think critically about your reading. I'll give you a big list to work with and a Bingo Card to try to push your reading in new directions. At the end of the semester, you'll reflect on your reading and on the list and Bingo Card themselves. (Psst: We'll do this work mostly in class.)

Learning Goals for this Assessment:

- **Content:** The teacher understands the central concepts, tools of inquiry, and structures of English Language Arts; combines and contrasts content to engage learners in critical thinking, creativity, and collaborative problem solving related to authentic local and global issues
- **Reflection and Professionalism:** The teacher is engaged in continuous reflection to evaluate their practice and collaborates with others to ensure learner growth and advance their own skills

Steps:
1. **Reflect on your own reading this semester (Individual)**
    1. Update and analyze your Bingo Card. What boxes did you miss? What boxes were hard for you? Why? What does that reflect about you as a reader?
    2. Update and analyze your Reading Stats page in your Reader's Notebook. What patterns did you notice in your reading? What does that reflect about you as a reader?
    3. Total the number of pages you read for the challenge. What does that reflect about you as a reader?
    4. Complete your Reading Ladder; analyze and reflect. What books were the hardest and the easiest for you? Why? What does that reflect about you as a reader?
2. **Reflect on the Reading Challenge for the semester (in small groups)**
    a. Critique the challenge book list. What groups or identities are missing, misrepresented, or underrepresented? What about the book list that I provided for you influenced the patterns of your individual reading? Consider intersectionality here, too.
    b. Critique the Bingo Card. What did the Bingo Card prioritize, miss, or force? How did it influence your reading? Was that good or bad?

      c. Suggest titles that could fill the gaps in the book list. What texts should I include next year to correct the missing, misrepresented, or underrepresented groups or identities?

      d. Suggest Bingo Card revisions. How could I restructure the Bingo card to help push your reading in better directions?

3. **Final Reflection (Individual)**

      a. How are you thinking differently about your own reading after completing this assessment? How are you thinking differently about the texts you choose for your students after completing this assessment? What would you change about your CULPA now, if you could? What goals do you set for yourself in the future?

Reader's Workshop Bingo Card and Reading Against the Syllabus Rubric

	Exemplary	Proficient	Evident	Acceptable	Unacceptable
Reflection and Professionalism	Critiques their own reading and the project itself and connects those patterns to their teaching and future students	Critiques their own reading and connects those patterns to their teaching and future students.	Critiques their own reading.	Describes the patterns in their own reading.	Lists stuff they read.
Content	Suggests and justifies purposeful texts to close gaps.	Suggest and justifies meaningful texts to close gaps.	Suggest texts to close gaps.	Suggests texts.	Sees the book list as fixed and unchangeable.

Course/Unit/Lesson Plan Assessment (CULPA)

CULPA Purposes

The Course/Unit/Lesson Plan Assessment is the major project you will complete for English 355 and 356. It is your demonstration of your understanding of and ability to apply the things you learn over the course of the semester. It will also provide you with extensive opportunities to understand, internalize, and apply the *processes* and essential skills which teachers use regularly as they continually enhance their practice and take part in formalized teacher assessment programs.

The project asks you to plan a course, design a unit, create daily lesson plans, and construct assessments for a particular group of students: either middle school or high school English students. As you do so, also consider the different genders, gender identities**,** races, ethnicities, nations, cultures, psychological development, socio-emotional development, and socio-economic status of all of your students, and incorporates critical literacy and personally and culturally sustaining pedagogies.

You will organize your course around clear learning goals chosen from the Wisconsin Standards for English Language Arts and from your own English teaching philosophy, and scaffold learning so that students build step by step towards proficiency in your learning goals.

The unit which you create in detail for your CULPA should honor the various personal and shared intersections of your students' lives, giving them the chance to learn actively, and should make use both of their individual gifts and of their social energy. It should be realistic, something you very well may be able to teach within a year. Use the texts, approaches, and activities which you find most promising in our discussions and readings, as well as in your work in classrooms.

The work of the CULPA is specifically aligned to Wisconsin Teachers Standards 5-8; it assesses:
5. *Application of Content*. The teacher understands how to connect concepts and use differing perspectives to engage pupils in critical thinking, creativity, and collaborative problem solving related to authentic local and global issues.
6. *Assessment*. The teacher understands and uses multiple methods of assessment to engage pupils in their own growth, to monitor pupil progress, and to guide the teacher's and pupil's decision making.
7. *Planning for Instruction*. The teacher plans instruction that supports every pupil in meeting rigorous learning goals by drawing upon knowledge of content areas, curriculum, cross-disciplinary skills, pedagogy, pupils, and pupils' communities.
8. *Instructional Strategies*. The teacher understands and uses a variety of instructional strategies to encourage pupils to develop a deep understanding of content areas and their connections, and to develop skills to apply knowledge in a meaningful way.

This assessment is worth 65% of your grade (650/1000 total points) in _both_ ENGL 355 and ENGL 356. You must earn at least an 80% or higher (520/650 points) on your CULPA in order to pass _both_ classes.

CULPA Partners

For each installment of the CULPA, you are responsible both for serving as a CULPA partner and for making sure that your CULPA partner can review your CULPA. This is useful for you—to get helpful feedback in a timely manner—and for your partner—to practice skills of collaborative reflection. To make this possible, you are required to schedule **one hour per installment**, not in class, of **face-to-face** meeting time with your CULPA partner.

You will log this meeting on **BOTH** the 355 and 356 Canvas sites, uploading your responses to the same CULPA Assignment space; your posting concerning your meeting will be **due by 3 p.m.** on the day on which your CULPA installment is due. In order to receive credit for completing the CULPA partner assignment, you must turn up for this partner meeting and work together on methods matters for at least the full hour. Feel free to schedule two half-hour slots, or to meet for much longer. One hour is the minimum.

As a CULPA partner, you should read your partner's work carefully. *First,* check the work against the checklist, and note what is complete and what is not yet complete. *Second,* write evaluative comments and some constructive suggestions for each part of the week's work. It's useful to write these comments in an email or Word document, as these comments will need to be submitted with the partner's CULPA installment. *Finally,* follow the guidelines in Canvas to create your response for **BOTH** 355 and 356; the responses should be identical, so simply upload a copy to the Assignment spaces in both courses.

It's ideal to do CULPA partner work *several days in advance* of CULPA deadlines so that you can incorporate helpful CULPA partner suggestions before submitting your draft to David or Erica.

CULPA Partner Work/Posts Rubric (5% of final semester grade)

Pass (full credit)	Incomplete (partial credit)	Fail (no credit)

• Partner Post submitted to **both** 355 **and** 356 Canvas **by 3:00 p.m.** on the day on the installment due date.
• Upload contains **all** of the following:
  o Partner names, location of meeting(s), and duration of meeting(s).
  o A complete and thoughtful response/reflection to the posted guiding questions on the Canvas Assignment space, making it clear that you met for at least the required time and did methods work productively.
	• Partner Post submitted, but may be late.
	• Work is incomplete for any of the following:
	  o Upload omits the requested elements.
	  o The meeting appears to have been incomplete or unfocused.
		• Partner Post **not** submitted.
		• Work is **incomplete** for any of the following reasons:
		  o Upload is incomplete**.**
		  o The meeting did not take place or was not productive.

CULPA Process/Timeliness

As we'll stress repeatedly throughout the semester, it is important that you allow your students multiple opportunities to revise their work and demonstrate what they ultimately have learned; your final CULPA serves as this summative grade, and it is for this reason that your *finished* CULPA represents 50% of your grade in both 355 and 356.

To ensure your students' learning, you create a scaffolded approach to learning, provide substantial formative feedback along the way, and establish assessments that will evaluate their knowledge and skills; such purposeful steps help maximize student success. These scaffolded supports, though formative in nature and weighted far less heavily than final summative products, are used to help students measure their progress toward learning structures and gauge how successful their future endeavors will be based on their present performance. Each *installment* of the CULPA serves in this formative capacity, helping both you and your instructors measure how successfully you are navigating the overall process; this formative CULPA Process/Timeliness score represents an additional 10% of your final CULPA grade.

Finally, though we understand that personal lives often complicate work responsibilities, these additional challenges do not release us from our professional obligations to ourselves or to others; as a teacher, you will have to be prepared to greet and engage your students even if your personal life is a mess or you're not feeling well. When challenges arise it is critical, as professionals, that we prioritize our commitments and effectively communicate with others, making arrangements to complete work by agreed-upon deadlines.

Therefore, as part of your professional practice in working on the CULPA, you will be expected to submit your installments **complete and on time**. Keeping up with deadlines means that you will be able to incorporate the knowledge and skills we are working on in class while they are fresh, that your CULPA partner and primary mentor will be able to give you timely feedback, and that you will be able to keep your balance among the many demands of the methods classes.

In order to earn each installment's credit for timeliness, you must do these things:

1) Have a **complete draft** of your installment. Though you may not have every detail figured out you should have done some good-faith work on every item on the checklist and included that work. You are welcome make changes in the future, but at the time of the installment deadline you must have a complete draft.
2) You must **email a copy** of your complete draft as a Word document to your primary mentor and upload it to Canvas by **3 p.m.** on the day on which it is due.
3) *Regardless* of whether or not you have completed the entire installment you *must still e-mail and upload* **whatever you** *have* **completed** to your primary mentor **no later than 3 p.m. on the day on which it is due.** In this e-mail you **must also articulate a)** what *is* complete; **b)** what *remains* to be done; and **c)** *when* it will be done. You must then work with your primary mentor to **meet this deadline.** In such instances your work will receive only *partial* credit.

4) If you ***do not turn in a CULPA installment*** on time, then you must meet *at least* once a week with your primary mentor until you are caught up. We want to do everything we can to help you succeed!

CULPA Process/Timeliness Rubric
(10% of final semester grade)

Pass (full credit)	Incomplete (partial credit)	Fail (no credit)

• The installment has been submitted, in its **completed** form, to your primary adviser **by 3:00 p.m.** on the assigned due date.
• The submitted installment meets the following standards:
   o The installment contains a completed draft of **each item** on the **installment checklist**.
   o Although items are considered "in process" and may be revised for the final CULPA, each item represents a **serious, good-faith attempt** at completing the requirement. Though in draft form, items are constructed in such a way that reviewers are able to see the **overall intents and purposes** behind the component and are thus able to provide thoughtful support and constructive criticism.
   o ***IF*** you have portions of the installment that are **embryonic / emerging,** you provide **comments** that explain how you intend to complete each portion, so that reviewers may offer feedback.
	• The installment has been submitted **very nearly** on time. Though it might be slightly late in arriving, you have met the requirement of **emailing your primary adviser on the original due date**, explaining the status of their work and proposing a plan to complete the installment, an obligation which the student then meets. When submitted, the installment is complete enough that the reviewer can follow the developing plan and can therefore offer helpful constructive feedback.	• The submitted installment is <u>**seriously incomplete,**</u> was <u>**not submitted**</u> to your primary adviser **by 3:00** p.m. on the due date, you have **not taken the initiative to communicate and make alternate arrangements** with your adviser and/or you have **not successfully kept these revised professional obligations.**
		• The submitted installment is considered <u>**incomplete**</u> for any of the following reasons:
		   o **Key or multiple required items** from the installment **checklist are missing,** making it difficult for a reviewer to get an overall sense of your planning.
		   o Although it is permissible for items to be "in process", this work **may not constitute a good-faith attempt** at completing the requirements. The **lack of details** makes it **difficult** for a reviewer **to see the big picture;** feedback can therefore only be provided in the most general of ways.
		   o When items are presented in **early and emerging forms,** you have **not included additional commentary** which assists in understanding your future plans for particular items. The details of your planning seem disjointed and are difficult to follow.
		   o You have **not effectively communicated** how you plan to complete missing components or may have **failed to meet these professional obligations**.

CULPA Proposal

Your proposal for your course / unit planning project for English methods asks you to look at the parameters of the project, mull over what you would like to do, do a little early research, and propose your plan. Either hand in a hard copy or email this proposal **both** to David Roloff **and** to Erica Ringelspaugh. David's copy is due at the beginning of class on September 12, and Erica's is due at the beginning of class on September 13.

In your proposal, please respond to the following questions:

1. The course you propose should last a full school year (36 weeks), *or* should be two courses of one semester each which form a logical sequence, *or* could be one semester each of two different classes which you might teach. Choose a course which you are in fact likely to teach, and choose the level (high school, middle school) most appropriate for you. If you choose a course such as "Tenth Grade English," you must also have an overall *purpose or focus* for the class, one to which your units will connect. (**Note 1**: If you choose two different courses, you will need to do the preliminary course description work for *each*, in Installments 1 and 2 below. **Note 2:** If you are in only English 355 or only English 356, rather than both classes, then you will plan for one semester of 18 weeks).

   So—what course and level do you propose? What is the main purpose or focus of the course?

2. A course is composed of a series of units. Each unit relies on skills and knowledge from prior units and takes students further. Although you'll later choose one unit to develop in great detail (see step #3), you need to begin by outlining **all** of the units in your course. This is so that you can consider the ways in which content, skills, and concepts will unfold throughout the course.

   So—can you sketch out the units which you plan for the entire year of your course, as well as any initial overarching learning goals? Include for *each one* how long it will last, its theme or topic, its essential question, two or three major skills you might help students develop in the unit, and the order in which you will teach the units? (If you know only some of these things at this point, that's okay. And if you know more—if you have ideas on texts, writing assignments, and projects you may want to use—feel free to list those as well).

   Note: An essential question is a question about life, relationships, how the universe works, or something else that is of general human interest. Here are some examples: How does a person's race affect that person's choices? What characterizes a survivor? How does family shape a person's values? What does courage look like? How is language powerful?

3. A unit is a coherent set of work, lasting from one to six weeks. You are required to develop six weeks of work in great detail. To accomplish this, you may opt to do two separate units, each one lasting three or four weeks—this would be an especially good option if you are developing different courses for your two semesters. Most of you, though, will **find a single unit of six weeks** more workable. We expect you to intertwine the teaching of reading and writing in your focus unit(s). (***Note:*** If you are in only English 355 or only English 356, rather than both classes, then you will plan a unit of 3 to 4 weeks).

    So—do you plan to do a combined six-week unit or two units of three or four weeks?

4. In order to be coherent, a unit needs an organizing principle. Please choose a theme or topic, such as environmental justice, coming of age, the importance of storytelling, the concept of home, or the influences of sports. Within your theme or topic, you might want to rely on a reading / writing connection such as reading multicultural literature and responding to the issues it raises, or reading and writing poetry. In any case, you must accommodate the particular requirements from both the literature and composition checklists (you'll find these after the CULPA checklist), so be sure your unit can stretch to do this. (***Note:*** If you are in only English 355 or only English 356, rather than both classes, then you will focus more on composition for 355 or literature for 356, but you will still be expected to intertwine reading and writing, as effective English teachers do).

    So—what organizing principle(s) will your <u>fully developed</u> unit(s) have? Why does this approach interest you? Why does it seem promising? And what is your unit's essential question?

5. The work students do in a unit in their English classes includes things to read and things to write. Teachers often ask students to write to engage with the major theme and ideas of the unit through research or as a response to literature. Sometimes, that's in the shape of a formal paper, though it may also be only one of a number of components in a multiple intelligences assessment or activity such as creating a visual piece or presenting a performance.

    Note: "Things to read" may also include texts to view or listen to; "things to write" may also include visuals, audio, and performance creations.

    So—what goals might be best suited to what you'd like to accomplish in your fully-developed unit? What do you know at this point about the readings, writing components and assessments which will support this work and help students meet these goals?

6. When you consider the plan you're shaping in response to this assignment, can you explain why you are interested in the particular approach you are proposing? How will

it draw on your own strengths and interests? How will it work well for students? How will it be realistic for the actual situation in which you are likely to student teach or to teach?

7. When you consider the plan you're shaping in response to this assignment, what difficulties do you anticipate in the work which you have before you? What problems? What areas in need of research? Are there ways David and Erica could help with problems? Do you see a clear plan for solving the problems?

Update on CULPA Proposal

After you submit your initial proposal, you will meet with your primary mentor (either David or Erica). After you've had a chance to consider your conference discussion and to work a bit more on your first thoughts for your CULPA, we would like for you to update us. Please send an email to **both** of us.

This is quite individual. If you needed to change direction or do a good deal of further thinking, then say a lot about what you are now thinking. If you are proceeding according to plan, a brief check-in and AOK will suffice. If you would like for us to look at materials you have already gotten ready for Installment # 1 or 2, you can submit those at this time. Ask for the sort of feedback which you will find most valuable to help you move ahead in your work.

Your proposal *update* is due week 3, on September 20 for David and on September 21 for Erica.

DEADLINES AND CONFERENCES

One of us will serve as your primary mentor for the project, although we both will provide assistance to all of you, and you should feel free to set up extra conferences with us if you have questions or concerns about your CULPA. Depending on which of us you are assigned to as your primary mentor, your deadline for drafts will be either Tuesday (English 355) or Wednesday (English 356). We have established the following deadlines:

September 12/13: **Initial CULPA proposal due**. **Schedule conference with primary mentor.**

September 19/20: Update on proposal due.

September 26/27: First installment due via e-mail and uploaded to *Canvas Assignment space*.
      Turn in I# 1 checklist.

October 10/11: Second installment due via e-mail and uploaded to *Canvas Assignment space.*
      Turn in I#2 checklist.

October 17/18: First part of third installment due via e-mail and uploaded to *Canvas Assignment space.*

October 24/25: Third installment, both parts, due via e-mail and uploaded to *Canvas Assignment space*. Turn in I#3 checklist.

October 31/November 1: First part of I#4, your initial color-coded teacher planning calendar, due via e-mail and uploaded to *Canvas Assignment space*.

November 7/8: Second part of I#4, **teacher + student calendars** *plus* **daily planning** *to date*, due via e-mail and uploaded to *Canvas Assignment space*.

November 14/15: Fourth Installment, including finalized teacher and student calendars, due via e-mail and uploaded to *Canvas Assignment space*. Turn in I#4 checklist.   Schedule a conference with your primary mentor.

November 28/29: Fifth Installment due via e-mail and uploaded to *Canvas Assignment space*. Turn in I#5 checklist.

December 12/13: Sixth Installment, Final Copy of CULPA, due via e-mail and uploaded to *Canvas Assignment spaces for* <u>both</u> David and Erica. Be sure to turn in all items on checklist #6.

CULPA Installment Narrative Instructions, Checklists, and Templates

On the following pages you will find written directions for each installment of the CULPA, including briefer checklists, and – in most installments – templates.

Just like in the Connections workbook, the narrative directions for each installment guide you through that part of the backwards design process. The checklists serve as easy, well, checks as you review your own work.

Additionally, while the included templates are totally optional, they have been designed to identify the key requirements (still always refer to the checklists and/or narrative directions) and organize them in logical ways so as to stop you from staring at a blank screen; we simultaneously hope that these templates, and the ability to quickly copy/paste and duplicate within them as needed, should save you loads of precious time. As always, ask David and Erica for assistance if you have further questions or need additional clarification.

Installment # 1: Grand Vision

CULPA Installment #1 – Expanded Narrative Instructions

Good planners begin with the *end* in mind, knowing what they want their students to learn by the end of their course, and using a backwards design approach to course and unit development. Thus, as you begin your CULPA, your first task is to consider the community and school contexts in which you are teaching, the students you are teaching, the ways in which these factors will intersect in your classroom, and your overall purposes for the class. Once you have a sense of these parameters, then you can block in the large pieces of your course. This first installment asks you to consider your grand vision for your course in a specific school and community context.

Throughout the installment, refer to the **Intersectionality Wheel** (see Appendix A)**, the Four Domains of Responsiveness** (see Appendix B), and our **equity vs. equality readings** as you research and reflect upon the ways in which various systems ultimately impact the students in your classroom; working to understand and honor these *intersectionalities* is a critical first step seeing as no two communities, schools, or students are ever truly alike. Having gathered this data will help you be more purposeful in your planning and make you more *responsive* to the various needs of your students.

Part 1A: Population Description – What Do I Know About the Community, my School, and my Students? A Fact Finding Mission

Before you can make any decisions at all about what you are teaching and how, it is critical that you do some serious reflection on the **community and context in which your course will take place;** uncovering and exploring these details, as opposed to relying on generalizations and assumptions, is essential if you are to truly understand *who* it is you are teaching.

Choose an actual school (using http://wisedash.dpi.wi.gov may be helpful). You **may not** choose one where you **have a previous affiliation** (that you attended or that was a school rival). Choosing a new school will help you ground your plans in research and data; it helps you avoid potential assumptions and instead requires you to approach this work with fresh eyes and a professional mindset. You may choose the school in which you are planning to student teach; it might be good to do research on that school!

Optional: You could choose to set your CULPA in the same district or school as your CULPA partner or another Methods classmate. In that case, you'd collaborate to do this research on the Broader Community Population and shared school information. You'd each make up your own classroom and class of students, and do all of the course curriculum work independently.

Note: In this section, bullet points or sentence fragments are fine.

1. In what specific district are you setting your CULPA? In what specific school or location?

2. What do you know about the broader community around that district?

   For example: How many people live in the community and surrounding areas? Is it urban, suburban, small town, or rural? What is its ethnic make-up? Is it isolated, or surrounded by nearby communities? What is the average time a student might spend riding the bus? What geographic features influence community life or culture? How? What is the economic make-up of the community? Are people wealthy, middle class, or poor? What are the major employers or industries in the community? What agricultural products are commonly grown near this community? What does that tell you about the lives of the people in this community? How strongly do local citizens and/or businesses support the school? What are the major cultural events of the community? What values does the community hold?

   Be sure to consider questions that point to intersectionalities within the community. How power is exercised and by whom? How do race, class, and gender dynamics influence social life? How have particular families in the community experienced school? How are resources distributed?

3. **What are the intersectionalities of people in the community?**

   Create your own "Intersectionality Wheel" for the community based on the patterns of data from your research. Choose **at least four items per level** to research and analyze in this specific community. <mark>Note:</mark> Please include race and racism in your choices. Describe your findings and analysis in concise yet thorough **paragraphs.**

   Community Context and Intersectionality in (My Community)

   1. **Systems and Structures of Power** (pick at least **four**; delete unused)
      - Politics
      - Housing
      - Education
      - Legal
      - Capitalism
      - Immigration
      - War
      - Colonization
      - Economy
   2. **Major Systems of Oppression** (pick at least **four**; delete unused)
      - Linguicism
      - Racism (Required)
      - Ableism
      - Classism
      - Sexism
      - Heterosexism
      - Ethnocentrism
   3. **Common Aspects of Identity** (pick at least **four**; delete unused)
      - Parental status
      - Citizenship
      - Age
      - Job
      - Religion
      - Income

- Housing
- Class
- Gender and sexuality
- Income
- Race
- Geographic location
- Ability

- Language
- Marital status
- Neurodiversity
- Skin color
- Ethnicity
- Education

4. **Unique Circumstances** (Completed in *future* work; **not** addressed in **I#1**)

4. What do you know about your students that attend your school and the school services or philosophies?

How many students attend the school? What grades does it serve? What is the ethnic mix of the students? What is the economic status of the students? How many students qualify for free and reduced lunch? How many are receiving special ed services? How many are English Language Learners? What are the school's Schol Report Card scores? How would you describe the school culture? What advanced level courses are offered? Who takes the advanced courses or remedial courses? (Race, gender, ethnicity, spec. ed. status, ELL status?) What can you tell about the ELA curriculum offered? Are there any particular academic, technical, or extracurricular foci? What goals or initiatives does the school or district have? What is their philosophy on grading, on discipline, and/or on homework? What equity issues do you perceive?

5. What do you know about the **physical school building**?

What are the physical conditions of the building? What does it look like? How is it organized? What technology do students and teachers have access to? Do things work well? What learning spaces are available (gyms, auditoriums, central courtyard, ropes course, computer labs, etc.)? Is there an inviting natural environment for outdoor writing or other spaces useful for multiple intelligence performances? How does the building impact student identities (i.e. gender neutral bathrooms, etc.)

6. What do you know about the **specific students** in your CULPA course?

What grade(s) are these students in? How many students are in your class? Does the school assign students to this class according to ability (and if so, what level is it), or is this a class which includes all sorts of students? What is their ethnic mix? Gender mix? Socio-economic status? What disabilities do students in your classroom have? How do they identify in terms of gender and sexuality? What language(s) do they speak at home? What extra curriculars do they participate in? What are they generally "in to"? Tell us as much as you can about your specific students. (You get to make this part up!)

7. What do you know about your **physical classroom space**?

Describe your classroom. Is this your personal classroom or a shared classroom space? Do you have a white board or a chalk board? What technology do you have access to in your classroom, like a projector and screen? Do your students have one-on-one devices such as laptops or tablets? What kinds of places do you have for students to sit? How is the physical classroom arranged or decorated? What kinds of lighting are available? What accessibility features do you have available What supplies do you have available and how are they organized? What makes this classroom space inviting?

Part 1B: Population Description – What Do I Know About the Community, my School, and my Students? Synthesis and Writing

Note: From here on, you're writing for an administrative audience, a principal, a curriculum director, perhaps an involved parent. Use your best professional voice.

8. Synthesize all of the information you've gathered for Questions 1-7 into 4-6 paragraphs.

9. *Finally,* having reflected on these community, school, and classroom features, conclude by considering issues of educational **equity vs. equality,** reviewing the **Four Domains of Responsiveness (see Appendix B)** and writing 1-2 short synthesizing paragraphs explaining how the information you have gathered will help you be a **responsive and relevant practitioner** in this school. What do you know about what your students will need based on this data? What community values are important and how will you address them in the course you are developing? What sorts of texts or topics might be acceptable, which texts might be challenged, and how will you effectively navigate these tensions? In short, how will you respond to the academic, linguistic, cultural and social-emotional needs of this particular set of students?

10. **Move these two sections to the top of the document.**

11. Data Sources: How will you find out more about the specific students in your CULPA course at the beginning of the school year?

Although you might be able to find information on many of the categories just listed, each year your classroom will be filled with new *unique* students; early on, therefore, you should seek out information that will help you both learn about and build relationships with your students *and* information on how to more effectively individualize future instruction to enhance their learning.

List 3-6 data sources or activities which you will use to understand your students' needs and guide your choices about instruction. Describe what each data source is intended to help you learn about your students. Consider data sources that work well together to help you better understand the *academic* and *personal* intersections taking place in your classroom each year. Work to include a balance of:

- **quantitative data** sources, such as standardized test scores, Lexile scores, grades from previous classes, discipline records, etc.. You'd have access to these things before the school year starts.
- **qualitative information** collected through surveys, writing prompts or other activities that you do in the first weeks of the course.

These prompts should get you to thinking about the people you are teaching and the setting in which you are teaching, a critical first step that you will return to as you begin student teaching, as you prepare for each school year, and as you take the formal steps necessary to maintain your teaching license and meet Educator Effectiveness requirements that begin in the first year of your teaching.

12. Student with Special Needs: Who is your Student with Special Needs and How will you Accommodate and Modify for them?

At least one of your students (the person you drew in the class drawing) is a very particular someone with special needs. For I # 1, you need to research approaches to supporting the wellbeing and learning of this student. Write an essay, or write a bulleted list with an introduction and conclusion, detailing what you learn and how you can best accommodate this student and their unique learning and/or community needs. Include at least **six** strong sources in an **annotated** bibliography following your essay/list. While not your *primary* focus here, acknowledging the additional intersectionalities and struggles students such as the one you are researching may also be worthy of a brief mention.

The purpose of this part of the CULPA is for you to consider the sorts of challenges teachers do actually meet on a daily basis and to build your response into your teaching plans.

Part 2: What is your course?

<u>Course Title and Description</u>

Over the past decades, researchers have discovered that students learn better when courses center around ideas of interest and concern to the students. So, rather than having a class organized by genre (that is, a unit on short stories, a unit on poetry, a unit on drama), or by time (from 1700 up to the present, perhaps), or by skills (punctuation, followed by literary elements, followed by poetic terms), we are asking you to organize your course around an idea which will engage the genuine interest of your students, and to create a title which reveals that idea. Thus your class might be called "Americans and Warfare" as Scott Ahern titled his CULPA, or "Literature in Response to Historical Events" (Sarah Wiltzius), or "Finding Courage in Difficult Situations" (Clare Englebert) —find a title which fits your own focus and material.

Once you have your focus and title figured out, then delineate your course goals. From there, go on to describe your course. How will your course be set up? What kind of content will it include? What's the overall purpose of your course?

Course Goals

The research on good teaching shows that the best classes are goal-oriented, with a clear purpose for every step and with a sequence that helps students move along a path of increasing skill and insight week by week. Wisconsin has developed their own standards for English language arts; these standards lay out what students should learn in their ELA classes at different levels, and the standards are divided by focus area.

You'll find the Wisconsin Standards for English Language Arts as a .pdf on the website of the Wisconsin Department of Public Instruction: http://dpi.wi.gov/ela/standards. Read over the standards at the level closest to the one of your class, and become very familiar with them (simultaneously realizing they subsume everything that has come before). At the same time, make a list, *in your own words*, of the things you most want to accomplish in your class. What are your big purposes for the class? Remember that you will then need to build your class around your intention of accomplishing these purposes, both the fairly technical ones of the Wisconsin Standards for English Language Arts and the more global ones emerging from your personal reflection.

After reviewing the Wisconsin Standards for English Language Arts and considering your own philosophical goals for the course, list **15-20** overall course goals; **be sure** to include reading (including critical literacy), writing, speaking and listening, language, and philosophical goals. Though it is important that you are able to speak the language of the Wisconsin Standards for English Language Arts, it is more important that you clearly understand your goals and are able to explain them to students, parents and administrators; staying true to the intent of the standards and highlighting the most relevant aspects of each, you should first write goals **in your own words** and in language that is easily accessible to your students. *Then*, after each one, go on to quote any relevant language from the standards (philosophical goals excluded). As you do, use the listed abbreviations such as **(L.8.1.)** if your goal is relevant to "Language, grade 8, standard 1" or **(W.11-12.2)** for "Writing, grades 11-12, standard 2." Remember, too, that while reading, writing, speaking/listening, and language goals will primarily be derived from the WI Standards for ELA, *philosophical* goals might draw on further ideas from educational documents or be completely of your own creation; considering **NCTE's "Resolution on the Students' Right to Their Own Language"** (see Appendix C) or **Teaching Tolerance's Social Justice Standards** (see Appendix D) could assist you in framing these philosophical goals for students.

Please complete this work in *either* a **chart** *or* **outline** format similar to the examples found below. See template for beginning examples.

Notes on creating your goals chart/outline:
- For **Installment #1** you are completing **only the first two components** of your chart/outline; note course goals in your **own words** and in the language of the Wisconsin Standards for English Language Arts only.
- For **Installment #2** you will *come back to your chart/outline* and **complete the remaining columns/sections**; having selected readings and created assessments in I#2, you will be able to better specify when and how you will introduce, reinforce and give students opportunities to demonstrate proficiency related to each goal.

- The examples included below *approximate* how many of each type you will include, but the actual number of goals in each category is your call; **do be sure that goals related to reading, writing and research *processes* are all included** in some way.
- Once you get to the final three components of the chart/outline, you should realize the importance of reinforcing goals throughout a course to help students reach proficiency in each goal. Key goals will be reinforced repeatedly as you scaffold your instruction, and portions of your chart/outline may become quite long; this is acceptable and expected as you help students aim for proficiency. As you complete these final three components please list the *unit* # and focus in which the particular goal will first be introduced, which unit(s) will help reinforce this work, and at what point in the year you will expect students to have reached proficiency as it relates to the goal; in addition, bullet each assignment (these may range from minor in-class activities to major unit assessments) which will help you measure progress toward this goal.
    - Although *not officially required* in this step, many students have found it helpful to note *specific subskills* as they list assessments as a way of further implementing backward design principles; this helps them clarify their expectation and the level at which students will approach the goal, work which is useful in the future as you describe assignments to students and create the associated rubrics.
        - For instance, if one of the goals is to help students "develop clear and organized writing" in your course you might pair this goal with a personal narrative on your chart/outline early on as a way of *introducing and assessing* this goal
            - At that point you might *also* find it helpful to note that you will focus on the specific skills of writing introductions, topic sentences and conclusions as you work with students.
        - Later in your course you might *reinforce and assess* the same "develop clear and organized writing" goal by having students compose a persuasive piece of writing
            - In this second assessment you might include and return to the same skills mentioned above *plus* note that you will help students work on the creation of complex thesis statements and the use of focused transitions and order of importance arrangements to further organize their work.
    Though listing these subskills is optional, you will find that it helps you more accurately identify what you plan to assess (and therefore what you will need to teach) as you create rubrics and planning in future installments. You might consider doing this work here (I#2), most especially for your intended focal unit

Units

Again, units tend to be more effective if they are organized around ideas or topics of genuine interest to your students. Some thoughts on units:

- Length can vary from one week to nine weeks, depending on what you want to accomplish. Varied lengths can be good, to keep things interesting. Very long units are hard to sustain—everyone gets tired of keeping the same focus.

- You have 18 weeks per semester, 36 weeks overall, to account for.

- Many teachers begin with a one-week "welcome" unit to establish community and rehearse class routines, using especially rich and interesting material (get those students hooked!), or mix welcoming and classroom community building activities into the first academic unit. Some of the activities in an opening unit might **also serve as the aforementioned data sources** (see page 66), helping you learn about your students so that future planning is even more successful. A shorter closing unit to help students synthesize all that they have learned is also often a nice way to conclude a course.

- You don't have to have a *completely* logical classification. You can do a unit on relationships, a unit on nature, a unit on Holocaust poetry, all in the same class. For the purposes of this project, plan units which use the materials and projects you are most excited to teach and help them connect as best as you can.

- Each unit relies on and extends the knowledge and skills of prior units. Early units will **introduce** knowledge and skills; later ones will **reinforce** this knowledge and these skills while introducing new challenges; by the end of your course, students should have grown in all your course goals and generally **reached proficiency**.

So, with these reflections in mind, **list and describe your course units**. Which learning goals are you working with in this unit (include full language)? What is the essential question of each one? What is the idea or topical focus of each one? Why did you choose this focus? What do you hope students will learn, using this focus? How does the work of this unit build on what students have learned in prior units and prepare students for subsequent units?

Concluding Pieces for Installment 1

Bibliography

We are asking you to update your bibliography with each installment of your CULPA, keeping it current. (This was the suggestion of past students, who found the final task of assembling a bibliography quite challenging. Instead, do it as you go along). You should include all your sources, including the things you plan for students to read, the places where you find teaching ideas, research and theory that support your instructional decisions, and the people who have made suggestions you plan to use. Count the people as interview sources. Use **MLA style** documentation; you may find owl.english.purdue.edu helpful. Your title should be "Works Consulted."

It is critical that you complete this work for a number of reasoning including: (1) It's the obligation of any good researcher to acknowledge sources. (2) You're rehearsing skills you will

soon be teaching your students. (3) You will forget where you found things and will at some point be glad to have a record so you can both reference them yourself and share them with others.

<u>CULPA Partner's Comments</u>

The purpose of having a CULPA partner is that you support each other's work and learn from each other. Thus we ask you to read your CULPA partner's installment a day or two **before** it is due, if possible. Then consider these directions and/or the checklist, and give your partner feedback on what you see looks strong (most important) and what you see needs more work (also important, but less so). Ideally, once you have your CULPA partner's comments, you can incorporate useful suggestions before turning your document in to your primary mentor for review.

If your CULPA partner is unable to review your work, don't panic. Or if your CULPA partner does not get his/her work to you in time for you to review, also don't panic. You will receive credit for the CULPA partner assignment so long as you turn up for your weekly CULPA partner meetings and work together for an hour or more each week, face to face, outside of class, on methods matters, and then complete the related responses, uploading them to both the 355 and 356 Canvas Assignment spaces.

<u>Checklist</u>

For each installment, we ask that you **<u>paste</u> or <u>attach</u> the checklist for that installment**. Note what you *have* completed, what you *have not* completed, and any information that will help your primary mentor make useful comments on your draft.

The pace of the CULPA is steady and brisk. If you do everything required for each installment in time, you will be fine with this process. If you get behind, that will both hurt your process grade and make the work much more difficult for you. So stay on top of things, and complete installments even if they are not your best work. We have revision time built in at the end; you can make it all perfect then.

Scaffolding for I # 1

- Your foundational education classes and your work for your Connections students in English 381 prepare you for I # 1, as do the reading and discussion in 355 and 356 on who our students are.

- Work on the Wisconsin Standards for English Language Arts, and defining your own purposes, in 355, 356, and 497.

Note: We hope that you are aware of the sequencing and scaffolding we build into the assignments in Methods, the very same sequencing and scaffolding we ask of you. Thus, the "scaffolding" sections make at least some of this planning explicit for you.

Here's our basic sequence of scaffolding for you: (1) We ask you to read and respond to readings on the knowledge and skills you will use in your immediate CULPA future. (2) We work with the ideas and skills from those readings in class, so that you become more fully at ease with them. (3) You use the ideas and skills in your draft installments of the CULPA, observing how your CULPA partner applies the same skills. (4) With feedback from us, you revise the work you've done so that your application of the knowledge and skills is even stronger. (5) Meanwhile, you make use of the knowledge and skills in practicum, and you then go on to apply everything in (6) student teaching. We purposefully use this scaffolded model and a gradual release of responsibility approach so that you are ultimately prepared to teach in a classroom all your own.

CULPA Installment #1 - Checklist

For Installment # 1, you will set up the overall course situation, course goals, and design; you will research approaches for supporting the learning of your student with special needs; and you will take your first steps to plan readings for students. Throughout the installment you should *repeatedly* refer to the **Intersectionality Wheel** <mark>(see page Appendix A)</mark>, **The Four Domains of Responsiveness** (see Appendix B) and our **equity vs. equality readings** as you consider the ways in which various systems impact the students in your classroom community; you will research and represent what you know in your own sort of intersectionality wheel as a part of this work.

_____ Population Description Fact Finding: Research and present the community, school, and classroom contexts in which your course is set. Choose an actual **non-affiliated** school. Feel free to write this section in bullet points or sentence fragments.

     _____ District and School
     _____Broader Community Details
     _____Intersectionalities Chart for Community Context (including race and racism)
     _____Students that attend this school
     _____School building description
     _____Physical classroom space
     _____Students in your CULPA course

Note: From this point on, you're writing for an administrative audience. Use your best professional voice.

_____ Synthesizing Paragraphs about Community and School Context and Culturally Relevant and Sustaining Practitioner Analysis, moved to the top of the document.

_____ Data sources. List 3-6 sources or activities which you will use to better understand your students as *individuals* and *learners*. List approaches that will help you build strong relationships with students and more effectively individualize future instruction; be sure to use a balance of both quantitative and qualitative sources (consider levels of intersectionality).

_____ An essay (or bulleted list in logical order, with introduction and conclusion) on what you have learned about approaches to accommodating the learning and community needs of your **student with special needs**. Include at least six strong sources in an **annotated** bibliography following the essay or list. (consider levels of intersectionality)

_____ Course Title/s, with a themed focus (e.g., Kate Worzala's "Eighth Grade Language Arts: Relationships and How They Work"; Amanda Tetzlaff's "What Unites Us and What Divides Us: Understanding Through Literature and Writing: English 11"; or Megan Retallick's "International Literature, Including Asia, African, Australia, Europe, and the U.S."). You need one course title and description if both semesters fit within the same course; you need two of each if you plan quite different types of semesters (one middle school, one high school, for example)

_____ Course Description/s: A brief paragraph summarizing the course format, content, and purpose for an administrative/outside audience.

_____ Course Goals and Goal Chart/Outline: A list of **fifteen to twenty** major goals of the course. Place these into a chart or outline, **as demonstrated at the end of the directions** for Installment # 1 <mark>**(see pgs. 82-83).**</mark> These goals should focus on the most important things you want students to learn and be able to do (for example, find connections to their own lives in works of literature) and not sub skills (for example, be able to identify similes). ***You should include both your own words and language from*** Wisconsin Standards for English Language Arts and should indicate which standards your course goals meet by parenthetically tagging the standard (for example, indicating **L.8.1.** if your goal is relevant with "Language, grade 8, standard 1" or **W.11-12.2** for "Writing, grades 11-2, standard 2").

- **Use:** http://dpi.wi.gov/ela/standards
- **Note:** Be sure to include reading (including critical literacy), writing, speaking and listening, language, and philosophical goals.
- **Note:** You *only* need to complete the ***goals*** portion for **I#1**; you will return to the remaining introduce/reinforce/proficiency components in I#2

While reading, writing, speaking/listening, and language goals will primarily be derived from the WI Standards for ELA, *philosophical* goals might draw on further ideas from educational documents or be completely of your own creation; considering **NCTE's "Resolution on the Students' Right to Their Own Language**" (see Appendix C) or **Teaching Tolerance's Social Justice Standards** (see Appendix D) could assist you in framing these philosophical goals for students.

_____ Units you plan to include in the course, with thematic, issue-oriented, or topical focus of each. For each one, explain why you've chosen this focus and what your hopes are for student learning using this focus. List the course goals (include full language) addressed in the unit. Identify the essential question of each unit. Comment on how the work of this unit ***builds on*** what students have learned in prior units and ***prepares students for*** subsequent units; consider a short welcome unit or plan to later integrate these community building activities into your first unit.

_____ Bibliography updated to this point. Here are the requirements for the bibliography:
    _____List of sources for texts.
    _____List of sources for methods, lesson plans, graphics, rubrics, relevant research/theory and so on, including print sources, web sources, and informal sources (classes, teachers, peers).
    _____Correct MLA style for the above, as far as you are able.

_____ CULPA partner's comments.

_____ Checklist for Installment # 1.

_____ E-mailed to primary mentor by 3:00 and uploaded to Canvas Assignment space.

CULPA Installment #1 Template

Population Description

Community Name, Region	School Name, Grades Served

Broader Community Description		
	Facts and Research	Inferences about culture or values of the people in this community
Population Description (# of people; urban, rural, suburban; ethnicities, immigration; etc.)	Here…	
Physical Geographic Factors		
Economy of the Community (Average income, ranges of incomes, major employers or industries, dominant agricultural products grown, etc.)		

Cultural events (festivals, fairs, art shows/galleries, movie theaters, live performing arts, music, etc.)		
The Community's Relationship with school (attendance at academic/athletic events, parent teacher conferences, donations to/sponsorship of school activities, etc.)		
Additional Relevant Information		

Intersectionalities (Four per level)	
Systems and Structures of Power	
Fill in the items you want to work with	

Major Systems of Oppression
Racism

Common Aspects of Identity
Race

School Description

	Facts and Research	Inferences
Student Information (number of students, grades served, ethnic mix of students, gender mix of students)		
Needs of students (special ed, free/reduced lunch, ELL)		
Test Scores (broken down by race, gender, ELL, free/reduced lunch, etc. if telling)		

Academic Programming (courses, curriculum, who takes what)		
School/District Goals		
School/District philosophy on learning, grading, homework, discipline, etc.		
School handbook or rules (dress code, hats, backpacks, lockers, etc.)		
Additional Relevant Information		

School Building		
	Facts/ Research	Inferences
Physical Conditions of the Building		
Organization of the building		
Technology available		
Learning Spaces Available		
Ways the building impacts student identities		
Other important stuff to note		

Students in your CULPA course

	Facts	What this means for you as a teacher
Number of Students, grades		
Races		
Genders		
Sexualitys/LGBTQIA2S+		
Spec ed		
Socioeconomic mix		
Home Languages		
Extra curriculars		
Other important stuff to note		

Your Physical Classroom Space

	Facts	What this means for you as a teacher
Technology		
Spaces for students to sit and furniture arrangement		
Lighting and accessibility features		

Supplies and organization		
Decoration		

Synthesis of Community and School Context--Introduce key *community* and *school/class* features to others (4-6 paragraphs)

Overall Inferences--How will you be a responsive and relevant practitioner given this teaching context? (2-3 paragraphs, written)

How you'll find out about your students:	
(Quantitative) Data Source 1:	
(Quantitative) Data Source 2:	
(Qualitative) Data Source 3:	
(Qualitative) Data Source 4:	
(Qualitative) Data Source 5:	

Your Student with Special Needs:	
What you know about them: (facts and inferences)	
What accommodations and modifications can you put into place for them:	

What sources did you consult to make this list:	

Course Description

Course Title:	
Course Description:	

Learning Goal Chart Format (Option 1)

Goal Category and Number Goal in Own Words followed by (WI Standards for ELA tag)	If a goal related to WI Standards for ELA, record the standard in its original language; include (standards tag)	Introduced: What unit? Assignment or Assessment (can be any type)?	Reinforced: What unit(s)? Assignment(s) or assessment(s)?	Reached Proficiency: What unit(s)? Assignment(s) or assessment(s)?
Reading *** Note: be sure to include critical literacy**				
Course Goal 1: Students will be able to analyze the connections and interactions between plot, theme(s), character(s), and the role of personal identity present in course texts. (R.9-10.3)	In literary texts, analyze how complex and/or dynamic characters develop, interact with other characters, advance the plot, or develop a theme. (RL) (R.9-10.3)	The Family Unit – short story reading, analyzing, and activities.	Frenemies: Friends vs. Foes Unit – *The Freedom Writer's Diary* reading and analyzing, *The Freedom Writer's* viewing and analyzing, and Friends and Family Diary multi-genre project.	Society's Influence Unit – Literature Circles (*Divergent, The Maze Runner, The Hunger Games, The Giver,* and *Uglies*), Radio Talk Shows, Freeze Frames, and Little Societies.
Course Goal 2:				
Course Goal 3: ETC.				
Writing *** Note: be sure to include writing and research processes**				
Speaking and Listening				
Language				
Philosophical ***Note:** Consider consulting NCTE and Teaching Tolerance resources				

Learning Goal Outline Format (Option 2)

- **Reading** (Goal Categories)

  * Note: be sure to include critical literacy
  - **Course Goal #1:** numbered, in your own words and with a WI Standards for ELA tag
    - *State Standard:* If this is a goal related to WI Standards for ELA, record the standard in its original language; include (standard tag).
    - *Introduced:* What unit? Assignment or Assessment (can be any type)?
    - *Reinforced:* What unit(s)? Assignment(s) or assessment(s)?
    - *Reached Proficiency:* What unit(s)? Assignment(s) or assessment(s)?
  - **Example:** Students will be able to analyze the connections and interactions between plot, theme(s), character(s), and the role of personal identity present in course texts. (R.9-10.3)
    - **State Standard:** R.9-10.3 In literary texts, analyze how complex and/or dynamic characters develop, interact with other characters, advance the plot, or develop a theme. (RL)
    - **Introduced:** The Family Unit (1) – short story reading, analyzing, and activities.
    - **Reinforced:** Frenemies: Friends vs. Foes Unit (4) – *The Freedom Writer's Diary* reading and analyzing, *The Freedom Writer's* viewing and analyzing, and Friends and Family Diary multi-genre project.
    - **Reached Proficiency:** Society's Influence Unit (6) – Literature Circles (*Divergent, The Maze Runner, The Hunger Games, The Giver,* and *Uglies*), Radio Talk Shows, Freeze Frames, and Little Societies.
  - **Course Goal 2: etc.**
- **Writing** (Continued numbering, following above format, etc.)

  * Note: be sure to include writing and research processes
- **Speaking and Listening**
- **Language**
- **Philosophical**

  *Note: Consider consulting **NCTE's "Resolution on the Students' Right to Their Own Language"** (see Appendix C) or **Teaching Tolerance's Social Justice Standards** (see Appendix D)

(Add or delete unit boxes as needed)

Unit 1 Title and Essential Question(s):	
Unit 1 Description: (Weeks)	
Unit 2 Title and Essential Question(s):	
Unit 2 Description: (Weeks)	
Unit 3 Title and Essential Question(s):	
Unit 3 Description: (Weeks)	
Unit 4 Title and Essential Question(s):	
Unit 4 Description: (Weeks)	
Unit 5 Title and Essential Question(s):	
Unit 5 Description: (Weeks)	
Unit 6 Title and Essential Question(s):	
Unit 6 Description: (Weeks)	
Unit 7 Title and Essential Question(s):	
Unit 7 Description: (Weeks)	

Bibliography
Add here

Installment # 2: The Assessment and Reading Programs

CULPA Installment #2 –Narrative Instruction

Installment 2 takes you one step further in your grand vision for your class, as you lay out the big pieces of your assessment and reading programs.

Assessment Program: Types of Assessments and Associated Skills

Laying out the overall shape of your assessment program early on is **critical and time-intensive work**; it helps you articulate what exactly you are expecting students to learn and begins to describe how you will know that they have been successful. The assessments that you create should be directly derived from the course goals you have already developed. Furthermore, they should work together to create a *cohesive* assessment program, one that relies on backwards design principles and presents students with repeated opportunities to improve their **reading, writing, speaking/listening** and **language skills**. That is, it's easy to choose and create a bunch of appealing projects, but without a sense of overall *purpose and order*, they don't work well for you or for your students.

This is why, as the outlined steps in Installment #2 progress, we'll ask you to first focus on the learning goals for the entire unit, then generate initial assessment ideas and identify which unit goals and associated academic vocabulary and skills you plan to address with each assessment, after which you will finally return to this thinking and justify and connect the ways in which they collectively represent a scaffolded and purposeful assessment program. Additionally, this work happens *prior to* the creation of text sets for each unit seeing as any number of novels, short stories, articles, poems, or other texts might help you meet your instructional and assessment goals.

As you develop this program, make sure to incorporate a diverse set of reading, writing, speaking and language assessments. While some assessments might address only one of these areas (writing a compare/contrast essay), others might combine reading and writing with speaking/listening (modernizing a scene and presenting it to the class; having the audience respond) or use other multiple intelligences approaches to meet course and unit goals. As always, you will want to consider intersectionalities, educational equity, and the research you have already done when developing these assessments and text sets to meet the unique needs of *all* of your students. By clarifying these assessments and the skills they require early on in this curriculum design process you will be better prepared to move into the details of specific assessments later on in this process.

Check the Checklists

Before you get seriously underway with this, you should check the [Writing Components Checklist](#), which appears on <mark>page 145</mark>. Considering these requirements early on will help you more purposefully select and organize assessments where writing is a major component.

*Note: We have provided a number of templates to help you easily organize information into clear patterns so that outside readers quickly identify how thoughtful and purposeful you have been, highlighting the careful thinking you are doing; should you choose to create your own organization, be sure to ***explicitly pattern/consistently title*** so that they similarly see this repeated thinking. We think you will find that using the provided templates will save you precious time!

Step1: Progression of Learning Goal Skills

Begin by reviewing your **reading, writing, speaking/listening,** and **language** goals from I#1. List your units in order with unit title and essential question. Determine which learning goals you'll work with in each unit. Make sure to include each learning goal in at least three units. Consider how goals will work together, how many goals you and your students have capacity to work on at one time, what order goals appear in and how goals sequence and scaffold into one another to prepare students for later work and learning, and the rigor of your course.

Step 2: Outlining Assessment Program and Associated Skills – Organized by Units

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Again, begin by reviewing your **reading, writing, speaking/listening** and **language** in each unit so that the learning at the heart of the assessments you develop is clear. That done, your next task here is to go back into each unit to develop the initial framework by creating a **sequential outline of** assessments connected to those goals (e.g. a writer's notebook, a memoir, a typed script which accompanies a dramatic reenactment of a text or that serves as the outline for a movie trailer, assuming the role of a character and keeping a video log or creating tweets reflecting on their experiences, writing a literary analysis or research paper, etc.). As you think about these various types of assessments and **organize them by units**, be sure to arrange them in a **logical order** so that each assessment gives students the skills and understanding they need to call upon and reinforce *past* learning and then *build upon* those skills with the next assessment.

Organize your assessments by unit, with a heading for each unit. Below each, list the most relevant **reading, writing, speaking/listening** and **language** goals (likely 2-5; provide *full* language for each) the assessment will address.

> *<mark>Note</mark>: At this early stage, think just a little bit about the scope and scale of assessments. Especially for those that are more complex, consider whether it is better to think of it as multiple but related assessments or as one single large assessment; logical separation of*

some components may very likely help you better define which goals, academic language, and skills you are expecting students to specifically address. For example, if students were to conduct research, use them to develop a slide deck, and then present their findings while others in the class listen to and provide feedback on that presentation, is this better arranged as one assessment or two? One component is research, writing, and presentation-based on the part of each student; the other is related to listening standards on the part of the audience. While most certainly related in terms of how the class experiences presentations in the moment, arranging it in two parts more clearly identifies each learning goal as well is who is being assessed (presenter/audience). In future CULPA installments this would also lead to separate handouts and rubrics which, in terms of classroom/teacher usability, will be much more effective seeing as the feedback you return to the presenter and the audience would naturally be on separate forms. Give this at least a cursory bit of consideration as you outline your assessments.

Delineation of Key Academic Language and Skills

Next, for ***each*** of these types of writing/assessments, provide a **bulleted list** of the ***key academic language and corresponding skills*** students will need to accomplish the assignment. *For example*, to write a successful *narrative essay* students might need work with *descriptive details*, with incorporating *dialogue* into their writing (and thus the punctuation rules that also accompany the use of quotation marks), etc. Again, when working with your students on reading, don't just list *characterization;* instead, consider *dynamic characterization*, *round characters*, *foils*, etc. Be as specific as possible regarding the ELA academic language and skills they will need to be taught to be successful on each assessment.

Sequencing, Scaffolding and Reflection

Having delineated these skills for each assessment, does the order you'd *initially* thought was logical *still* make sense for your course as a whole? Is it the best sequence possible? As you look at the ways in which **reading, writing, speaking/listening** and **language** are scaffolded in your course, do early assessments present opportunities to introduce students to these skills? Do later assessments require students to utilize past learning in more sophisticated ways?

Your final step, then, is to return to the academic language and corresponding skills just outlined and **for each identify** whether you are ***introducing*** it for the first time, are ***reinforcing***/expanding upon a skill you've already taught, or are expecting ***proficiency*** in that skill by the time they reach it in that particular assessment.

> *Note: You'll notice, of course, how this progression of skills works hand in hand with the chart which you began in Installment #1 and are returning to in this installment. You're building the scaffolding for each skill over the duration of your course.*
> *Note: You'll also notice that the provided template helps easily organize these requirements as you expand on each your thinking in this and the remaining steps.*

Step 3: Providing Assessment Program Comments, Considerations, and Justification

Now That You've Considered Your Assessments,
WHAT DO YOU WRITE ABOUT EACH ONE?

Now that you have created a list of assessments and identified relevant academic vocabulary and skills for your entire course, *expand on these items*; in the comments completed throughout this step make your thinking **explicit** so that you can reflect on your choices and so that we and other outside audiences can understand them, too. Explain *why* you have selected each type of assessment, how the listed academic language/skills are essential to success in meeting a particular goal and/or working with a specific genre, and how each assessment **fits into a scaffolded approach** to instruction by building off of their previous **reading, writing, speaking/listening** and **language** work and laying the groundwork essential for future learning endeavors.

As you (likely) use the template to expand upon the course outlining you've started, answer the questions below for each of your major assessments; **be certain** to **explicitly pattern/ consistently label these areas if using your own formatting** so that readers see how thoughtful and purposeful you've been with each selection.

(1) Provide a succinct description of this assessment. What will students do and ultimately turn in? Comment on its structure, intermediate steps students will take toward completion, opportunities for formative feedback, etc.

(2) Why did you select this assessment? (Answer all of these)

   a. How does this assessment meet your reading, writing, speaking/listening and/or language learning goals. Consult the goals in this section of your outline and be sure to consider academic language.

   b. How does it fit your essential question?

   c. How does it promote student engagement?

   d. How is this assessment part of a culturally-sustaining curriculum for your particular set of students?

(3) What schema/skills/background knowledge do students need to have *before* beginning this assessment, and why are these schema/skills/background knowledge essential to students being successful?

(4) What **misconceptions** might students have before beginning their work on this assessment?

   Note: Because you are likely a seasoned ELA student and have had all sorts of experiences reading, writing, speaking/listening and working with the English language, when you prepare assessments it is often easy to <u>assume</u> that your students have

already had similar experiences or possess the prerequisite skills; you have developed complex schemas for varied reading and writing situations which are automatically activated and referenced when new related experiences arrive. **Assuming that your students possess the same complex schemas is dangerous.** *Similarly, it is easy to overgeneralize our own lived experiences and thus overlook the* **unique individual circumstances** *that impact what students might know and/or how they might feel about the work we ask them to do. To be an effective ELA instructor you should:* **1)** *regularly "interrogate" your own lived experience, blind spots in experience and thinking, etc.;* **2)** *consider carefully the dangers of what* <u>you might assume</u> *students do/don't know – that is to say, what schemas they may possess and/or what experiences they have had – and how it might negatively impact instruction; and* **3)** *carefully consider possible misconceptions that your students might have before engaging with a certain task (e.g. they know how to write an introduction, know how to correctly incorporate textual evidence, fully recognize the qualities of an effective presentation, know how to use a certain technology; that they don't confuse academic language such as "motif" and "theme" or "quote" and "dialogue" in their conversation or writing, that they think they know the specific format of writing a news article because they've read some but have never actually dissected the requirements and organizational structures of the genre, etc.). These considerations are the starting point for your planning and help you ensure that you will actually* <u>teach them</u> *the skills which you will later assess, skills necessary to ultimately meet the goals of your course.*

So:

What schema might you *assume* that students have that they *don't actually* possess related to this assessment? What schema and skillset do they *need – and* might you thus need to help them build – if they are to successfully demonstrate their learning through this assessment?

(5) How does this assessment scaffold into future assessments or learning? Which future course assessments does this work prepare students for? How does this assessment **prepare students for** this future work and help them build the skills they will need to be successful in those assessments?

(6) Name and briefly explain the educational frameworks, **learning theories, or research** which supports your choice of this writing assessment. Consider research on learning styles, linguistics, writing, critical literacy, antiracist pedagogy, intersectionality, etc.

Careful thinking about this sort of scaffolding is essential in helping students succeed!

The Reading Program: Generating Text Sets and Associated Skills

We expect you to be very familiar with each text you choose, so that you will know both the strengths and shortcomings (and potential problems) of each one as you incorporate it into

your plans. Your work in this section should reveal your insight into how your chosen texts will work for your situation and help accomplish your goals.

Before beginning, know that one *requirement* for your CULPA is to include a **choice reading assignment** at least once. If you do literature circles, then you need a set of four to six texts centered around a common theme or element. If you do readers' workshop or another individual reading approach, then you need a list of at least twenty texts you would recommend to students. Include these texts, too, as you complete this section of the installment.
> *Note: Each unit text set must include **10+ texts***
> *Note: The provided templates will help you continue to easily organize the requirements that follow.*

Check the Checklists

Be sure to consider the "Criteria Specific to the Literature Component," following the CULPA checklists <mark>(see page 147).</mark> As you select your texts, you need to balance out these demands, such as including literature written by different kinds of people, including people of different nationalities, ethnicities, cultures, and genders.

Step 4: Developing and Detailing Unit Text Sets - Organized by Unit and Connected to Goals

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The readings for a class are key building materials, so your first job here is to once again ensure that selections remain connected to essential course learning. Consider the full list of goals from Installment #1 and identify those that will be most relevant to text selection in each unit.

Next, and staying focused on the selected goals, expand your outline by creating diverse text sets (10+ texts) *per unit* that list *every single thing* you will ask students to *read or view or listen* to in each unit over the entire span of your course, adding in details for each. Include not only books but also individual poems, any movies, tv or online clips you plan to include, nonfiction, songs, podcasts, articles, anything at all. Include works from authors with a variety of positionalities, in a variety of genres, with opportunities for critical literacy.

Make sure each text you include helps meet or is connected to the learning goals you've determined for that unit, both writing goals and reading goals. In addition, make sure that ALL of the learning goals you've determined for that unit have texts associated with them.

Indicate your purpose(s) for each text:
> 1) what you know about each author as a way of helping you ensure that text sets include this diversity,
> 2) ways in which texts will be utilized in the unit (e.g. to practice learning goals, as anchor or supplemental texts, to build background or activate schemas, etc.); also make purposeful selections so that texts can serve as models of the assessment writing/creation that students will be doing in the unit (e.g. if you're asking students to write I Believe essays, make sure to include a set of I Believe essays for students to study).

As you have throughout this installment, continue to organize these lists by/within your units. That is, include all the texts for each unit in a separate section with a heading. *Also*, include full bibliographic information (or as much as you know) for each text in your ongoing **Works Consulted list**. Be sure to spell the titles and authors' names correctly and format them according to MLA guidelines; doing this correctly now saves time *re*doing it later.
Per usual, the provided templates encapsulate each of these major requirements.

Delineation of Key Academic Language and Skills

Finally, having carefully crafted each text set, provide a **bulleted list** of the *key academic language and corresponding skills that this text set contains or teaches.* For example, you might be using *The Scarlett Letter* to teach a goal about *literary devices*. You might focus on analyzing *symbolism*, evaluating *allegory*, and decoding *irony*. A single text can be used in multiple ways, so identifying *exactly* what you plan to focus on and help students learn through each unit text set is again a critical step in your backwards design process.

Sequencing, Scaffolding and Reflection

As you move from unit to unit your choices should fit each unit focus, should collectively create a set of texts which allow you to effectively address the selected course goals in each unit, and should be ordered so that your reading program provides scaffolded instruction. That is, each set of readings gives students skills and insight you will reinforce and use in the *next* set of readings; it's like climbing up a mountain path, step by step, ascending towards increased reading skill and complexity of thought.

Your final step, then, is to return to the academic language and skills in your now *extensive* course outline and for **each identify** whether you are ***introducing*** it for the first time, are ***reinforcing***/expanding upon a skill you've already taught, or are expecting ***proficiency*** in that skill by the time they apply it as they view a specific text or complete a certain reading.

Step 5: Text Set Comments, Considerations, and Justification – Focal Unit (only)

*Now That You Have Your Texts Chosen, **WHAT DO YOU WRITE ABOUT EACH ONE?***

Just as they did for each of the assessments in your course, the text comments make explicit your thinking about *why* you've chosen the particular texts found in your focal unit (only). Here's what you need to do in this section; while you might create your own **clearly labeled** structure, continuing to use the provided template will further simplify this work and save time.

Continue to organize your texts by unit, with a heading for each unit. Spell titles and authors' names correctly and be sure to punctuate appropriately; outside readers reviewing your work (ELA colleagues on a hiring committee; administrators) will notice these sorts of errors, and your focal unit will get extra scrutiny seeing as it contains the expanded depth of thinking.

I. You are required to answer all the questions in section 1 below for each text in your focal unit.

II. You are to answer the remaining questions about key texts and *groups* of texts throughout your focal unit. *For example,* you would answer each question for an anchor text (e.g. novel, play, etc.), though you might include responses to section 1 for each of a number of shorter pieces (e.g. a collection of poems or short stories, a number of short non-fiction articles from which students will make selections) and then address sections 2-4 *collectively* for the group.

(1) Why did you choose this text? (Answer all of these)

    a. How does it teach your learning goals? Consult the goals in this section of your outline and be sure to consider academic language.

    b. How does it fit your essential question?

    c. How does it promote student engagement?

    d. How does it serve as windows and mirrors, how does it serve as a part of a culturally sustaining curriculum, how it is part of a larger text set that shows multiple perspectives, what opportunities does it provide for critical literacy, and how can students read with and against the text?

(2) What background knowledge/schema, dispositions, academic language, or skills do students need to **have before they engage with** this text/group of texts, and why are these skills essential to students being successful?

(3) What **misconceptions** might students have before beginning working with this text?

*Note: Again, remember that as an English educator <u>you</u> may have an expansive reading toolkit and may be quite familiar with and have extensive and elaborate schemas for the content and context of each text, but many of your <u>students</u> may not, so consider once more how you can **avoid dangerous assumptions.** Just as before, be cognizant: **1)** of the need to interrogate your lived experience and identify blind spots, 2) of the potential negative impact of assumptions; and 3) be aware of possible misconceptions that your students might have because of their own **unique individual circumstances** before engaging with this text (e.g. that they know how to summarize, how to determine a theme, how to annotate, how to use text features such a headings and captions, that they don't confuse academic language such as "motif" and "theme" or "quote" and "dialogue" in their conversation or writing, that they have background knowledge of the setting, that they can make inferences about characters, etc.). Having considered these issues in advance, you will be prepared to mitigate their impact and thus help students develop the skills they need to have to successfully understand the text and meet your learning goals.*

So:

a. What schema might you *assume* that students have that they *don't actually* possess? What schema do they *need* to be successful in this unit as they engage with the chosen texts?

(4) How does this text scaffold students into future texts? Which future course texts or learning goals does this text prepare students for? How does this text **prepare students for those future** texts and learning experiences and help them build the skills they will need to be successful with this later reading or viewing?

Special Text Selections/Modifications for Students with Special Needs

Finally, if **additional or substituted texts** would be of use to your student with special needs, **identify** those within your outline *per each unit.* Add these selections at the end of your Text Set Details; consider an **additional section title** to draw attention to this special set of texts. **Elaborate *briefly*** on the *purpose* of this selection as it relates to the needs of the student and how they will *use the text within the unit.*

Be aware that this is a task teachers often take on: even student teachers can have a number of students with special needs in a class and can find themselves substituting texts for several of them, and not all the same text, either. So this is a rehearsal for the *real thing*.

Completed Goals Chart/Outline & Color-Coding of Goals

As you work through the comments on your assessment and reading programs, **go back** to the chart or outline you began in **Installment #1**, and **complete it**. The idea is for you to be able to see in outline form how you are scaffolding learning through your course, and to be quite certain that you *actually teach* all your course goals successfully. Finally, **color-code*** each goal heading (**Course Goal #1**); this color-coding will be used in future installments to reinforce to administrators, parents, students and yourself the ways in which you have purposefully aligned of your curriculum. Include the completed chart with **I#2**, updating and revising as necessary. **Prior to submitting this installment to your primary mentor,** please make sure that you move your updated chart or outline to the very beginning of this installment; doing so helps a reader first see your goals and the overall scaffolding of the course before diving into the more detailed components.

* **Note:** please ask David, Erica or Rebecca for help if you do not already know how to do a *font color* find/replace in MS Word; sometimes this helps you quickly correct/update colors that later seem illegible.

Comments on Differentiation

In your classroom, you will inevitably have students at quite different levels of skill in the learning tasks on which you are working. Some of these students will require different strategies or types of support. You are already aware of your very particular student with special needs; now, **add in __two__ students** from two of these categories (making sure they *do not overlap* with your special student from I # 1): English language learners; struggling readers; underperforming students or those with gaps in academic knowledge; students with an

emotional or behavioral disability; students with special mental health concerns (depression, eating disorder, anxiety, etc.); or gifted and talented students.

Next, write **two thoughtful paragraphs** about the ways you will modify your reading and writing assignments for these two students (be sure to specify which two types of students you chose). Name the educational theory or research which supports your modifications.

Updated Bibliography, CULPA Partner's Comments, and Checklist
See I#1 for comments on these requirements.

Scaffolding for I # 2

From 355:

- Readings and discussions on informal idea generation and more formalized writing processes
- Individual, small group and whole group discussion of writing forms, essential skills, and sequencing; teacher modeling of all
- Movement in class from pre-writing and idea generation (writer's notebook) to informal writings ("quiz" responses to readings and videos/reactions *and* shared methods posts & responses) to large scale public writings (multigenre narratives) and publication
- CULPA Workshop

From 356, 375, and 381, and all your literature classes:

- Work on text selection, and broad knowledge of all sorts of good things to read, plus how to find more

From all your English methods classes and your Educational Psychology class:

- Readings, discussions, and applications of learning theory and educational research, such as dialogical approaches to writing, genre theory, the ZPD, sociocultural learning, and all those big names, like Vygotsky, Atwell, Fecho, Daniels, Piaget, Pearson and Freire.

CULPA Installment #2 - Checklist

For Installment # 2, you will develop your assessment program and decide on the types of assessments/writings students will complete and the skills you will need to teach students if they are to successfully compose these various pieces; you will order writing assignments in a way that demonstrates a cohesive and effective scaffolded approach to writing instruction.

You will also work to develop your reading program, selecting *everything* your students will read and view throughout the *entire* course; you will also elaborate more completely upon and provide additional justifications for the texts selected for your *focal unit*. Your program should include key texts connected to the assessments you are developing as well as those used in supplemental ways.

As always, you will want to consider intersectionalities, educational equity, and the research you have already done when developing these assessments and text sets so as to meet the unique needs of *all* of your students.

The work of Installment #2 primarily expands upon work with **course goals** started in I#1. Here you will first return to your learning goals and organize them by unit so that you and others can quickly identify the central elements of your course. That step complete, you will next outline the *basics* of your assessment and the skills associated with each as you develop the larger scaffolding of your assessment program, after which you will *return to* and further expand upon and *justify* the assessments in the framework just created. Having identified the learning goals of your course, the assessments connected to each, and the ways in which they create a cohesive assessment framework, you will next *return again* to that framework, matching learning and assessments to text sets, and *finally* justify how texts engage students, develop diverse perspectives, and reinforce the central goals of the unit. Thinking of Installment #2 as an ==outline that is repeatedly expanded upon==, something that is *circular* in nature, may thus be useful. **This is <u>time-intensive</u> and challenging work;** it is also one of the most important skills we use as purposeful and intentional teachers.

_____ **Step 1: Learning Goals Organized by Units**
Begin by reviewing your reading, writing, speaking/listening, and language goals from I#1. Use the template provided to **list your units** in order and provide a unit title and essential question; then, determine which learning goals you'll work with in each unit and add them to this growing outline. Make sure to include each learning goal at least three times in your course.

_____ **Step 2: Outlining Assessment Program and Associated Skills – Organized by Units**
Begin by reviewing your **reading, writing, speaking/listening** and **language** goals from I#1 in each unit so that the learning at the heart of the assessments you develop for that unit is clear. Then, **create a sequential outline** of assessments for these goals in each unit. List every benchmark and summative assessment in the course and consider the scope, scale, and potential ways of combining or separating related work as your thinking unfolds (==**Please review the note in the narrative for more detailed explanation**==). Then, for each assessment:

(1) list the relevant course *goals* (likely 2-5; provide *full* language for each) being addressed;

(2) **delineate the key academic language and corresponding skills** necessary to successfully complete the assessment described; and finally

(3) **for <u>each</u> piece of academic language/skill identify** whether you are ***introducing*** it for the first time, are ***reinforcing***/expanding upon a skill you've already taught, or are expecting ***proficiency*** in that skill in the student performance (3[+] time with term/skill).

Now is a good time to **<u>check the checklists</u>** regarding requirements specific to the writing and assessment program requirements (see <mark>page 145)</mark>.

_____ **Step 3: Providing Assessment Program Comments, Considerations, and Justifications** (complete course)

Now that you've created a list of assessments and identified relevant academic vocabulary and skills for your entire course, *expand on the items*; in essence, you next reveal your "teacher thinking" and **justify** why each assessment is included. As you move into this step, **provide an explanation of why** you have selected each assessment and type of writing, how the listed academic vocabulary and corresponding skills are essential to successfully completing the assessment, and how each assessment fits into a **scaffolded approach** to instruction (purposefully building off of their previous **reading, writing, speaking/listening** and **language** work and laying the groundwork essential for future learning endeavors). As you **use the provided template, answer the following questions about <u>each</u> assessment.**

   *Note: The template provided automatically organizes information into clear patterns so that outside readers quickly identify how thoughtful and purposeful you have been, highlighting the careful thinking you are doing; should you choose to create your own organization, be sure to ***explicitly pattern/consistently title*** so that they similarly see this repeated thinking.

(1) Provide a succinct description of this assessment. What will students do and ultimately turn in? Comment on its structure, intermediate steps students will take toward completion, opportunities for formative feedback, etc.

(2) Why did you select this assessment? (Answer all of these)

   a. How does this assessment meet your reading, writing, speaking/listening and/or language learning goals. Consult the goals in this section of your outline and be sure to consider academic language.

   b. How does it fit your essential question?

   c. How does it promote student engagement?

   d. How is this assessment part of a culturally-sustaining curriculum for your particular set of students?

(3) What skills do students need to have ***before*** beginning this assessment, and why are these skills essential to students being successful?

(4) What **misconceptions** might students have before beginning their work on this assessment? <mark>**Please review the note in the narrative for more detailed explanation.**</mark> example:

a. What schema might you *assume* that students have that they *don't actually* possess related to this assessment? What schema and skillset do they *need – and* might you thus need to help them build – if they are to successfully demonstrate their learning through this assessment?

(5) Which future course assessments does this work prepare students for? How does this assessment **prepare students for** this future work and help them build the skills they will need to be successful in those assessments?

(6) Name the **educational frameworks, learning theories, or research** which supports your choice of this writing assessment; explain the ways in which these ideas support your frameworks for teaching and learning. Consider research on learning styles, linguistics, writing, critical literacy, antiracist pedagogy, intersectionality, etc.

_____ **Step 4: Developing and Detailing Unit Text Sets**
Maintaining fidelity to the comprehensive list of course goals you selected in Installment #1, first add those course goals that are most relevant; continue to organize by unit and for each:
(1) list the relevant course *goals* (likely 2-5; provide *full* language for each) that this text fits or teaches;
(2) **delineate the key academic language and corresponding skills** *this text fits or teaches;* and finally
(3) **for each piece of academic language/skill identify** whether you are *introducing* it for the first time, are *reinforcing*/expanding upon a skill you've already taught, or are expecting *proficiency* in that skill (3⁺ time with term/skill).

Then, enter the details of each text you intend to include in the unit; create a **complete list** of books, poems, short stories, essays, pieces of creative nonfiction, articles, plays, music, videos, artwork, *etc.* that you will be using throughout your *entire* course; continue to **organize by units**. As you develop this part of the outline, be sure to **list** everything you will have students read, listen to, or view over the span of the course, including choice books for literature circles and reader's workshop, and models for the kinds of writing/creation they'll be doing in assessments. **Each unit text set must include 10+ texts.** Use the provided template to capture relevant text and author information as well as to identify the purpose of each text and the ways you intend to use it within the unit.

Now is a good time to **check the checklists** regarding requirements specific to the reading program requirements (.

_____ **Step 5: Text Set Comments, Considerations, and Justifications – Focal Unit** (only)
Much like you did with each assessment, you will again reveal your teacher thinking, this time as it relates to items in the text set of your *focal unit* (only)*.* Use the provided template to return to your outline and **justify/provide an explanation** of why you have selected these texts for these units and this course. *Most comments will be brief*. You are required to answer all questions in section 1 **about *each* text**, and answer the **remaining questions about key texts and *groups* of texts.**
*Note: The template provided automatically organizes information into clear patterns so that outside readers quickly identify how thoughtful and purposeful you have been,

highlighting the careful thinking you are doing; should you choose to create your own organization, be sure to *explicitly pattern/consistently title* so that they similarly see this repeated thinking related to the texts in your focal unit.

(1) Why did you choose this text? (Answer all of these)

    a. How does it teach your learning goals? Consult the goals in this section of your outline and be sure to consider academic language.

    b. How does it fit your essential question?

    c. How does it promote student engagement?

    d. How does it serve as windows and mirrors, how does it serve as a part of a culturally-sustaining curriculum, how it is part of a larger text set that shows multiple perspectives, what opportunities does it provide for critical literacy, and how can students read with and against the text?

(2) What background knowledge/schema, dispositions, academic language, or skills do students need to *have before they engage with* this text/group of texts, and why are these skills essential to students being successful?

(3) What **misconceptions** might students have before beginning working with this text? <mark>**Please review the note in the narrative for more detailed explanation**</mark>.

    a. What schema might you *assume* that students have that they *don't actually* possess? What schema do they *need* to be successful in this unit as they engage with the chosen texts?

(4) Which future course texts or learning goals does this text prepare students for? How does this text *prepare students for those future* texts and learning experiences and help them build the skills they will need to be successful with this later reading or viewing?

_____ **Special Text Selections (*final* expansion):** As a last step, return to your course outline and note texts especially selected for or modified for your student with special needs, *if appropriate, per unit*. Add these selections at the end of your Text Set Details; consider an **additional section title** to draw attention to this special set of texts. **Elaborate *briefly*** on the *purpose* of this selection as it relates to the needs of the student and how they will *use the text within the unit.*

_____ **Updating of Goal Chart/Outline and Color-Coding:** Now that you've thoughtfully considered the assessments and reading in your course, **return to the goal chart or outline** introduced in the long directions for **Installment # 1** and complete the remaining components, recording the units and major assessments in which you will introduce, reinforce, and lead students to proficiency in each goal.

(1) Please **color-code*** each goal <u>heading</u> (**Course Goal #1**, *<u>not</u>* the entire wording of the goal); this color-coding (continued in future installments) will help reinforce to

administrators, parents and students (and yourself) that you've purposefully aligned your curriculum to your stated course goals.

> please ask David, Erica or Rebecca for help if you do not already know how to do a *font color* find/replace in MS Word; sometimes this helps you quickly correct/update colors that later seem illegible.

(2) **Prior to submitting this installment to your primary mentor,** please make sure that you *move* your updated chart or outline to the very *beginning of this installment*; doing so helps a reader first see your goals and the overall scaffolding of the course before diving into the more detailed components.

_____ **Comments on differentiation**: **Two or more** thoughtful and research-based paragraphs on how you will modify text choices and writing assignments for your student with special needs *and* also for <u>two</u> of these sorts of students: English language learners; struggling readers; underperforming students or those with gaps in academic knowledge; students with an emotional or behavioral disability; students with special mental health concerns (depression, eating disorder, anxiety, etc.); or gifted and talented students.

_____ Bibliography updated to this point.

_____ CULPA partner's comments.

_____ Checklist for Installment # 2.

_____ E-mailed to primary mentor by 3:00 and uploaded to Canvas Assignment space.

CULPA Installment #2 Templates

Step 1: Learning Goals Organized by Units

Unit #: 1
Unit Title: [ ]

Essential Question(s):
- [List]

Unit Learning Goals:
- [List, using *your* numbering, and including (WI Standards for ELA tag)]

Unit #: 2
Unit Title: [ ]

Essential Question(s):
- [List]

Unit Learning Goals:
- [List, using *your* numbering, and including (WI Standards for ELA tag)]

Unit #: 3
Unit Title: [ ]

Essential Question(s):
- [List]

Unit Learning Goals:
- [List, using *your* numbering, and including (WI Standards for ELA tag)]

Unit #: 4
Unit Title: [ ]

Essential Question(s):
- [List]

Unit Learning Goals:
- [List, using *your* numbering, and including (WI Standards for ELA tag)]

Delete unused/continue duplicating as needed

Step 2: Outlining Assessment Program and Associated Skills

➡️ **Note:** Copy/Paste a new *combined* Step 2+3 chart *per assessment*

<table>
<tr>
<td colspan="2">
Unit #[ ]: [Title]
Assessment Title: [ ]
Type of Assessment: [ ] Benchmark   [ ] Summative
</td>
</tr>
<tr>
<td colspan="2" align="center">Unit goals relevant to this assessment
(2-5)</td>
</tr>
<tr>
<td colspan="2">Goal: [copy/paste full goal language]</td>
</tr>
<tr>
<td colspan="2">Goal: [copy/paste full goal language]</td>
</tr>
<tr>
<td colspan="2"><i>(optional)</i> Goal: [copy/paste full goal language]</td>
</tr>
<tr>
<td colspan="2"><i>(optional)</i> Goal: [copy/paste full goal language]</td>
</tr>
<tr>
<td colspan="2"><i>(optional)</i> Goal: [copy/paste full goal language]</td>
</tr>
<tr>
<td colspan="2" align="center">Key academic language and associated skills:</td>
</tr>
<tr>
<td>ELA academic language/skill: [   ]</td>
<td>[ ] Introducing [ ] Reinforcing
 [ ] Proficiency expected</td>
</tr>
<tr>
<td>ELA academic language/skill: [   ]</td>
<td>[ ] Introducing [ ] Reinforcing
 [ ] Proficiency expected</td>
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<tr>
<td>ELA academic language/skill: [   ]</td>
<td>[ ] Introducing [ ] Reinforcing
 [ ] Proficiency expected</td>
</tr>
<tr>
<td>ELA academic language/skill: [   ]</td>
<td>[ ] Introducing [ ] Reinforcing
 [ ] Proficiency expected</td>
</tr>
<tr>
<td><i>Be thorough; continue duplicating as needed</i></td>
<td></td>
</tr>
<tr>
<td colspan="2">Note: Complete <u>Step 2</u> for <i>all</i> units <u>prior to</u> moving on to the Step 3 sections of the template</td>
</tr>
</table>

Step 3: Providing Assessment Program Comments, Considerations, and Justifications

<table>
<tr>
<td colspan="2"></td>
</tr>
<tr>
<td colspan="2" align="center">Assessment Comments,
Curricular Considerations, and Justifications
(brief responses to <i>each</i>)</td>
</tr>
<tr>
<td colspan="2">Assignment Description: [ ]</td>
</tr>
<tr>
<td>Comments explaining why this assessment was selected:</td>
<td></td>
</tr>
<tr>
<td>How does this assessment meet your reading, writing, speaking/listening and/or language learning goals. Consult the goals in this section of your outline and be sure to consider academic language.</td>
<td>[ ]</td>
</tr>
<tr>
<td>How does it fit your essential question?</td>
<td>[ ]</td>
</tr>
<tr>
<td>How does it promote student engagement?</td>
<td>[ ]</td>
</tr>
</table>

How is this assessment part of a culturally-sustaining curriculum for your particular set of students?	[ ]
Curricular Considerations	
What skills do students need to have **before** beginning this assessment, and why are these skills essential to students being successful?	[ ]
What **misconceptions** might students have before beginning their work on this assessment? <mark>Please review the note in the narrative for a more detailed explanation.</mark> *Respond to each:*	What schema might you *assume* that students have that they *don't actually possess* related to this assessment? What schema and skillset do they *need – and might you thus need to help them build –* if they are to successfully demonstrate their learning through this assessment? [ ]
Which **future course assessments** does this work prepare students for? How does this ̶assessment *prepare students for* this future work and help them build the skills they will need to be successful in those assessments?	[ ]
Justifications from Education Frameworks, Research, or Theory	
Name the **educational framework, learning theory or research** which supports your choice of this writing assessment; explain the ways in which these ideas support your frameworks for teaching and learning. Consider research on learning styles, linguistics, writing, critical literacy, antiracist pedagogy, intersectionality, etc.	[ ]

➡️ <mark>**Note:**</mark> Copy/Paste a new *combined* Step 2+3 chart *per assessment*

Step 4: Developing and Detailing Unit Text Sets

Unit #[ ]: [Title]	
Unit goals relevant to this text set (2-5)	
Goal: [copy/paste full goal language]	
Goal: [copy/paste full goal language]	
(optional) **Goal:** [copy/paste full goal language]	
(optional) **Goal:** [copy/paste full goal language]	
(optional) **Goal:** [copy/paste full goal language]	
Key academic language and associated skills relevant to this text set:	
ELA academic language/skill: [ ]	[ ] **I**ntroducing [ ] **R**einforcing [ ] **P**roficiency expected
ELA academic language/skill: [ ]	[ ] **I**ntroducing [ ] **R**einforcing [ ] **P**roficiency expected
ELA academic language/skill: [ ]	[ ] **I**ntroducing [ ] **R**einforcing [ ] **P**roficiency expected
ELA academic language/skill: [ ]	[ ] **I**ntroducing [ ] **R**einforcing [ ] **P**roficiency expected
Be thorough for varied texts; continue duplicating as needed	

Text Set Details

Maintaining fidelity to your unit goals, list and provide basic details for the **complete list** of books, poems, short stories, essays, pieces of creative nonfiction, articles, plays, music, videos, artwork, *etc.* that you will utilize during this unit.

- o   Include information for **each** text; duplicate within the template as needed
- o   Include **10+ texts** per unit

[TITLE & AUTHOR]	[Text Type]	[Citation information - Basic MLA]						
AUTHOR INFORMATION [Details and/or X] as appropriate	**Ethnicity of Author:** [Detail]	**Gender of Author:** [Detail]	**LGBTQ+ Author** [ ]	**Disabled Author** [ ]	**Immigrant Author** [ ]	**Ethnicity of Author** [ ]	**Other Windows & Mirrors Info** [Detail]	
PURPOSE/USE IN UNIT [Details and/or X] as appropriate	**Practice Learning Goals** [ ]	**Anchor Text** [ ]	**Supplemental Text** [ ]	**Build Background** [ ]	**Activate Schema** [ ]	**Assessment Model** [ ]	**Other** [Detail]	

[TITLE & AUTHOR]	[Text Type]	[Citation information - Basic MLA]						
AUTHOR INFORMATION [Details and/or X] as appropriate	**Ethnicity of Author:** [Detail]	**Gender of Author:** [Detail]	**LGBTQ+ Author** [ ]	**Disabled Author** [ ]	**Immigrant Author** [ ]	**Ethnicity of Author** [ ]	**Other Windows & Mirrors Info** [Detail]	
PURPOSE/USE IN UNIT [Details and/or X] as appropriate	**Practice Learning Goals** [ ]	**Anchor Text** [ ]	**Supplemental Text** [ ]	**Build Background** [ ]	**Activate Schema** [ ]	**Assessment Model** [ ]	**Other** [Detail]	

Duplicate Step 4 graphic organizers for each unit in your CULPA; *we might recommend that you ultimately change the background color in each unit just to visually indicate the new unit to a reader.*

- • **Note that a *separate and more complete graphic organizer* exists in this template for Step 5**; there you will focus *exclusively* on your focal unit.

Step 5: Text Set Comments, Considerations, and Justifications – <mark>Focal Unit</mark>

<mark>Unit #[ ]:</mark> [Title] – <mark>Focal Unit</mark>	
Unit goals relevant to this text set (2-5)	
Goal: [copy/paste full goal language]	
Goal: [copy/paste full goal language]	
(optional) **Goal:** [copy/paste full goal language]	
(optional) **Goal:** [copy/paste full goal language]	
(optional) **Goal:** [copy/paste full goal language]	
Key academic language and associated skills relevant to this text set:	
ELA academic language/skill: [ ]	**[ ] I**ntroducing **[ ] R**einforcing **[ ] P**roficiency expected
ELA academic language/skill: [ ]	**[ ] I**ntroducing **[ ] R**einforcing **[ ] P**roficiency expected
ELA academic language/skill: [ ]	**[ ] I**ntroducing **[ ] R**einforcing **[ ] P**roficiency expected
ELA academic language/skill: [ ]	**[ ] I**ntroducing **[ ] R**einforcing **[ ] P**roficiency expected
Be thorough for varied texts; continue duplicating as needed	

Individual Text Details

Individual Text Details
Comments, Curricular Considerations, and Justifications

- o   Include information for <mark>each</mark> text; duplicate as needed
- o   Include **10+ texts** per unit

[TITLE & AUTHOR]	**[Text Type]**	[Citation information - Basic MLA]					
AUTHOR INFORMATION [Details and/or X] as appropriate	**Ethnicity of Author:** [Detail]	**Gender of Author:** [Detail]	**LGBTQ+ Author** [ ]	**Disabled Author** [ ]	**Immigrant Author** [ ]	**Ethnicity of Author** [ ]	**Other Relevant Author Info** [Detail]
PURPOSE/USE IN UNIT [Details and/or X] as appropriate	**Practice Learning Goals** [ ]	**Anchor Text** [ ]	**Supplemental Text** [ ]	**Build Background** [ ]	**Activate Schema** [ ]	**Assessment Model** [ ]	**Other** [Detail]
Comments explaining why this text was selected:							
How does it teach your learning goals? Consult the goals in this section of your outline and be sure to consider academic language.	[ ]						
How does it fit your essential question?	[ ]						
How does it promote student engagement?	[ ]						
How does it serve as windows and mirrors, how does it serve as a part of a culturally-sustaining curriculum, how it is part of a larger text set that shows multiple perspectives, what opportunities does it provide for critical literacy, and how can students read with and against the text?	[ ]						

Curricular Considerations **What does each text or text grouping bring to, enhance, or make possible in the unit?** *As appropriate for* ==individual texts== *(e.g. anchor novels)* ==*- or -*== *for a* ==grouping of texts== *(e.g. once for group of poems)*	
What background knowledge/schema, dispositions, academic language, or skills do students need to **have before they engage with** this text/group of texts, and why are these skills essential to students being successful?	
What **misconceptions** might students have before beginning working with this text? ==**Please review the note in the narrative for more detailed explanation.**== Consider each:	What schema might you *assume* that students have that they *don't actually possess*? What schema do they need to be successful in this unit as they engage with the chosen texts? [ ]
Which future course texts or learning goals does this text prepare students for? How does this text **prepare students for those future** texts and learning experiences and help them build the skills they will need to be successful with this later reading or viewing?	[ ]

Duplicate <u>Step 4</u> graphic organizers for <u>each text/text grouping</u> in your <u>focal</u> unit.

Installment # 3: Unit and Assessment Design

CULPA Installment #3 –Narrative Instructions

Installment 3 takes you down a level towards the specific. For this installment, you will lay out your units. You will also consider how you will assess your students' work.

Part 1 of Installment 3 asks you to submit *one set* of these documents to your primary mentor (unit handout, project handout, checklist, rubric) in order to get feedback early in the process of creating these documents. *Part 2* asks you to submit *all* of Installment 3 to your primary mentor.

Note: Please **use your color-coded goal headings** in this installment as you *create the outlines and handouts that follow* to reinforce to administrators, parents and students (and yourself) that you have purposefully aligned your curriculum to your stated course goals.

Outline of Units

Begin by *expanding* on the *unit descriptions* you created for I # 1. **(1)** List how many weeks each will last, **(2)** write a paragraph or two about each unit and its purpose, and **(3)** list each learning goal (full language) addressed in the unit.

Then, Include the following information which you assembled for I # 2: **(4)** a list of major texts/groups of texts for each unit and **(5)** the major reading, writing, speaking and listening, and language assessments for each unit.

Next, add in the following to these same unit descriptions: **(6)** a bulleted list of other writing assignments or projects you plan to do with your students (select highlights) and **(7)** a short paragraph commenting on scaffolding so that your *reasoning* for the texts and assessments and how they connect and build is clear.

From reading this outline of units, someone unfamiliar with your course should get a clear vision of its overall purpose, design, and major elements. Envision this portion of the installment being written for an administrative audience, one interested in how you've planned the course.

(*Note: when you assemble your final CULPA, this is the set of unit descriptions to include; delete the shorter versions you created for I # 1).*

Ongoing Project Handouts

This is an optional element to include in the CULPA, and though you don't have to have ongoing projects, many teachers do. The kinds of things you might want to develop include a **reader's**

and writer's notebook, a learning log, self-assessment on productive classroom behavior, or a **reading and/or writing portfolio** project.

If you want to have one or more of these projects, create a handout which makes the project appealing and clear to your students. Explain how the project will work, what's due when, and how it will be graded. Include the now color-coded learning goal(s) and essential question(s) which the project addresses.

<u>*Unit Handouts*</u>

The teachers who create appealing and helpful unit handouts for their students get a better reception than those who just jump in. So for your units, create for each one a handout to give your students.

- Part of what you are doing in this sort of handout is carrying out your relationship with your students, so be aware of your voice and how you build rapport with students.

- Another part of what you are doing is selling the unit, so begin with something that hooks their interest. Graphic appeal can make a difference here as well.

- A third thing you're doing is helping students engage with the unit by making its learning purposes central and evident. So include the course goals and essential question(s) which the unit addresses. **Be sure to** translate the goals into **student-friendly** language.

  Note: *When you and students look at all your units and the goals you've laid out for each one, you should be able to say quite confidently that you have accomplished every single one of your course goals. This issue of **alignment,** making expectations and goals clear and having daily activity build toward these ends, is similarly a part of what each unit handout is trying to accomplish.*

- Finally, you're providing useful information. You could give them a schedule for the unit; you could list texts, possibly small assignments, and also major assessments; you could give them a sense of how they will be graded. Decide for yourself what information is useful.

<u>*Assessment Handouts*</u>

In each unit, you will have one or two major assessments; these will likely be your writing assessments and your projects with major writing components. You have already outlined the types of writing you intend to include in your course; now, present your students with the details of exactly how each writing assignment will work. The projects can embody the writing assessments, of course, as when a community service project at the end of a nature unit requires both an assessment of the problem and possible solutions, and also letters to community agencies; or when a photo essay in response to a novel includes reflections on the photos and project insights; or when a performance of a scene from a Shakespeare play

requires a script in contemporary American English with a one-page reflection on why the author made these translation choices. Check again as you create these handouts to be certain your assignments **align** perfectly with your unit learning goals. Each project handout will likely work on 2-5 course goals among the ones listed on the unit handout.

> **Note:** Mentioned briefly in Installment #2, here it is wise to once again consider the scope, scale, and potential ways of combining or separating related work within larger and more complex assessments; such decisions will clearly impact the construction of this handout as well as the other materials found in this unit. **Please revisit the note in the Installment #2 narrative directions for a more detailed explanation**.

In *each* unit you should **select <u>one</u> of your major assessments** (6 to 12 overall for your CULPA) to fully develop; as you make these unit selections please **be sure that they are <u>varied</u>**, showing a potential reader how you would introduce reading assessments, writing assessments, multiple intelligence assignments that combine these elements and utilize technology, etc. to your students. Again, as you create this handout you want to (1) build rapport with your students, (2) hook student interest, (3) specify what course goals the project will accomplish and what essential question(s) it addresses, and (4) make clear the steps, due dates, and other logistics for the project.

Project Checklists

Accompanying each project handout, include a checklist of the steps, in a logical sequence, which students must complete in order to succeed on the assignment; checklists may take the form of **simple checkboxes** (selected topic; got teacher approval) outlining each step students need to take in the *process*; they might also combine this approach with areas where students are required to **fill in** brief information (their topic; their thesis statement; their project choice; information related to a step that ensures they have addressed an assessment goal tied to a category on the rubric you have created, etc.) and/or quickly reflect on their work to date.

There must be **a clear alignment** among these three documents in this installment: project handout, checklist and rubric. They should be built around exactly the same 2-5 learning goals. But the purpose of this one is *completely practical*: to **make it <u>unmistakably</u> clear** what a student needs to do, step by step, as the process for each assessment unfolds. You may integrate this checklist into your project handout if you would like or create it as a separate document.

Rubrics

For each of the six to twelve project handouts you create, you also need to provide a scoring rubric.

The purposes of a rubric are to keep in view the learning purposes of the assessment, to give students advance information on what will be expected per category and level to be successful on the project, to give yourself a useful aid to grading the assessment, and to ensure consistent

grading amongst teachers when there are multiple sections of the same course. Thus, rubrics should be very clear and visually appealing (to help the students), and they should fit the criteria you actually have for the assessment (to help you). So think carefully about what you REALLY want from students, and be careful that your rubric fits those expectations, knowing that you'll need to teach students the skills necessary to successfully meet them.

Your rubric must be built around the 2-5 learning goals which you have specified for the assessment (which should echo the learning goals for the unit, which in turn should further the learning goals for the course as detailed on your chart/outline). In a rubric, these are called "evaluation criteria." Note that you will have almost exactly the same language for your rubric evaluation criteria as you have for your unit learning goals.

Use a 4/5 block analytical rubric with strands detailing your expectations at each level of achievement for each learning goal you are assessing for all of your major assessments. You are welcome to experiment with other ways of letting students know your expectations for each level of achievement in other, smaller assessments, or you can use simple holistic block rubrics there, too. Do draft these carefully, so you can get a feel for what works well for you. One problem Methods students sometimes have is borrowing a rubric from the web or another teacher, and then not adapting it fully enough to fit their actual assessment. *If* you borrow, (1) *think hard* about how you need to change the rubric to fully fit your assessment, and (2) of course, put the source in your bibliography.

When you are actually teaching, it helps a lot to have models of the assessments so that you can show students successful versus okay versus not-okay ones. If you have these, by all means, include them. If not, plan to accumulate them in later years.

Modified Plans and Assessments for Your Student with Special Needs and for Your Other Two Types of Students Needing Differentiation

For the student with special needs you have drawn, **and** for the other two types of students needing differentiation you selected for Installment 2, you **must modify your handouts** to meet the learning needs of these students. Teachers routinely do this work. In order to keep this task manageable, though, we are asking that you complete this work **only** on your (a) project handouts, (b) checklists, and (c) rubrics for the **unit(s) which you will develop in detail** (the work of Installment 4). So, on *only* the handouts related to your *detailed* unit, make notes about accommodations and modifications, or create adapted assignments and assessments for these students. Each of these handouts should have notes or modifications for **all three students** or student types.

DRAFT Course Grading Plan

How will grading work in your course? How much will each unit be worth? How much will each assessment or minor assignment be worth? What sort of a relationship or ratio might you use

(e.g. X points for every page of student writing) to help assessments seem appropriate as the course develops?

- Some teachers assign points to everything and have an overall number of points. Others use percentages for certain types of work. Look at what your own teachers do, ask what your cooperating teacher does, and reflect on the point values you have already assigned as you consider how to determine students' overall grades in your course.
- Consider how you'll weigh the learning goals against each other. How much weight does each learning goal carry in the overall letter grade?
- Consider summative versus formative assessment grades at this point as well. Note that the trend in schools is towards giving most or all weight to benchmark and assignments. To be realistic, you should not give more than 1/3 weight to formative assignments, and possibly less.
- Consider how you'll determine how the points translate into an overall letter grade at the end of the course/grading period.
- This overall course grading system doesn't have to be elaborate, though it can be, if that gives you more clarity about grading. A simple recap of assessments and point values (see David's example on page 12) would suffice.

Heads up: You'll do more learning around grading later in the semester. For now, we want you to think through these things and come prepared to talk about the implications of each of the decisions that you made when we have large class discussion and activity around grading.

Updated Bibliography, CULPA Partner's Comments, and Checklist

See I#1 for comments on these requirements.

I # 3 Scaffolding

From 355, 356, and 381:

- Materials created to support student success on final UWSP Connections Project assignments
- Class time devoted to discussion and questioning
- Personal examples of unit and student handouts and rubrics (CULPA workshop and 355)
- Readings and discussions on assessment
- Reading and discussions on challenge, choice, and collaboration

CULPA Installment #3 - Checklist

For Installment # 3, you will create your units and your assessments. ***Part 1*** of Installment # 3 asks you to submit **one set** of these documents: unit handout, project handout, checklist, rubric. ***Part 2*** asks you to submit **all** of Installment 3.

Note: Please **use your color-coded goal headings** in this installment as you *create the outlines and handouts that follow* to reinforce to administrators, parents and students (and yourself) that you have purposefully aligned your curriculum to your stated course goals.

_____ Outline of Course Units: An outline of the units in the course, with the number of weeks each is expected to take, followed by a brief description (one or two short paragraphs) of each unit. This *replaces and builds upon* the outline of units from Installment 1. Please include **(1)** how long each unit lasts, **(2)** the purpose of each unit, **(3)** the full language if each learning goal addressed in the unit, **(4)** a list of major texts/groups of texts for each unit, **(5)** the major reading, writing, speaking and listening, and language assessments for each unit, **(6)** a bulleted list of other writing assignments or projects you plan to do with your students (select highlights), and **(7)** a short paragraph commenting on scaffolding so that your *reasoning* for the texts and assessments and how they connect and build is clear.

_____ Ongoing project handouts (if applicable): One handout for each project which is ongoing throughout the course. Not all courses will have ongoing projects, but some courses include such things as behavioral self-assessment, a reader's and writer's notebook, or a reading/writing portfolio project). Be sure to include all applicable goals (now color-coded).

_____ Unit Handouts: One handout for <u>each</u> unit. Include unit goals (in student-friendly language) and essential questions, as well as brief descriptors of major assessments. Include other helpful introductory information such as how the unit will be graded (point values) and consider a general schedule. Consider voice, tone, and audience, knowing handouts are <u>meant for your students</u>: help them understand the point of the unit and begin with some enthusiasm for it.

_____ Major Assessment Handouts: Select **one** of your major assessments (6 to 12 overall for your CULPA) **per unit** and develop a handout introducing the full assessment to students; be sure **selections are <u>varied</u>** (reading assessments, writing assessments, multiple intelligence assessments that combine these elements and utilize technology, incorporate research and/or include presentations, etc.) **to show your range** as an educator. Build each project around 2-5 specified learning goals taken from that unit's student handout; ensure that major steps, due dates, and other logistics are clearly presented to your students.
>   **Note:** Mentioned briefly in Installment #2, here it is wise to once again consider the scope, scale, and potential ways of combining or separating related work within larger and more complex assessments; such decisions will clearly impact the construction of

this handout as well as the other materials found in this unit. <mark>**Please revisit the note in the Installment #2 narrative directions for a more detailed explanation**</mark>.

_____ Checklists: One checklist to accompany the major assessment you have selected in each unit (above); you might combine this information with that same document. Consider both **simple checkboxes** (selected topic; teacher approval) as well as areas where students **fill in** brief information (their topic; thesis statement; project choice; info related to rubric category) and/or quickly reflect on their work to date.   Include a list of the steps, in a logical sequence, which students must complete in order to succeed on the assessment; make it **unmistakably clear** what steps they must take and what their work must accomplish if they are to be successful.

_____ Analytical Rubric for each major assessment. Rubrics should be built on exactly the same learning goals as are specified in project handouts; expectations, evaluation criteria and descriptors of acceptable performance at each level should be **closely aligned** with unit goals and other unit handouts.

_____ Modifications: On **only** the project handouts, checklists, *and* rubrics for your **future** *detailed* unit(s) (upcoming work in I#4), record modifications for **all three of the students** with special needs and/or requiring differentiation about whom you wrote in Installment 2.

_____ DRAFT Course Grading Plan: A breakdown of the projects, tests (if any), short assignments, and how much each is worth (in points or percentages) in determining the final grade. This can be elaborate or simple, as you please.

_____ Bibliography updated to this point.

_____ CULPA partner's comments.

_____ Checklist for Installment # 3.

_____ E-mailed to primary mentor by 3:00 and uploaded to Canvas Assignment space.

CULPA Installment #4 – Expanded Narrative Instructions

Installment 4 moves down yet another level of specificity: now, you will plan your **focal unit** in *great* detail. You must plan for six weeks; in fact, you could plan two shorter units, if you prefer. The idea is to plan in varied levels of detail and for diverse audiences so that others with a range of experience could successfully teach select days, or even the entire unit, successfully.

Note: *You will see that we have broken I#4 into two miniature installments prior to submitting the completed work; this is because in the past students have found such steps extremely useful to ensure they're on the right track before tackling this extensive bit of planning. Although we will be looking at your progress weekly we would simultaneously encourage you to reach out as frequently as needed; early redirects and encouragement are good for everyone!*

PART I: Teacher Planning Calendar
(Due Week 9 – October 31/November 1)

Sequencing Lessons: Teacher Planning Calendar

Within the unit, as within the course, you must consider sequencing and scaffolding. Use the principle of gradual release of responsibility: you instruct students in a skill or concept; you give students a very well-supported opportunity to work with the skill or concept; you give students a somewhat more independent (perhaps small group work) opportunity to work with the skill or concept; you move students to independent work with the skill or concept.

Consider timing: first, think about how long it will take for you to teach, for students to practice, for everyone to read, and so on. Second, think yet again about what sorts of introductions and background building, work with academic language, tightly structured and loosely guided activities, etc. are necessary, and when.

Use the template provided or your own grid format to overview the major features of **each** day. First, copy the *full* color-coded goals associated with this unit to the top of your calendar; as you complete this work use these same colors to help you see when and where you are actually teaching them within your unit.

Next, create a brief title describing the focus/foci for the day followed by a row noting your *learning objectives for the day*, even if they are in basic form; keeping track of what students will know and be able to do as a result of the next 50 minutes of your instruction will help focus each day's activities and assessment(s). Also consider how aesthetics and formatting can help

you scaffold instruction and meet unit goals, effectively manage time, track daily assignments and homework, and anticipate major checkpoints and due dates.

Finally, for every day of the unit, record brief **but specific details** for each of these which applies: (1) what students will read, (2) what steps of major projects will be completed, (3) what main activities and methods you will utilize during the class, including notes on *both* their purpose (e.g. building/activating schema, modeling, group/individual practice with skills, etc.) and how long they will take, and (4) homework assigned or due.

You will submit this initial planning to your primary mentor for opening feedback after which you should move on to Part II: streamlining this information into a calendar for your students and beginning to develop the detailed plans for every day of your unit.

Teacher and Student Calendars

Use the feedback received from your primary mentor to **update** your **teacher planning calendar.** Be sure that the stated daily learning objectives help you track and meet the larger learning goals of the unit and *use the same color-coding* so that you can track their frequency and progression. Ensure that other aspects of instructional planning (reading, activities, homework, etc.) as well as timings accurately reflect your daily instructional planning.

In addition, create a **much-simplified student version of your calendar.** The student calendar should help them track readings and homework, note major in-class activities, and anticipate assessment checkpoints and due dates. Use formatting, color, and consistent graphics to help students effectively navigate the work of your focal unit.

Daily Instructional Planning

Note #1: Follow the lesson guidelines/requirements below as you develop daily plans
and other related materials.

Note #2: While we are remaining a bit flexible and asking you to submit only your daily planning and materials *to date* for this interim deadline we simultaneously want to stress the *serious pace of planning* necessary to submit the *full six weeks' worth* of such materials just seven days later; we know you are working feverishly and we're looking forward to being able to help you further by providing quick and pointed feedback on a substantial bit of your daily planning.

Select 15 Lessons Demonstrating Listed Components

Note: The Daily Instructional Planning template easily organizes these requirements

Create thorough daily lesson outlines & associated support materials for 15 selected days within the unit. As you complete the planning for these days please ensure that you select days which meet the **following requirements:**

- The **first day** of the unit: build interest, draw students into the learning, and help them understand the major learning goals and work of the unit in engaging ways.
- At least **four days where discussion of literature or work with key readings** is a *major* component of the learning activities: be sure that objectives and activities are tied to reading, literature, speaking listening and/or language goals, that they help students understand and/or apply relevant *literary terms,* and that questions and activities include *specific textual references.*
  - **Note:** Your ENGL 393 Technology Lesson Plan might be a good fit for one of these days if it has students working with literature!

- At least **four days where the writing process** is a *major* component of the learning activities**:** be sure that objectives and activities are tied to writing and/or language goals, that they help students understand and/or apply relevant *terminology* and its application to the work they are doing, and that they present them with *models* and opportunities to apply this learning to their writing. Lessons *may* include writing associated with the major benchmark assessment(s) of the unit if so desired.
- At least **five** days **connected to instruction supporting a *single/the same* benchmark assessment throughout your unit:** days selected may vary by learning focus, but should clearly demonstrate how you will effectively teach the skills/have students apply the skills necessary/integrate a **process** approach over the duration of the assessment so as to help the class effectively meet the criteria outlined on the rubric (and noted on the checklist).
- The **last day** of the unit: help students reflect on the *essential questions* of the unit, help them *synthesize* and *personalize* what they have learned, and help them celebrate individual and/or group accomplishments in engaging ways.

Title and Objectives

Include a **title** for each lesson. Include the one to three key **learning objectives** for the day.

Remember, a learning objective is what students will know, understand, or be able to do at the end of the lesson. A learning objective is something you can *assess*: you can definitely figure out if they got it. A learning objective is **NOT** what you or your students will **DO**. Rather, learning objectives are focused on what students will **LEARN**. So, NOT "Peer edit," but RATHER, "Be able to find and correct errors in sentence punctuation related to the use of dialogue," a skill your lesson then clearly teaches.

Learning objectives begin with this language: "Students will be able to . . ." or "Students will know. . . " (or choose a different Bloom's verb).

Scaffolding Comment

How does today's plan **build on** yesterday's (or other recent) plans to help students make connections and deepen learning?

Procedures List

List *everything you will do in class* for each day and estimate *how many minutes* each step will take. So for each day, include your opener (and if it's a writer's notebook entry, include the prompt), include your activities and all the steps for the activities, including **specific questions** you might ask when discussing literature (in an ideal world discussion arises organically; in a real world it's supported by relevant pointed and open-ended questions), maybe include transitions, and definitely include a thoughtful ending. How will you end class? How will you help them synthesize the day's learning and set students up for subsequent classes (successful

"bookends" and scaffolding)? What is the homework for next time? As you make each of these choices, ask yourself if each one furthers your day's learning objective(s).

Be very certain that you have one or more assessments which will definitely tell you if and how well students met the day's learning objectives. Your assessments can be formal (such as a written prompt) or informal (such as your observations as you moved from group to group), and they can be formative (not important to the grade, but useful in seeing what students understand) or summative (such as a polished presentation or writing assignment). Specify, and comment on how they will reveal students' success in accomplishing the day's objectives.

If you are doing discussion, you need to detail the discussion *activity*. On the rare occasions when you have a completely teacher-led discussion, include the specific questions related to that day's chapter/reading/text that you will ask. For most discussions, put in the steps of the discussion activity. In any case, record several **important textual references and questions** you hope the class will address, one way or another.

If you are using small groups, specify how you will assign students to groups, how you will help them move to new spaces, what roles students take, what steps they must accomplish, and what outcome students must produce (think English 396 work); identifying this information in your plans helps you more easily share these expectations with your students.

Make notes about how many minutes, approximately, each part of the lesson will take.

In other words, imagine each class in great detail, and write down each step. As you do, frequently consult your learning goals for the unit, your project handout(s) and the accompanying rubric(s) to ensure that your detailed plans present *purposeful* activity that moves students toward these end goals and requirements.

In other words, pretend that someone trusted (your teacher bestie next door) is coming to take over the day while you're at the dentist. They know you and your classroom, they know at least a few of your students, and you've had discussion with them about your curriculum before, but they don't know the exact procedures of the day or exactly how those procedures connect to the learning objective. Give them enough that they can run the lesson effectively.

Additional Activity

Plan an additional activity, in case you have unexpected time at the end. This happens with surprising frequency to beginning teachers! The best activities extend the lesson, or begin work that would naturally come next.

Assessments

List the formative and/or summative assessment(s) you are using each day; for each include a brief (1-2 sentence) comment on how assessments reveal the level of daily student *learning*.

This quick check ensures that you have included such work in your more detailed plans and makes it easy for an administrative reader to quickly see that you carefully monitor student progress.

Handouts and Presentations

Include any handouts or presentations you need to support class work. If you are doing some sort of writing workshop, have the peer response sheets; if you are doing traditional literature circles, have the role sheets; if you are doing an activity with complicated directions, include a handout or presentation slides; if you are giving definitions of literary elements, again, include the presentation slides or other supporting materials. If you have readings which are not in a book, include the photocopies or electronic files (if they are easily accessible). If you are giving a quiz, include that, and the rubric (often quite basic and holistic) that you would use to assess it. Plan hard copy or electronic presentations of material.

Rubrics

You have already designed a unit handout, assessment handouts for major projects, checklists, and rubrics; please include these with your daily plans for this unit so that we have the newest updated copies. You *also* need to include rubrics for smaller projects and quizzes you plan to do during this unit. Your rubrics for small projects can be brief and simple—whatever is most effective for the specific assignment. Remember, you want rubrics to focus on the learning goals for the assessment, to provide students with advance information about your expectations, and to give you a useful aid in grading.

Charting

There are three other tasks you need to complete, and these are things that teachers should consider every day. However, in order that you may practice this but not be overwhelmed by it, we are asking that you complete **each** of these tasks **only three times** during your **fifteen** days of planning. You can choose which three times for each one. Include a chart near the end of each day's planning which has three areas, **(1) Culturally-Relevant/ Sustaining Pedagogy, (2) Differentiation,** and **(3) Theory/Research Note**. Even if you are recording none of these notes on that day, make the chart a regular feature and leave it blank. Each time you do record a note about a category, number it, so that we can easily see if this is the first, second, or third time, for example, that you have added a more specific note about academic language. **Vary the comments** you make; we want to see you have a range of ideas and strategies.

You are welcome to do this more than **three** times per item and might very well have addressed them regularly throughout your planning; that additional work, however, is not *required*.

Here are two *examples* of a chart you might use, though feel free to do this differently as long as requirements are met:

EXAMPLE 1

Additional Comments Chart
Culturally-Relevant/Sustaining Pedagogy: Is this instance # **1, 2, or 3?** Explicitly **identify and explain: (1)** what you know about the cultures of your BIPOC students that is relevant to this lesson; **(2)** how *they* *might respond* to the information in ways *at variance with how* **you** *might respond* to the information; and **(3)** what **instructional steps, structures, or choices** you have taken to therefore include culturally-relevant/sustaining practices in this lesson.

Differentiation: Is this instance # **1, 2, or 3?**
 	
Including each student's **name and challenge**, comment on how learning was modified for each of these students, and why:
 	
    • Your student with special needs:
    • Your first other sort of student needing differentiation:
Your second other sort of student needing differentiation:

Theory / Research Note: Is this instance # **1, 2, or 3?** **Name and briefly explain** relevant theory or research (include bibliographic information in Works Consulted list), commenting on how your planning decision rests upon it.

EXAMPLE 2

CULTURALLY-RELEVANT/ SUSTAINING PEDAGOGY **(1-3)**	Explicitly **identify and explain:** 1. What do you know about the cultures of your BIPOC students that is relevant to this lesson? 2. How might *they* respond to the information in ways *at variance with how* **you** *might respond* to the information? 3. Knowing this, what **instructional steps, structures, or choices** you have taken to therefore include culturally-relevant/sustaining practices in this lesson?

DIFFERENTIATED INSTRUCTION
 	
(1-3)
	Including each student's **name and challenge**, comment on how learning was modified for each of these students, and why:
	
	    • Your student with special needs:
	
	    • Your first other sort of student needing differentiation:
	
	    • Your second other sort of student needing differentiation:

THEORY & RESEARCH **(1-3)**	**Name and briefly explain** relevant theory or research (include bibliographic information in Works Consulted list), commenting on how your planning decision rests on it.

Culturally-Relevant/Sustaining Pedagogy

Since the beginning of the semester we have focused on the need to examine our individual backgrounds (race, culture, lived experience, etc.) as well as the need to continually work to understand the varied backgrounds of our students, especially our BIPOC students and others who have experiences sometimes far removed from our own. Most importantly, we have stressed the necessity of critically reflecting on the ways in which these intersecting ideas influence our interactions and instructional decisions, and the need to approach curriculum in ways that are culturally relevant and sustaining for our students. While we expect that these considerations are a *daily* part of your practice, we would like you to highlight and explain five specific instances of such thinking here.

Research has found that many educators often take for granted the background and academic language that they bring to their classrooms, an assumption which leads them to neglect key terms and information when planning lessons. An emerging focus in teacher education, therefore, is to ensure that this **academic language is explicitly taught** to students, giving them the language, context and skills necessary to fully engage in each lesson; this focus on academic language is a part of your practice that will be assessed here as well as during your student teaching semester *and* as a component of Educator Effectiveness evaluations once you are in your own classroom.

Theory/Research Note

Make a note about what learning theory or educational research supports the plan you have made for today. Be sure to balance *both* **ELA** research/theory that supports the *what* as well as any **Ed. Psych** research/theory. Consider research on learning styles, linguistics, writing, critical literacy, antiracist pedagogy, intersectionality, etc. that might further substantiate the *how* of your daily work.

Differentiation

Make a note about how you will make the day's plan work for your student with special needs and for the other two types of students (such as gifted, ELL, or struggling) you have selected. If additional handouts or other materials are needed for these students, include them.

<div align="center">

Emphasize Focus Days

</div>

Now that you have selected which 15 days you will highlight, return to your **Teacher** Planning Calendar and emphasize those days; increase the thickness or style of the border to help these lessons stand out in your planning.

Completed I#4: Everything Due Week 11 – November 14/15

Final Teacher Calendar, Student Calendar, and all Detailed Instructional Planning Components

Updated Bibliography, CULPA Partner's Comments, and Checklist

See I # 1 for comments on these requirements.

I # 4 Scaffolding

- All writer's notebook readings and in-class practice/modeling
- Discussions on revision, mechanics, usage and grammar mini-lessons
- "Multigenre Narrative" assignment, class activities, workshops and publication
- CULPA Workshop and 355 discussions of rubrics
- Work on specific teaching methods such as discussion activities, writing and graphic activities, dramatic activities, games, literature circles, and reader's workshop
- Skills and activities using technology, from 393 and other experiences
- All the thinking and discussion on sequencing and scaffolding, critical literacy, culturally-relevant and culturally-sustaining pedagogy, intersectionality, responsiveness, differentiation, and educational psychology

CULPA Installment #4 – Checklist

For Installment # 4, you will create your **<u>detailed</u>** six-week unit, including a complete daily list of what you will do in class, as well as all the materials you need to teach the unit. These daily activities should be thoroughly detailed; the idea is to plan in varied levels of detail and for diverse audiences so that others with a range of experience could successfully teach select days, or even the entire unit, successfully.

<mark>*Note:</mark> *You will see that we have broken I#4 into two miniature installments prior to submitting the completed work; this is because in the past students have found such steps extremely useful to ensure they're on the right track before tackling this extensive bit of planning. Although we will be looking at your progress weekly we would simultaneously encourage you to reach out as frequently as needed; early redirects and encouragement are good for everyone!*

<mark>**DUE: October 31/November 1**</mark> **– Teacher Planning Calendar**

_____Teacher Planning Calendar. Use the template provided or your own grid format to overview the major features of **each** day. First, copy the *full* color-coded goals associated with this unit to the top of your calendar; as you complete this work use these same colors to help you see when and where you are actually teaching them within your unit. Next, create a brief title describing the focus/foci for the day followed by a row noting your *learning objectives for the day*, even if they are in basic form; keeping track of what students will know and be able to do as a result of the next 50 minutes of your instruction will help focus each day's activities and assessment(s). Also consider how aesthetics and formatting can help you scaffold instruction and meet unit goals, effectively manage time, track daily assignments and homework, and anticipate major checkpoints and due dates. Finally, for every day of the unit, record brief **but specific details** for each of these which applies: (1) what students will read, (2) what steps of major projects will be completed, (3) what main activities and methods you will utilize during the class, including notes on *both* their purpose (e.g. building/activating schema, modeling, group/individual practice with skills, etc.) and how long they will take, and (4) homework assigned or due.

<mark>**DUE: November 7/8**</mark> **– Updated Teacher Calendar, Student Calendar, Daily Planning to Date**

_____ Calendars

   _____ Updated *Teacher* Planning Calendar: Ensure that your calendar accurately reflects your instructional goals and planning as the day-to-day details of your unit take shape.
   _____ *Student* Calendar: Using your teacher calendar, create a **much-<u>simplified</u>** calendar; students will care most about readings and homework, major in-class activities, and assessment checkpoints and due dates. Use formatting, color, and consistent graphics to effectively guide your students. Ensure the calendar accurately reflects your instructional goals and planning as the day-to-day details of your unit take shape.

_____ Daily Instructional Planning *to date > <mark>minimum 3 days</mark> from the key areas listed*

Note #1: Follow the lesson guidelines/requirements below as you develop daily plans and other related materials. Create a complete and **thorough *daily lesson outline* for 15 *total* days in your unit.**   The **checklist below** outlines the requirements and choices you have in selecting these days; selection **must** demonstrate your ability to successfully teach lessons in the **key areas listed**.

Note #2: While we are remaining a bit flexible and asking you to submit only your daily planning and materials *to date (minimum 3 days)* for this interim deadline, we simultaneously want to stress the *serious pace of planning* necessary to submit the *full 15 days' worth* of such materials just seven days later; we know you are working feverishly and we're looking forward to being able to help you further by providing quick and pointed feedback on a substantial bit of your daily planning.

_____   **Daily Instructional Planning** > **Select 15 lessons** demonstrating listed components
Thorough daily lesson outlines & associated support materials for 15 selected days within the unit. As you complete the planning for these days please ensure that you select days which meet the **<mark>following requirements:</mark>**

- The **first day** of the unit: build interest, draw students into the learning, and help them understand the major learning goals and work of the unit in engaging ways.
- At least **four days where discussion of literature or work with key readings** is a *major* component of the learning activities**:** be sure that objectives and activities are tied to reading, literature, speaking listening and/or language goals, that they help students understand and/or apply relevant *literary terms,* and that questions and activities include *specific textual references.*
    - **<mark>Note:</mark>** Your ENGL 393 Technology Lesson Plan might be a good fit for one of these days if it has students working with literature!
- At least **four days where the writing process** is a *major* component of the learning activities**:** be sure that objectives and activities are tied to writing and/or language goals, that they help students understand and/or apply relevant *terminology* and its application to the work they are doing, and that they present them with *models* and opportunities to apply this learning to their writing. Lessons *may* include writing associated with the major benchmark assessment(s) of the unit if so desired.
- At least **five days connected to instruction supporting a *single/the same* benchmark assessment throughout your unit:** days selected may vary by learning focus, but should clearly demonstrate how you will effectively teach the skills/have students apply the skills necessary/integrate a **process** approach over the duration of the assessment so as to help the class effectively meet the criteria outlined on the rubric (and noted on the checklist).

- The **last day** of the unit: help students reflect on the *essential questions* of the unit, help them *synthesize* and *personalize* what they have learned, and help them celebrate individual and/or group accomplishments in engaging ways.

As you construct lessons include the following:

    ==Note:== The Daily Instructional Planning template easily organizes these requirements.

_____ **Brief title** for each day's lesson

_____ The one to three **learning objectives** for the day. Objectives focus on student *learning*, <u>not</u> on activity, so name what students will *know or be able to do* at the end of class and ensure that it is taught in your lesson; do not simply name what you or they will *do* during class.

_____ **Scaffolding comment**. How does today's plan build on yesterday's (or other recent) plans to help students make connections and deepen learning?

_____ Daily **list of procedures**, including such things as class openers or journal prompts, specific approaches to discussion or to small group work, <u>pointed and open-ended questions</u> relevant to the day's reading, and steps in activities. Note how long each step will take.

_____ Daily **list of assessments** (formative and/or summative) with short comments on how assessments reveal the level of daily student learning.

_____ Additional, purposeful activity, in case you have unexpected time at the end of class.

Immediately following the days on which they are used in the planning above…

_____ All handouts and presentation materials. Include **updated I#3 handouts** for this unit (unit handout, project handouts, checklists, rubrics).   Include photocopies of readings (when easily accessible) as well as in-class activities, peer response worksheets, literature circle role sheets, presentation slides with information or directions, and so on. Plan hard copy or electronic presentations of material.

_____ All rubrics for summative assessments.

_____ All quizzes (if you have quizzes) and the accompanying basic rubrics you will use to assess them.

_____ Chart with comments on (1) Culturally-Relevant/Sustaining Pedagogy, (2) Differentiation, and (3) Theory/Research. **Three** occasions of *each* of these should be found throughout your plans. **(see narrative instructions for details)**

<mark>DUE: November 14/15</mark> **– Completed Installment**

_____ Teacher and Student Calendars – Finalized. **Emphasize your 15 focus days** on the updated copy of *both* your **Teacher** Planning and **Student** calendars.

_____ Daily Instructional Planning – Includes all relevant support materials and required instances of charting with comments.

_____ Bibliography updated to this point.

_____ CULPA partner's comments.

- *Note:* This would be a good point at which to review the checklists for the <u>writing</u> and <u>literature</u> components which follow the CULPA directions (<mark>see pgs. 145-147</mark>)

_____ Checklist for Installment # 4.

_____ E-mailed to primary mentor by 3:00 and uploaded to Canvas Assignment space.

CULPA Installment #4 Calendar Template

Unit Goals:
- [Copy/paste in full color]

	Week [1]				
	Monday	**Tuesday**	**Wednesday**	**Thursday**	**Friday**
Daily Title/Focus >					
Daily Objective(s) > color-code to goals)	*Likely 1-3*	*Likely 1-3*	*Likely 1-3*	*Likely 1-3*	*Likely 1-3*
Collect @ Start >					
Minutes ↓	**Lesson Outline/Activities ↓**	**Lesson Outline/Activities ↓**	**Lesson Outline/Activities ↓**	**Lesson Outline/Activities ↓**	**Lesson Outline/Activities ↓**
	Indicate per main activity: [ ] Schema: [ ] Modeling: [ ] Practice with skill(s): [ ] Other:	*Indicate per main activity:* [ ] Schema: [ ] Modeling: [ ] Practice with skill(s): [ ] Other:	*Indicate per main activity:* [ ] Schema: [ ] Modeling: [ ] Practice with skill(s): [ ] Other:	*Indicate per main activity:* [ ] Schema: [ ] Modeling: [ ] Practice with skill(s): [ ] Other:	*Indicate per main activity:* [ ] Schema: [ ] Modeling: [ ] Practice with skill(s): [ ] Other:
5					
10					
15					
20					
25					

30					
35					
40					
45					
50					
Homework Assigning >					

Duplicate for each week in your CULPA

CULPA Installment #4

Daily Instructional Planning Template

Week [#] **Day [#]**

Lesson:

- [ ] First Day – Interest and Introduction
- [ ] Literature Discussion – 1/2/3/4
- [ ] Writing Process – 1/2/3/4
- [ ] Assessment Instruction – 1/2/3/4/5
- [ ] Final Day – Synthesis and Celebration

Lesson Title/Focus: [Brief Description]

(include **tag** indicating the literature/writing/assessment requirement this day meets)

- **Daily Learning Objectives**: (1-3 daily > color-coded to match relevant unit goals)
    1. *Objective #1: Students will be able to…* language
    2. **Objective #2:** Reminder > learning objectives are measurable; they should **identify the *learning*** that students will walk away with after this specific period, not simply note/list *activities* they will engage in.
    3. **Objective #3:** Example > *Students will be able* to use keywords and Boolean operators to successfully navigate databases and locate relevant electronic and print resources.

- **Detailed Learning Activities/Procedures**

    Reminders:
    - **This should be a *very* detailed** list of procedures, including such things as class openers or journal prompts, **specific details for approaches/activities** used to frame discussions or to guide small group work, **specific questions** relevant to the reading(s) for the day that you would be sure to ask with *answers* and/or **key bits of textual evidence** you would want to be sure students discussed, and thorough explanations/steps for all activities (in enough detail that a physics sub would effectively teach the lesson).
        - **Note:** Some choose to include all of this information in the detailed outline below. Some choose to create a shorter outline and then include a (See "Title" Handout) tag *after which* they develop the slides or handouts and insert them *immediately after these plans* on the day on which they're used. Others mix and match these two approaches depending on the work. What is *most important* is that you provide detailed steps and explanations, regardless of what form they take, so that work is clear for students and an outsider reading these materials could successfully teach your lesson.
    - As you did earlier on your Teacher Planning Calendar, *indicate the general purpose of each main activity* by including a marker with additional details (as appropriate) such as:
    [ ] Schema [ ] Modeling [ ] Practice with skill(s) [ ] Other

    1. **Opening bookending**: brief statement/note that help students understand what they *have done recently and/or are about to do* in the lesson ahead

    2. **Title of Activity #1** (10 min.)
    [ ] Schema [ ] Modeling [ ] Practice with skill(s) [ ] Other

- Include *detailed steps, directions, prompts, relevant textual evidence, etc.* necessarily to guide/complete this activity
- Make sure **alignment** to daily learning objectives is clear

3. **Title of Activity #2** (__ min.)
   [ ] Schema [ ] Modeling [ ] Practice with skill(s) [ ] Other
   - Include *detailed steps, directions, prompts, relevant textual evidence, etc.* necessarily to guide/complete this activity
   - Make sure **alignment** to daily learning objectives is clear

4. **Etc.** > 50 Minute class period
   [ ] Schema [ ] Modeling [ ] Practice with skill(s) [ ] Other

5. **Homework:** Note, as a reminder for students, if any applicable homework

6. **Closing bookending:** brief statement/note that help students recognize what they *have learned in the lesson and how they will use it in the near future* as the period concludes

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- **Assessment**:
  1. List the *formative* assessment(s) used during the lesson that will help you gauge student learning and see if they have successfully met the daily learning objectives; include a small description to make the connection clear.
     Example: *Gallery walk* – distinguishing between process and product approach to writing instruction

---

- **Additional Purposeful Activity**:
  1. If the planned activities do not take the entire 50 minutes what will you have them do that is a productive use of their time tied to daily/unit learning? Create a simple list.

CHARTING
THREE *instances of each*
spread out amongst the 15 selected lessons
on days where concrete/specific examples are best highlighted
throughout various aspects of each selected lesson

CULTURALLY-RELEVANT/ SUSTAINING PEDAGOGY (1-3)	Explicitly **identify and explain:** 1. What do you know about the cultures of your BIPOC students that is relevant to this lesson? 2. How might *they* respond to the information in ways *at variance with how you* might respond to the information? Knowing this, what **instructional steps, structures, or choices** you have taken to therefore include culturally-relevant/sustaining practices in this lesson?

DIFFERENTIATED INSTRUCTION **(1-3)**	Including each student's **name and challenge**, comment on how learning was modified for each of these students, and why: • Your student with special needs: • Your first other sort of student needing differentiation: • Your second other sort of student needing differentiation:
THEORY & RESEARCH **(1-3)**	**Name and briefly explain** relevant theory or research (include bibliographic information in Works Consulted list), commenting on how your planning decision rests on it.

IMMEDIATELY FOLLOW DAILY PLANS

with any handouts or supplemental materials used in the lesson

Installment # 5: Formal Lesson Plans, Completion and Revision!

CULPA Installment #5 –Narrative Instructions

For I # 5, you will complete and revise your entire CULPA. ***Be aware that this process of completion and revision is a demanding one! This is the essential work of this installment.***

You will create a plan for analyzing select data from your focal unit and reflect on how you will use what you learn to improve future instruction. You will also include two lesson plans, one writing- and one literature-focused. For most of you, your English 393 (technology) lesson plan already deals with teaching your students how to respond to literature; if that is the case, it may be used here to meet this part of the requirement. You will then ***also*** need to create a lesson plan focused on working with students on some aspect of the writing process; selecting such a day from your focal unit and modifying it to fit this formal format may be a wise approach. Lesson plans *must* adhere to the [template](#) (below), a format which requires you to apply all that you have learned this semester.

Revisions and Completions

As you have moved through the process of creating your CULPA, you have received feedback from your CULPA partner and primary mentor, and you have probably also noted for yourself things you want to complete or change. As you do your overall revision, revisit these suggestions.

For **each** **installment (1-4)** you are to create a **top five needs/suggestions list** based on the *patterns* of feedback you received from your CULPA partner and primary mentor; you may use their own words or paraphrase.

Follow **each of these five needs/suggestions** (so 20 total) with a detailed note explaining how you addressed each of the feedback items/patterns outlined above; we expect you to respond with enough specificity that these revisions will be obvious as we review your final work. If you haven't yet been able to complete all of the planned revisions, please also note how you plan to complete this work.

Of course, the reason we are asking you to type up these suggestions and respond to them is to bring together in an organized way all the many things you have considered as you've worked through this very large project. Your revisions run the risk of being piecemeal; instead, return to your overall vision, look at all the suggestions, and do a coherent revision.

We expect you to complete **all major changes** and fill **all large gaps** by the time you turn this installment in. Even more, we expect you to have a clear and realistic sense of just what strengths the project has at this point and what needs remain.

<div align="center">*Lesson Plans*</div>

The only *additional* elements for I # 5 are the two lesson plans as previously noted above; your technology lesson plan from English 393 and a day from your focus unit centered on writing instruction will likely help expedite this work. Include one lesson plan which focuses more on literature and one which focuses more on writing. You may sequence your lesson plans at *any* point in your CULPA, whether in your focus unit *or* in other units, as long as they are actually purposeful for that unit.

A lesson plan is a **formal performance** of your teaching skills.   Whereas the daily lists you created for I # 4 were mostly practical and were designed to be used, the lesson plan is designed to demonstrate to an administrator or another evaluator that you are a capable teacher. Thus, it should be formatted to look professional, be very detailed (even down to exact wording you will use in places), and be perfect in its editing.

On the following two pages, you'll find the template (distributed in English 396 and 393) which you should use for your lesson plans.

As you make your list of procedures, here are some things to think about:

Opening

Open your class mindfully with activity that helps them recall or connect to information from the previous day(s) and/or that helps students mentally prepare for the main work of the upcoming period. You want to greet students, possibly do some sort of community building, and then take a "do now" approach to the start of class, providing them with a brief task such as a journal entry or other check-in activity; create routine and/or structure in the opening minutes each day to help them settle in and focus on the work ahead.

Variety and Movement

Remember that students have trouble focusing on one activity for much more than twenty minutes, so plan to change things up at about or before that point. Vary your activities so that some require students to sit quietly and work, while others require movement and interaction. Don't plan to lecture or give directions for more than about ten minutes, if possible, as you will lose student focus. No matter what your lesson, do build in some sort of movement once or twice.

Closing

Don't let a bell end your class: hold your students until you dismiss them (but don't hold them past the bell unless you have an outstandingly good reason). Just as with openings, it is important that you plan an actual ending, helping students synthesize what they learned. Possibly build in a formative assessment in the last few minutes such as presenting students with an exit slip or holding a brief closing Q&A session. Consider previewing the next class, helping students see how today's work and learning will be expanded upon in the future. Finally, remind them of what's due tomorrow and in the next few days.

Extra Activity

Especially as a new teacher, it will take you a while to figure out how long things take. It's always good to have an extra activity planned, not a random entertainment, but something that will actually extend your lesson and continue student growth.

Updated Bibliography, CULPA Partner's Comments, and Checklist
See I # 1 for comments on these requirements.

I # 5 Scaffolding

- o Group discussions and examples of lesson plans, readings on lesson plans
- o Drafting, workshopping and final Technology lesson plan (393), Learning Segment lesson plan work (396)

Lesson Plan Template

As you plan lessons, it is important that you plan in a way that aligns the content, strategies, and skills you will teach with the assessments you use. The following lesson plan format should be completed with the help of the tools attached Guiding Questions to Help Prepare You for Lesson Plans.

Your lesson plan should be laid out in the following format. We have carefully designed this template to help you integrate all that you have learned this semester. Being able to successfully address the included components will also help you as you continue to grow as a professional and are evaluated under Wisconsin's Teacher Effectiveness law.

Please complete the overview information and grid below to assemble the pieces of your lesson plan; then follow with a step-by-step daily plan of what will occur in sequence, with time stamps for each step. This will allow you to show how the materials, technology, and assessments will be interlaced with the learning tasks.

LESSON OVERVIEW INFORMATION
Grade or Grade Range:
Lesson Title/Focus:
Unit/Learning Segment/ Day (in unit sequence):
How lesson fits in with days surrounding it:

Learning Focus
Essential Question (and/or Big Idea):
Relevant WI Standard(s) for ELA:
Learning Objectives for this Lesson:

  -

Academic Language (terms and definitions)
   - Bloom's Taxonomy objective(s):
   - ELA academic vocabulary:

Rationale for learning focus:

Prior Knowledge, Misconceptions, & Culturally-Relevant/Sustaining Practices
   - Concepts related to this lesson students are already familiar with:
   - Possible *mis*conceptions/*mis*understandings students might bring and how they will be addressed:
   - Knowledge of BIPOC students as it relates to content, activities, and instructional steps taken to ensure culturally-relevant/sustaining practices in this lesson.

I. INSTRUCTIONAL MATERIALS, RESOURCES, AND TECHNOLOGY	RATIONALE
List materials and technologies necessary for this lesson. Attach copies of all handouts and other materials.	EACH PORTION (I-IV) of your lesson should be grounded in relevant **theory or research;** be sure to include and **balance support** from *both* ELA *and* Ed. Psych. In this "Rationale" column simply include the **name(s) of researchers and**

	their theories, ideas that support your various decisions.
	FOR EXAMPLE: • In the "Materials" section you might note the use of both a handout and related PowerPoint you've listed for this lesson and note **Howard Gardner: Multiple Intelligences**. • Later in the "Learning Tasks" portion you might include a bullet for **Lev Vygotsky: ZPD and social constructivism** next to a portion of the day including work in pre-selected groups *and/or* also add in **Fecho: dialogical writing** when students compose a short reflection on how their thinking has changed. So, you should include multiple bullets as appropriate; **you will *elaborate* on these connections *at the* <u>end</u> of the lesson plan template**.

II. LEARNING TASKS	**RATIONALE**
Plan: List learning tasks that help address your **chosen learning objective(s)**. Include the detailed directions which you will give students as sequenced instructions. Be sure to **1)** include specific questions and activities that guide students and elicit higher thinking; **2)** note key textual passages to which you might refer; **3)** create opportunities for *students* to *engage <u>each other</u>* in dialogue about their learning. <mark>NOTE:</mark> These activities should include student-centered tasks, as well as those that are teacher-centered. For example, you might first introduce students to academic vocabulary and have them then apply it with a partner and then individually, might help guide your students to create their own questions as well as developing questions of your own to facilitate discussion, or help them plan how to integrate how what they have reviewed in a model text is applicable as they return to their own writing. **Think Gradual Release of Responsibility models in daily lessons and/or throughout the learning segment.**	

III. ASSESSMENTS	**RATIONALE**
Plan: While you may have mentioned them in your lesson, in this section please **1) list** the formative, benchmark and/or summative assessment(s) that are a part of the lesson and that help you and/or students monitor the day's learning; **2) identify which of your** *daily objective(s)* each assessment meets; and then **3) succinctly** explain what the assessment will help you learn about student progress toward the related objective(s).	

IV. LEARNING DIFFERENTIATION/ ADAPTATION	**RATIONALE**
Plan: Please articulate the ways in which this lesson will be modified for the varied students in the course including your student with special needs and your two additional choice students, especially as these modifications relate to helping them better meet the **daily learning objective(s).**	

• Student(s) with Special Needs: • Choice 1 (define need): • Choice 2 (define need)	

V. CHRONOLOGICAL OVERVIEW OF MAJOR STEPS TIME STAMPS

Simplify the more detailed "Learning Tasks" section of your plans above, identifying the major stages of the day's class and how long each will take.

VI. APPLICABLE THEORETICAL AND RESEARCHED-BASED FRAMEWORKS

Using bulleted paragraphs (3-5 sentences *each*), please note the major **English Language Arts** *and* **Educational Psych.** theories, research, and frameworks that inform and support your instructional decisions; as you do, make **explicit the connections** to the materials, learning tasks, assessments and differentiation you have planned. When possible, reference specific support and resources; include bibliographic information for all resources cited.

•

Bibliography

Guiding Questions to Help Prepare Your Lesson Plan

I. LEARNING OBJECTIVES

- How do the objectives relate to
  - the Wisconsin Standards for English Language Arts?
  - your classroom goals?
  - previous and future lessons?
- How do the objectives incorporate a multicultural perspective?
- Why are the objectives appropriate for all students in the class?

II. INSTRUCTIONAL MATERIALS, RESOURCES, AND TECHNOLOGY

- What resources will you need to complete the lesson?
- What resources will students need to complete the lesson?
- How will the materials help the varied students who inhabit your classroom to engage students in achieving the learning objectives?

III. LEARNING TASKS

- How do the tasks relate to
  - learning objectives?
  - state standards?
  - essential question and/or big idea?
- How do the experiences accommodate the student learning needs of **individuals**, of similar **groups of students**, and of the **class as a whole**?
- How do the tasks connect to students' academic development, social/emotional development, experiences, and/or interests?
- How do the experiences stimulate *student* problem solving and critical thinking?
- How do the experiences create an inclusive and supportive learning community?
- How do the tasks build upon each other in ways that create a progression of learning through which students can monitor their own progress toward the learning objectives?

IV. ASSESSMENTS

- How will you measure prior knowledge and readiness for the lesson?
- How will you assess learning during the lesson?
- How will students demonstrate that they are working **toward the lesson's objectives**?
- How will you use assessment to help plan the next steps of learning following this lesson?
- How does the assessment strategy accommodate diverse student needs?
- How are you using formative and summative assessment?

CULPA Installment #5 – Checklist

For I # 5, you will complete and revise your <u>entire</u> CULPA. <mark>***Be aware that this process of completion and revision is a demanding one!***</mark> *This is the essential work of this installment.*

You will also include **two** formalized lesson plans. For most of you, your English 393 (technology) lesson plan already deals with teaching your students how to **respond to literature** and may be used here. You will then ***also*** need to create a lesson plan focused on working with students on some aspect of the **writing process**; selecting such a day from your focal unit and modifying it to fit this formal format may be a wise approach. Lesson plans *must* adhere to the [Lesson Plan Template](#) and [Guiding Questions To Help Prepare You For Lessons Plans](#) (<mark>found on pages 136-139).</mark>

_____ Revision of CULPA Installments # 1 through # 4.

_____ Review of partner and mentor comments/suggestions and revisions. After reviewing feedback from your CULPA partner and primary mentor, create a **top five needs/suggestions** list (their words or paraphrased) noting key suggestions and *patterns* for ***each installment to date*** that need to be addressed**.** Then, for *each* item (20 total), compose a detailed note explaining what this feedback helped you understand and how you have *specifically* addressed it in this installment's revisions. If you haven't yet been able to complete all of the planned revisions, please also note how you plan to complete this work.

_____ Two lesson plans, one literature-focused, one writing-focused, using [template](#) and [Guiding Questions](#), and utilizing suggestions from the [narrative instructions](#) (<mark>see page 133-135).</mark>

_____ Updated bibliography.

_____ CULPA partner's comments.

_____ Checklist for Installment # 5.

_____ E-mailed to primary mentor by 3:00 and uploaded to the Canvas Assignment space.

Installment #6: Publish, Reflect, and Celebrate!

CULPA Installment #6 –Narrative Instructions

For I # 6, you will complete and publish your CULPA. Completing it means finishing up every detail of revision needed. It also means that you must edit it professionally. If you are too close to your text to see the errors, then (just as you would tell one of your students) you must find a friend or service which will look at it for you. CULPA partner, perhaps? No matter how strong the project is in other ways, if the editing makes it appear unprofessional, then the grade will suffer. You will be taking this project to interviews before long; it should represent you well, in every way.

Publishing your CULPA (to an audience of Methods students and instructors) means adding a cover page, perhaps adding an acknowledgements page, and creating a single Word or PDF document of your CULPA and submitting it to the Canvas Assignment spaces for both English 355 and 356.

Cover Page

The cover page should be the first page of your project, before any other materials. It should include your name, the title of your CULPA, the classes for which you created it, the name of your primary mentor, and the date. Professional artwork enhancing the aesthetic appeal of the to project is also welcome.

Table of Contents

Include a table of contents as delineated in the checklist directions which follow. Include actual names of your units and projects, not simply "Unit 1," etc., so that the Table of Contents will be informative.

Acknowledgements

When you write a book, the moment at which a publisher accepts it is the moment at which you acknowledge those who have supported your work. You may decide to include such a page at this point. If you do, you might also consider emailing a copy to people who are mentioned who might not otherwise see it: everyone enjoys appreciation.

Document for Assignment Spaces

Submit a copy of your CULPA in a single Word or PDF file to **both** the English 355 **and** English 356 Canvas Assignment spaces. There are three purposes for this. (1) We may want to use your CULPA as a model. If you would prefer that we *not* do this, please add a note. (2) We sometimes go back and refer to former students' CULPAs for other purposes, such as program

assessment. (3) We plan to electronically distribute CULPAs during your student teaching semester; they will be helpful as you move into the profession and in the years ahead. Again, if you would prefer that we not do this, please add a note.

Your CULPA is what goes in the primary Word document/PDF. Your note, your CULPA partner's note, and any reflections go in a *separate* document or documents, for your mentor's eyes only.

In your file, put everything in the order you will find in the checklist for this installment. The purpose of having a standard order is to make it possible to locate things in students' CULPAs. Use the checklist to create a table of contents, with page numbers.

<p align="center"><u>CULPA Partner's Overall Note</u></p>

In an email to your primary mentor, include your CULPA partner's final, overall note about your project and the process of working together on it.

<p align="center"><u>Reflection</u></p>

In an email to your primary mentor, include a typed note of one to two paragraphs commenting on how your last revisions went, what you did, what you chose to leave undone, how you did your final, professional editing, and what, overall, you learned from the process. We will read these notes with great interest!

CULPA Installment #6 – Checklist

_____ Revision and careful editing of entire CULPA

_____ Professional cover page with your name, Course/Unit Lesson Planning Activity, name of your primary mentor, title of your course, and the date

_____ Table of contents, following the order listed below, including page numbers. All through, **use your own actual titles**, rather than merely the generic "Philosophy" or "Unit 1," etc., so that your Table of Contents will be informative to an outside audience.

_____ Acknowledgements paragraph(s) (optional). Paragraph(s) of acknowledgements for people who've helped you accomplish the work represented by this project.

_____ Single-document copy of your finished CULPA in one file (Word or PDF) submitted to **both** the English 355 **and** 356 Assignment spaces following the order specified below:
1. Cover
2. Acknowledgements (optional)
3. Table of Contents
   i. Philosophy of Teaching English,
   ii. Classroom Community and Management Plan
   iii. Course Background
      1. Synthesis of Community and School Context (#1)
      2. Paragraph on being a Culturally Relevant Practitioner (I#1 Inferences)
      3. Course Title, Course Description
      4. Course Goals Chart
      5. Student with Special Needs: Description and essay/bulleted list on accommodating this student, with annotated bibliography
   iv. Course Units
      1. Semester/Course Outline (abbreviated)
      2. Semester/Course Ongoing Project Handouts (if applicable)
      3. Unit1
         a. Unit Student Handout
         b. Unit Project Handout(s) and Checklist(s)
         c. Project Rubric(s)
         d. Reading and Assessment Program Justifications for unit
      4. Unit 2
         a. Unit Student Handout
         b. Unit Project Handout(s) and Checklist(s)
         c. Project Rubric(s)
         d. Reading and Assessment Program Justifications for unit
         e. YOU GET THE POINT… Put them chronologically and then whenever you arrive at your detailed unit

5. **Unit 3 – Unit in Detail (bold this whole section)**
   a. **Unit Student Handout**
   b. **Unit Project Handout(s) and Checklists, with Modifications**
   c. **Project Rubric(s), with Modifications**
   d. Reading and Assessment Program Justifications for unit
   e. **Student Calendar**
   f. **Teacher Planning Calendar**
   g. **Daily Procedural Planning**
      - **Board Work, Prompts, Questions, Assessments, and Activities** (as a subheading so that they know what's in the section)
      - **Recurring Chart** with Comments on Culturally-Relevant/Sustaining Pedagogy, Differentiation, and Theory/Research Grounding
   h. **Lesson Plans (here or in other units as appropriate)**
   i. **Procedural Readings and Handouts**
      - If you want to get more specific/organize them in some way, you may; otherwise, simply include them in chronological order
      - You do not, for us and this project, need to scan any pages and include them here IF YOU HAVEN'T ALREADY DONE SO.
   j. **Unit Tests and Quizzes (optional)**
   v. Course Grading Plan
   vi. Paragraphs on Modifications to the Reading and Writing Programs for Your Three Special Students
   vii. Bibliography (combine ALL sources in a final bibliography, except annotated bibliography for student with special needs, which goes with essay)

_____ E-mailed to primary mentor by 3:00 and uploaded to CULPA Final Canvas Assignment spaces for **both 355 and 356.**

At the same time that you submit the final draft of your CULPA to the 355/356 Canvas Assignment spaces, **email the following 3 items to your primary mentor**:

_____ CULPA partner's comments on the project and partnership overall

_____ The I # 6 checklist

_____ A typed note (1-2 short paragraphs) commenting on how your last revisions went, and what you learned from the process. Specifically, comment on how you did your final copy editing to catch any remaining errors. ***Professional level editing is expected on your final copy.***

   To simplify, during week 15 you'll hand in:
   1. The electronic copy of your CULPA as outlined above
   2. This final checklist
   3. Your partner's overall comments
   4. Your typed note on the process

Criteria Specific to the Writing Component

_____Predicates writing and related assessments on an understanding of the diverse learners found in English language arts classrooms and the varied cultures, contexts, and intersectional realities in which language operates; as a result, writing and other assessments are culturally relevant and culturally sustaining.

_____Incorporates **writing in varied ways** over the duration of the course. This includes:

___**1)** various **timeframes** in which students are asked to complete writing (i.e. in a single sitting or over an extended timeframe);

___**2)** requiring students to use writing in **a variety of ways** (i.e. paper-, project- and/or technology-based performances) and for **a variety of audiences** (many of which extend beyond the teacher);

___**3)** *requiring* and *allowing* students to write in **varied genres** (e.g. narratives, analysis papers, argumentative pieces, research projects, multigenre creations, electronic mediums, etc.); and

___**4)** writing in situations that are highly **structured** (topic, audience, genre, style and tone are established by the teacher) as well as in situations which **provide writers with choices** and require that they select these aspects of their writing themselves, requiring that they demonstrate an awareness of purpose, audience and genre.

_____Integrates **expressive writing** (e.g. writer's notebooks, journals, logs, focus writes, writing to learn activities, etc.) on a regular basis so as to help students clarify their own voice as well as think through processes. Such writing should be related to unit and course goals and support current class reading and writing activities.

_____Integrates the **writing process** (planning, drafting, revising, editing, and publishing) completely and meaningfully and supports structures which enhance feedback from both peers and the instructor. Instruction in the writing process moves beyond simple checkpoints and instead contains **scaffolded lessons** which are **modeled by the instructor** and which guide students at each stage of the process.

___As the writing process is modeled, activities are included which guide students through various aspects of writing, including organizational and transition work, argumentative needs, issues of syntax, ways to ensure writing follows established grammar, usage and convention rules, etc.

_____Encourages students to engage in writings of various kinds (paper- and project-based) and of varied lengths and complexity over the duration of the course **directly related to**

research topics of their own as well as of the teacher's choosing. Research makes use of an **authentic research process** (questioning, planning, gathering, sorting & sifting, synthesizing, evaluating and reporting) and guides students through a **scaffolded approach** which integrates the research skills most appropriate to the paper/project.

_____Contains **clear rubrics** used to assess student research and writing. Rubrics **contain categories and language** which **mirror** the language on **course handouts** and that which is used in **daily instruction** so as to consistently highlight and assess the unit's/writing's/assessment's essential skills and concepts. Rubrics focus only on those aspects of research and writing which have been **clearly taught** in the respective unit(s) and/or those skills which clearly extend concepts learned in previous units and thus represent part of the course's implemented writing program.

Criteria Specific to the Literature Component

____ Includes literature written by a variety of people, including people of different genders, gender identities, races, ethnicities, and nations, drawing on recent scholarship or strong recent collections to locate excellent quality pieces by diverse authors, thereby creating cohesive text sets that represent and encourage various perspectives.

____ Includes contemporary young adult literature at the appropriate reading level and literature which is chosen to be particularly accessible to your students, along with more traditional pieces.

____ Includes related or literary nonfiction.

____ Gives students some choice in what they are to read.

____ Includes excellent literature which you will enjoy teaching, and which you have already read in whole or in part.

____ Includes some learning goals that ask students to analyze complex texts and literary terms.

____ Takes approaches to teaching literature which go beyond text-centered close reading and analysis of literary elements to include critical literacy. Includes approaches based in sociocultural learning theory. May make historical connections or look at the literature in light of some influential idea, such as racial or gender issues.

____ At least for some part of the time, incorporates one of the student-determined approaches to teaching literature, such as reading workshop, independent reading, or literature circles.

____ Makes use of some of the discussion, writing, art / graphics, drama / game, and technology activities which we have worked on in class.

____ Specifies in detail how each discussion will be prompted (perhaps by a brief activity), how it will be organized (student groups lead; popcorn; etc.), and how it will be closed (with writing; with partner discussion; etc.)

____ Includes a means of making students accountable for their reading.

____ Contains **clear rubrics** used to assess student analysis and evaluation skills. Rubrics **contain categories and language** which **mirror** the language on **course handouts** and that which is used in **daily instruction** so as to consistently highlight and assess the unit's/text's/assessment's essential skills and concepts. Rubrics focus only on those aspects of reading and literary analysis which have been **clearly taught** in the respective unit(s) and/or those skills which clearly extend concepts learned in previous units and thus represent part of the course's implemented reading program.

____ Fulfills your own central purposes in teaching literature.

Rubric for Evaluation for the Final Copy of CULPA

English 355/356
<mark>This assessment is worth 65% of your grade (650/1000 total points) in _both_ English 355 and English 356.</mark> <mark>You must earn at least an 80% or higher (520/650 points) on your CULPA in order to pass _both_ classes.</mark>

A 100-90%

Your course outline, unit assessments and rubrics, focal unit plans, and assessment and reading program justifications exceed the expectations described in the long directions and in the checklists; your work is soundly based on a process approach to writing/learning and sociocultural learning theory.

Your assignments are relevant to students and the course; they demonstrate an awareness of your students based on research into the social and cultural features of your teaching context and feature differentiation based on the unique learning needs of your students.

Application of Content: You've successfully applied backwards design principles, articulating clear learning goals tied to ELA content and the state standards. Your instruction introduces, reinforces, and helps students master key skills. Students have multiple opportunities to practice, apply, and demonstrate what they have learned; they carefully and critically examine content from multiple perspectives, working individually and collaboratively to deepen their thinking and develop insight into important issues.

Assessment: You have created meaningful, engaging, culturally-sustaining, purposefully scaffolded and varied benchmark and summative assessments for your course; assessments and their corresponding checklists and rubrics are closely aligned with your learning goals and use language that clearly communicates your expectations to your students. Furthermore, your planning in your focal unit makes use of regular formative checks; students regularly provide evidence of their learning, and both you and your students reflect on this information to monitor and maximize individual and group learning.

Planning for Instruction: The planning found in your CULPA (Assessment & Reading Program justifications; focal unit) is closely aligned with the research you have done on your students and your teaching context (community; school culture; students with special needs; specific BIPOC communities). Benchmark and summative assessments as well as daily planning and formative checks on student progress leverage this knowledge to help students master content and meet learning goals. Your focal unit shows a clear understanding of ELA and Ed Psych research and theory and how to effectively apply this pedagogical knowledge to develop thoughtful and engaging lessons.

Instructional Strategies: Daily planning makes use of diverse and engaging instructional strategies; you draw on strategies found in course readings as well as those you have independently created. Students regularly take part in individual, partner, small group and whole class activities as they discuss, reflect on, and critique texts. Similarly, various strategies help students employ all parts of the writing process even as they share ideas and learn with and from others as this collaborative process unfolds. Instruction regularly uses a gradual release of responsibility approach; you frequently teach new information and practice model learning as you work with students prior to providing time for more independent and individual application where you circulate and support.

- **Additional comments:**

B 89-80%

Your course outline, unit assessments and rubrics, focal unit plans, and assessment and reading program justifications meet the expectations described in the long directions and in the checklists; though solid in all areas,

and not missing any of the key learning standards associated with this work, further attention to the following would help your CULPA reach the highest possible standards:

- **Instructor lists evidence**

C 79-70%

Your course outline, unit assessments and rubrics, focal unit plans, and assessment and reading program justifications meet *most* but not all of the learning standards associated with this assessment. Specifically, further attention to the following areas is needed if your CULPA is to meet the acceptable/passing standard:

- **Instructor lists evidence**

English Education 396:
English Education Practicum

Class: Thursdays, 5:00-5:50, SCI A112
Instructor: Dr. David Roloff

Course Purposes:
1. To present you more fully with the work of a being a teacher yourself, engaging in the designing of lessons and activities based on what you are learning about and giving you extended opportunities to use them as you take part in an English classroom.
2. To help you formulate your beliefs about classroom community and your role in the classroom, to practice establishing rapport with students, and to lay out your plans for classroom management.
3. To guide you in developing professional processes that help you consider the skills, ideas, and educational frameworks you are working with in Methods classes, the ways in which they are used in relation to the actual class in which you are participating, and to purposefully reflect upon and reframe "sticking points" when they arise (i.e. preparing you for life as a professional educator and teacher leader).

General Course Requirements
1. **Official Requirements and Records – Time Log and Evaluations:**
   The Wisconsin Department of Public Instructions requires pre-service teachers to **spend 45-60 hours** in the secondary classroom as a part of their training. If you are a secondary English major with no other teaching majors or minors, then you must complete **60 hours** in this practicum. If, on the other hand, your program of study includes pre-clinical experiences in *other* majors or minors, then 45 hours for ENED 396 may suffice.
   - ✓ **Pre-Clinicals Time Log**: You will keep a **basic log** outlining when and how you generally spent time throughout your placement; you will turn in this log, **signed by your cooperating teacher,** to demonstrate successful completion of the required hours.
   - ✓ **Cooperating Teacher Pre-Clinical Evaluations:** Additionally, you must receive **two evaluations** on your teaching from your cooperating teacher. Evaluations should be solicited near the *middle* and at the *end* of your practicum <u>hours</u>. (i.e. after you've spent 30 and 60 hours in the classroom). The final evaluation must be positive.
2. **Pre-clinical Activities: Varied Involvement, Planned Instruction, and Reflection Processes**
   As you spend time in the classroom this semester you will engage in a number of activities outlined below; you will simultaneously apply the ethnographic processes discussed in Lillge's *Pursuing Social Justice in ELA* (notetaking, notemaking, identifying dissonance, etc.) to gather and reflect upon these specific

experiences both generally over the course of your placement *and* specifically after teaching a detailed 3–5-day learning sequence.

- ✓ **Pre-Clinical Activities:** Using the **provided "Pre-Clinical Activities" template,** you will track and reflect on the **specific types of teaching experiences listed** in addition to exploring moments that you find especially significant to your teaching development.
    - o Responses as you complete the **Participation Activities, Teaching Activities,** and **Conversational Insights** portions of the template will <mark>*generally be brief*</mark> given the larger number of diverse experiences being captured.
    - o This work will be submitted to Canvas in a **"to date" fashion at** *midterm* and completed by the end of our semester.
- ✓ **Learning Sequence:** You will also prepare and teach a more focused **3–5-day Learning Sequence** in your pre-clinical classroom; this work enhances your ability to plan ELA instruction, teach, and then carefully analyze student learning and the evolving frameworks you are applying as an ELA educator. **Templates will guide you through the three core tasks of this work.**
    - o Learning Sequence Tasks:
        - ▪ Task #1: Examining Context & Planning
        - ▪ Task #2: Teaching & Data Collection (Recording)
        - ▪ Task #3: Review, Analysis, & Framework Reflection > Template
    - o All work for your Learning Sequence is due near the end of our semester.

3. **Classroom Community and Management Plan**

   You will synthesize much of what you have learned during your time in ENGL 396 and in your pre-clinical experience as you develop a plan that articulates how you will both create a supportive community and simultaneously manage your future classroom; you will post this work to a Canvas Assignment space and will also include it in your final CULPA.

4. **Preparedness and Participation**

   Clearly you are expected to complete course readings, attend our weekly class meetings, and participate in discussions.

COURSE MATERIALS

Purchase Text

- *How to Be An Antiracist* by Ibram X. Kendi ($14)

Text Rental

- *Pursuing Social Justice in ELA: A Framework for Negotiating the Challenges of Teaching* by Danielle Lillge

Course Work/Assessment

Official Requirements and Records – Time Log and Evaluations

Pre-Clinicals Time Log

As you complete the activities outlined below you should complete your **Pre-Clinicals Time Log** using the template provided. The ideal for this placement is for you to jump in and be involved on the first day that you are able to attend, and then to begin teaching something, even if very small, right away.

- **Note:** Be sure you have logged *at least* the **60 hours** required by the WI Department of Public Instruction. ***However***, while you *of course* are excited to be in the classroom and want to be with students, you are also cautioned *against overcommitting* and spending *much more than* the 60 required hours; you will **most definitely need those hours** for the additional rigorous and relevant tasks of the Methods semester.
- ___ **Due** *no later than* **November 30th**
  **Note: Be sure to *keep your own copy* in an easy-to-find location; this becomes an official document required for licensure in the state of Wisconsin.

Cooperating Teacher Evaluations

Ask your cooperating teacher to fill out the Pre-Clinical Evaluation Form (see pgs. 180-181/Canvas) at **two** points during the semester and either email or hand the evaluations to you, or email or mail each one directly to me.

- The **first evaluation** should be filled out when you are roughly **30 hours into/midway through** your placement. By this point you should have engaged with students in a number of ways and taught a handful (if not all) of the four required mini-lessons. *Have a conversation with your cooperating teacher* at this point as well, seeing it as an opportunity to note strengths, gather and respond to feedback, and chart opportunities for continued growth in the second half of your work.
- The **second evaluation** should be completed **at or very near the end** of your placement, and *definitely* after you have taught your learning sequence. *A concluding review* can again be helpful; it gives you the opportunity to thank your cooperating teacher for their guidance and for granting you access to their classroom.
- If there are any concerns about your evaluations or about getting them done, please see me as soon as possible.
- ___ **Due** *no later than* **November 30th**
  **Note: Be sure to *keep your own copy* in an easy-to-find location; this becomes an official document required for licensure in the state of Wisconsin.

Pre-Clinical Activities: Participation, Teaching, and Conversational Insights

Participation Activities

One of the simplest ways in which you will apply the processes and frameworks you are learning about is to consider many of the more general ways in which educators live and participate in the classroom; while many are related to ELA, others are related to teaching in general. This section of the **Pre-Clinical Activities template** will ask you to consider:

1. Building Rapport & General Classroom Management
2. Teaching Methods
3. Texts, Assignments, and Assessment Selection
4. Feedback & Reporting
5. Differentiation and Accommodation – Including for Students with Identified Learning Needs
6. Professionalism and Collegiality

Teaching Activities

The next series of activities asks you to apply our processes to those instances in which you are directly teaching students in the classroom, interactions that help you build your comfort with students as you step into visible ELA teaching roles.

Note in *some* instances additional "prep time" may be included in your **Time Log**; use the added parenthetical guidance (minutes; minutes plus ≤2 hrs. prep) to indicate such a use of time. Counting minutes toward prep is *only permissible* **for the required mini-lessons and for your Learning Sequence.**

In this section of the template, then, you will gather and reflect on:

1. Working with *Individual* and *Small Groups* of Students.
2. Brief Segments of Whole Class Instruction
3. Presentation of <u>Four</u> Complete Mini-Lessons (minutes plus ≤2 hrs. *combined* prep)

Conversational Insights

Additionally, working to purposefully understand the contexts and the ways in which varied individuals experience school and schooling is important if we are to be culturally relevant and sustaining practitioner; such understanding is critical as we frame and reframe our approaches to instruction. To build this insight you will engage in a number of important conversations including:

1. Conversations with Other Teachers (beyond your cooperating teacher)
2. Conversations with Other School Staff
3. Conversations with Students

4. "Conversations" with Curriculum

___ **Due October 19ᵗʰ:** *Midterm > to date* Canvas upload of Pre-Clinical Activities template
___ **Due *no later than* November 30ᵗʰ:** *> Final* upload

Pre-Clinical Activities: Learning Sequence

A key component of your practicum experience resides in the **3-5 day Learning Sequence** you will develop for your pre-clinical classroom. While you will understandably work within the parameters established by your cooperating teacher, the learning sequence should be **as much of your own design *as is possible*;** it will give you the opportunity to consider various frameworks, apply the teaching methods, and hone the ethnographic skills you will be developing all semester. This learning sequence should have a **central unified focus** and last **three to five *consecutive class meetings;*** to be clear, this work is *in addition* to the four complete mini-lessons described above.

- **Note:** *This learning sequence is careful preparation for the final assessment during your student teaching semester and is your **culminating activity** for this pre-clinical field component of English Education 396;* **it must be satisfactorily completed in order for you to earn a passing grade for the course.**

As we work through these skills here (and in Methods classes as a whole) there are three key tasks to complete:

- **Task 1: Context & Planning**
  - Complete the "Class Context" **template** information; **upload** to Canvas Assignment space.
  - Use the "Lesson Plan Template" from the CULPA Installment #5 directions (see pgs. 136-139) to prepare for your learning segment; modify the template to fit your situation (if needed)
  - Create a **rubric** (required) as well as any other **support materials** necessary for your lesson (e.g. student handouts, presentation slides, graphic organizers, activity instructions, etc.)
  - **Upload** your completed **lesson plans, the *required* rubric you've developed,** and any other **support materials** to the Canvas Assignment Space.
    - **Note**: When choosing the central focus remember that 1) the lessons must center on teaching **literature** and helping students **use textual references** to support statements; 2) must include a small **assessment where writing plays an important part** and some direct use of the text is required; and 3) students must be able to **use the feedback** you provide on the assessment to continue to develop these skills.
  - **Attain permission to record students using video and/or audio.** *Begin by seeing if the school/ district has permission to record students; otherwise you*

must get these permissions yourself using the form provided in class (see Canvas for electronic copy). Be sure to work with your cooperating teacher and/or school administrator to get these approvals. Recordings will play a critical role in upcoming reflections.

- Task 2: Teaching and Data Collection (Recording)
  - o **Teach and record** your learning sequence; if teaching multiple sections of the same course, select a *single hour/period/section* as the focus of your work.
    - *Test out recording capabilities and equipment for your teaching context.* Test out video and audio equipment, especially sound quality; the UWSP English Department has recording equipment and microphones available for checkout through the Help Desk.
    - Be sure that recordings are saved securely and are **kept private!** Back them up/transfer from recording equipment as soon as is possible.
    - **Note:** Quick extemporaneous notes *immediately after instruction* to capture key interactions and questions can be useful for future notemaking.
  - o **Assess student work**, providing feedback and *saving a copy of student work with your comments* as a source of both quantitative and qualitative data.
- Task 3: Frameworks & Reflection > Template
  - o Guided by the **template for Task 3,** review the recordings you have made of your learning sequence and then apply the framework processes we have been working with all semester to reflect on key moments and essential learning from this series of related lessons.
    - **Note: Utilize specific evidence** gathered from your data sources (e.g. audio and/or video of your instruction, written or video feedback to students, details captured in extemporaneous notes, etc.) to demonstrate proficiency of this critical skillset.

<mark>   </mark> **Due *no later than* December 7th:** > *Various components, uploaded to their respective "Task #" Assignment spaces*

Classroom Community and Management Plan

As an outcome of your classroom experience and our discussion and reflection, you will write your Classroom Community and Management Plan. The purpose of the plan is for you to articulate your beginning position on these crucial questions as you move into a teaching role, and also for you to be able to present yourself as a classroom leader to school administrators.

Feel free to use any format you wish for this plan, ranging from an essay form, to a bulleted list with introduction and comments, to a form using a graphic presentation (see class models). As you develop this document please consider the prompts below; you don't have to respond to every single one, but at the least, think carefully about each one as part of your pre-writing process.

- o Explain the sort of community you want to establish in your classroom, how you plan to establish it, and what you hope to accomplish with it; as you do, consider interactions and plans for both students and their parents/guardians.
- o Explain how you will establish rapport with your students, including students who are different from you, or who are challenging to you.
- o Explain your views on celebrations, and how you will use them.
- o Consider the consequences you will use for inappropriate student behavior.
- o Explain how you will tailor your lessons to connect to the concerns and interests of students, and what you will do about material or approaches which are likely to bore, frustrate, or alienate students. At the same time, consider ways to design the right level of challenge into your lessons.
- o Explain how you will polish your communication skills, including clarity, respect, voice, body language, use of technology, appeals to various senses, and so on.
- o Consider the physical layout of your classroom and how you will organize it to support student learning.
- o Detail some of your key procedures and explain how you will teach these to students, such as opening class, closing class, transitions, discussion (hand raising?), working in small groups, library or lab time, turning in assignments, make-up and late work, materials use and clean-up, and equipment use.
- o Explain how you will incorporate student choice in any of the following areas: what to read or write, what methods to use in teaching or learning material, revisions of procedures, seating, testing, or within particular assignments.
- o Explain how you will use collaboration effectively for student learning and for creation and maintenance of a caring classroom community.
- o Comment on techniques of classroom management you will use.
- o Outline how you will deal with problems in behavior, and what you will do when your approach to problem behavior is not working.
- o Suggest how you will enhance your classroom community and management through things you do outside of class, including conferences with students, parental involvement, work with or attendance at extracurricular activities, colleague connections, field trips, and so on.

✓ ___ A **rough draft** of your management plan is due to the Canvas Assignment space <mark>Nov.</mark>
✓ ___ The **final draft** is due on <mark>December 7th;</mark> **upload** a copy to the Canvas Assignment space *and* include a copy in your CULPA.

Grades

A passing grade will result from conscientious, complete work. ***In order to pass English Education 396, you absolutely must complete the teaching activities.*** If you find that your cooperating teacher is not finding a way for you to engage in teaching, let me know right away, and I will help you work it out.

Professionalism is a key requirement, also, which includes things such as being on time, dressing appropriately, maintaining good relationships with school colleagues, and following through on commitments about work you undertake in the classroom.

English Ed. 396 - Weekly Calendar

English Ed. 396 presents you with opportunities to grow in the classroom and consider the teacher you *are* and the teacher that you want to *become*. As such, much of our time will be spent discussing topics as they relate to your practicum situations and helping you work toward the other requirements just outlined. Though the calendar introduces weekly topics, indicates readings and highlights due dates, we will keep our meetings fluid, addressing your needs and the needs of your classrooms as they arise.

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*(1)***Thursday, September 7**
DUE **upon arrival**:
- ✓ Have Viewed: ENED 396 Intro Video
- ✓ Re-Read/Listen: Kendi's *How to Be Antiracist,* Chapters 1-2 ("Definitions" & "Dueling Consciousness")
- ✓ Read: *ONLY* "Orientations" *INTRO* (pgs. 1-2) from Lillge's *Pursuing Social Justice in ELA*
1. Checking In – Week #1 Methods Questions?
2. Pre-Clinical Questions & Contacting Cooperating Teachers
   a. Pre-clinicals/Practicum and Professionalism

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*(2)***Thursday, September 14**
DUE:
- ✓ View: "Building Classroom Community"
- ✓ Read/Skim: "Chapter 1: Embracing Sticking Points" > Lillge's *Pursuing Social Justice in ELA* (read 3-15, skim rest)
1. Considering and Creating Classroom Community – Goal Setting
2. Preparing for *Sticky* Teaching Situations

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*(3)***Thursday, September 21**
DUE:
- ✓ Select & Skim One: "What Works Better than Punishment in Schools" *or* "Practicing Love and Logic" *or* "How to Manage Your Classroom Effectively"
- ✓ Skim: "Chapter 4: Biology" from Kendi's *How to Be an Antiracist*
- ✓ Read: "Combatting Race-Related Stress in the Classroom" ASCD – handout
- ✓ Read: "Chapter 2: Navigating Sticking Points" from Lillge's *Pursuing Social Justice in ELA* (read 21-37, skim rest)
1. Building Classroom Community
2. Management Techniques & Our Racialized World
3. Sticking Points & Socially Just Frameworks

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*(4)***Thursday, September 28**
DUE:
- ✓ Skim: "Improving Student Writing Through Formative Assessment" ASCD – handout
- ✓ Personal Check-up Viewing/WN Prep Work
   >>> Watch 1 (or more!) videos from the "Talks to Help You Manage Stress" and/or "The Importance of Self-Care" TED playlists (posted in Canvas)
   >>> Spend **10 minutes in your WN** reflecting on *what* stresses you face, *what from the video(s)* you found helpful, and *how specifically* you might better deal with stress now and/or in the future
1. Dealing with Stress Part I – Caring for yourself
2. Reviewing "Learning Sequence" Requirements and "To Date" Connections

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*(5)***Thursday, October 5**
DUE:
- ✓ Read: Part II Intro + "Chapter 3: Noticing – Identifying Dissonance" from Lillge's *Pursuing Social Justice in ELA*
1. Noticing Dissonance and Ethnographic Notetaking Processes
2. Pre-Clinical Activities & Learning Sequence Redux
   a. Process Applications
   b. Context, planning and permissions, Blooms, and ELA Academic Vocabulary demands

*(6)*__Thursday, October 12__
- ✓ Read: "Chapter 4: Framing – Interpreting What You're Seeing" from Lillge's *Pursuing Social Justice in ELA*
- ✓ Select & Listen to/Skim <u>One</u>: <u>"Ableism & Racism: Roots of the Same Tree"</u> podcast by Ibram X. Kendi (45 min.)
  or Leading and Managing a Differentiated Classroom, Chapters 1+2 – handout
  or Assessment and Student Success in a Differentiated Classroom, Chapters 1+2 – handout

1.   Interpreting Sticking Points - What's really going on here?
2.   Reflecting on Ableism and Embracing Differentiation

Reminder: Mid-term "to date" **Pre-Clinical Activities** template/log update due in Canvas ***next*** week

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*(7)*__Thursday, October 19__
DUE:
- ✓ **Mid-term Pre-Clinical Activities** template/log > uploaded to Canvas Assignment space, used in class activities
- ✓ Read: "Chapter 5: Inquiring – Digging Deeper" from Lillge's *Pursuing Social Justice in ELA*
- ✓ Select <u>Two</u> to Read: "Emotions Matter" from *Educational Leadership,* "The Mindful Educator" and "Mindfulness: An Antidote to Classroom Anxiety" from *ASCD Education Update,* and "10 Simple Steps for Reducing Toxic Stress in the Classroom" from *Education Week* – handouts
- ✓ **WN entry:** Dealing w/Stress Part II – Caring for others (see Canvas for prompt)

1. Quick Mid-term Review: Small groups, directions and classroom management
2. Individual and Joint Inquiry - Diggin' Deep
3. Dealing with Stress Part II – Caring for others (mindfulness and emotional intelligence)

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*(8)*__Thursday, October 26__
DUE: (***mini-lesson*** assigned *this week 8* Tuesday in 355)
- ✓ Read: "Chapter 6: Radical Listening – Learning Where Others Are Coming From" from Lillge's *Pursuing Social Justice in ELA*
- ✓ Assigned *this week Tuesday* in English 355 >> Short 5-minute **mini-lesson** focused on grammar/usage/mechanics that makes use of a short poem; bring one **brief outline** for you to work from; **post <u>poem and lesson</u> to Canvas**

1. Learning to Listen = Radical!
2. Management: Dealing with "Big Bad Problem" Days

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(9) __Thursday, November 2__
DUE:
- ✓ Read: "Chapter 7: Taking Stock and Naming – Clarifying New Understandings" from Lillge's *Pursuing Social Justice in ELA*
- ✓ Skim: "Leading Change Through Classroom Learning-Space Design" from *Redesigning Learning Spaces* – handout
- ✓ Skim: "Get Rid of Rows! and Other Tips for a Student-Centered Classroom" from *ASCD Education Update* – handout
- ✓ Draft-0 ***Very* rough draft of Management Plan and Philosophy**

1. The Importance of Naming Names and Identifying Frameworks
2. Considering physical learning environments

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*(10)*__Thursday, November 9__
DUE:
- ✓ Read: "Chapter 8: Reframing Interpretation – Finding Entrances to Action" from Lillge's *Pursuing Social Justice in ELA*

1. Revisiting & Reframing Sticking Points – Finding Previously Uncovered Opportunities
2. Pre-Clinical Activities & Learning Sequence worktime

(11)Thursday, November 16

- ✓ Read: Part III Intro + "Chapter 9: Taking Action" from Lillge's *Pursuing Social Justice in ELA*
1. Talking Taking Action – Pauses, Pragmatism, and Possibilities
2. Pre-Clinical Activities & Learning Sequence worktime

Continued >>>

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(12)Thursday, November 23 – NO CLASS **(Thanksgiving)**

Reminders & Due Dates:
- ✓ Pre-Clinical **Time Log** *+* **CT Evaluation Forms** due *no later than* **Thursday, November 30th**
- ✓ Pre-Clinical **Activities** template due *no later than* **Thursday, November 30th**

- ✓ Pre-Clinical **Learning Sequence** (Tasks 1-3) due *no later than* **Thursday, December 7th**
- ✓ **Classroom Community and Management Plan** due *no later than* **Thursday, December 7th**; *also* include a copy in the final draft of your CULPA

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(13)Thursday, November 30 (Final Class)

DUE:
- ✓ Read: "Chapter 10: Journeying Together" from Lillge's *Pursuing Social Justice in ELA*
- ✓ Pre-Clinical **Time Log** *+* **CT Evaluation Forms**
- ✓ Pre-Clinical **Activities** template
1. Professional Processes & Collective Journeying

Reminders & Due Dates:
- ✓ Pre-Clinical **Learning Sequence** (Tasks 1-3) due *no later than* **Thursday, December 7th**
- ✓ **Classroom Community and Management Plan** due *no later than* **Thursday, December 7th**; *also* include a copy in the final draft of your CULPA

Note: Though we will **no longer officially meet during our ENED 396 time** and will instead start our evenings together at 6:00 with our seminar class, you should feel free to work in the lab from 5:00 – 6:00 if you find this time together helpful; I'll be sure to be available and will be happy to discuss your practicum, to offer advice and assistance as you complete the learning segment requirements, or to give you guidance on your CULPA.

Name: _____

PRE-CLINICALS TIME LOG

Your pre-clinical log will be your record of how you accomplish the required tasks for your English Ed. 396 practicum (see pg. 152 of the syllabus). A final and complete version of this log must be submitted with your final reflection.

Note: This is *basic* and brief information log to simply track official DPI; more specific details and reflection will happen elsewhere

Date	*# Minutes* Counting prep *only* permissible for mini-lessons and learning sequence	Brief *description* *teaching any associated prep**
	___ *Minutes* ___ *prep* (≤2 hrs.)	
	___ *Minutes* ___ *prep* (≤2 hrs.)	
	___ *Minutes* ___ *prep* (≤2 hrs.)	
	___ *Minutes* ___ *prep* (≤2 hrs.)	
	___ *Minutes* ___ *prep* (≤2 hrs.)	
	___ *Minutes* ___ *prep* (≤2 hrs.)	
	___ *Minutes* ___ *prep* (≤2 hrs.)	
	___ *Minutes* ___ *prep* (≤2 hrs.)	
	Continue duplicating as needed	
	TOTAL HRS:	
Cooperating Teacher Signature & Date:		

Pre-Clinical Activities

Engage in and reflect upon the following activities over the course of the semester as you complete your **60 hours** in the classroom.
Responses will **generally be brief** as you complete the Participation Activities, Teaching Activities, and Conversational Insights portions of the template given the larger number of these diverse experiences.

- Submitted "to date" at midterm and completed by the end of the semester -

Participation Activities
as indicated

Date	Capture Activities through Notetaking *Brief* but *specific* ethnographic data (e.g. actions, direct quotes, etc.)	Simple *Identification* of Framework "Alignment" & "Sticking Points" - What in this interaction fits with your frameworks for ELA learning/instruction/social justice? - What sticking points are raised?	Notemaking, Framing, & Potential Entrances to Action Make *brief* notes as you thoughtfully reflect on this experience/interaction - Elaborate on what went *well* - Explain *sticking points* and/or dissonance that you felt - List questions this leads you to consider or ideas you might explore further - List ways you might *act differently* in the future/address any sticking points
Building Rapport & General Classroom Management *How do you and/or other professional educators go about building relationships with students? How do you learn about them as individuals as well as learners? How does your cooperating teacher/do you go about managing behavior in the classroom?* **4+ instances required**			
Insert rows as needed			

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Teaching Methods

What sorts of teaching methods, strategies, and activities – think about all of the ELA methods you are learning about this entire semester as well as those used by educators in lots of disciplines – do you observe or take part in? Consider various levels of success, student responses to such approaches, etc.

<mark>*4+ instances required*</mark>

Insert rows as needed		

Texts, Assignments, and Assessment Selection

What texts (titles, formats) are used in the classroom? What windows and mirrors exist in text selection? How are students asked to respond to what they have read through in-class formative work and/or through writing and other more substantial benchmark assessments? What, in any of this, is required and/or optional?

<mark>*3+ instances required*</mark>

Insert rows as needed		

Feedback & Reporting

How do you and/or your cooperating teacher provide students with feedback on their learning progress? During in-class activities? On larger formative or benchmark work? What sorts of learning is prioritized in the classroom? How does student work translate into grades and/or official reporting of student progress? How is this information shared with students and parents/guardians?

<mark>*3+ instances required*</mark>

Insert rows as needed		

Differentiation and Accommodation – Including for Students with Identified Learning Needs

What sorts of supports and accommodations are made for students – especially those with formal IEPs, 504s, or other identified learning needs – in the classroom? Who is responsible for developing and implementing such supports? What sorts of additional accommodations are made for more general groups of students present in the classroom (e.g. What sorts of modifications are made for English Language Learners? For struggling readers? For those that are labeled gifted or that simply excel at traditional coursework?)

3+ instances required

Insert rows as needed		

Professionalism and Collegiality

What instances of professional courtesy, responsibility, and commitment (individually and/or collectively) do you notice? How do you yourself demonstrate professionalism as it relates to your current placement?

3+ instances required

Insert rows as needed		

Date	Capture Activities through Notetaking *Brief* but *specific* ethnographic data (e.g. actions, direct quotes, etc.)	Simple *Identification* of Framework "Alignment" & "Sticking Points" - What in this interaction fits with your frameworks for ELA learning/ instruction/social justice? - What sticking points are raised?	Notemaking, Framing, & Potential Entrances to Action Make *brief* notes as you thoughtfully reflect on this experience/interaction - Elaborate on what went *well* - Explain *sticking points* and/or dissonance that you felt - List questions this leads you to consider or ideas you might explore further - List ways you might *act differently* in the future/address any sticking points
Working with *Individual* and *Small Groups* of Students *Explore instances in which you have had one-on-one* **teaching experiences** *working with an individual or with small groups of students.* 6+ instances required			
Insert rows as needed			
Brief Segments of Whole Class Instruction *Explore instances when you were responsible for leading brief instructional segments for the entire class. Examples might include opening bookending for the period or taking attendance, reading a piece aloud prior to discussion, leading a short introductory activity, presenting a formative assessment/giving a quiz, etc.* 4+ instances required			
Insert rows as needed			

Table header: **Teaching Activities** *as indicated*

Presentation of <u>Four</u> Complete Mini-Lessons

Work with your cooperating teacher to develop and lead four (or more!) mini-lessons – instruction and activity that likely lasts 10+ minutes. Prepare as much of this as is possible, trying to align your lessons with your own frameworks for instruction and the goals and content presently being addressed in the classroom. **Notes here will be <u>slightly</u> more complete in nature.**

<mark>*4+ instances required*</mark>

Insert rows as needed		

Conversational Insights

Date	Capture Activities through Notetaking *Brief* but *specific* ethnographic data (e.g. actions, direct quotes, etc.)	Simple *Identification* of Framework "Alignment" & "Sticking Points" - What in this interaction fits with your frameworks for ELA learning/ instruction/social justice? - What sticking points are raised?	Notemaking, Framing, & Potential Entrances to Action Make *brief* notes as you thoughtfully reflect on this experience/interaction - Elaborate on what went *well* - Explain *sticking points* and/or dissonance that you felt - List questions this leads you to consider or ideas you might explore further - List ways you might *act differently* in the future/address any sticking points
Conversations with Other Teachers *Seek out opportunities to talk with other teachers at your school (i.e. other than your cooperating teacher). What would they say are the most joyful and fulfilling aspects of their job? What challenges might they face and how do they handle those challenges? Consider how you feel about the ideas raised as you look forward to moving into the profession.* **Notes here will be <u>slightly</u> more complete in nature.** ==1+ instance required==			
Insert rows as needed			
Conversations with Other School Staff *Look for opportunities to speak with other school staff members (e.g. administrative assistants, custodians, a wide range of paraprofessionals, those working in food service, etc.) and ask them about their lives in school. What do they enjoy? What challenges them? What else do they have to say about working with students at this particular school?* **Notes here will be <u>slightly</u> more complete in nature.** ==1+ instance required==			
Insert rows as needed			
Conversations with Students *Ask several students to talk with you about their experiences in English classes as well as at school in general. What do they particularly like or appreciate in the classroom? What sorts of school/classroom experiences have stuck with them over time and why? How has their lived experience been validated, neglected, or otherwise impacted the ways in which they view and participate in academic and/or extracurricular activities?* **Notes here will be <u>slightly</u> more complete in nature.** ==2+ instances required==			

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Insert rows as needed			

"Conversations" with Curriculum *Look at the **sources and available curriculum** used by your cooperating teacher as they plan lessons (e.g. files, notebooks, print and electronic sources, software packages, etc.). How much professional latitude does your cooperating teacher have in the use of these items as they implement instruction? How do these materials align with your own frameworks and instructional aspirations as a pre-service teacher?* **Notes here will be <u>slightly</u> more complete in nature.** <mark>**1+ instance; consider multiple pieces of the curriculum**</mark>			
Insert rows as needed			

Task#1A
Secondary English Language Arts Class Context

Please select **one section of a single course (one class period/hour)** from your ENED 396 pre-clinical experience when completing your learning sequence; note the general background information for your school and, when appropriate, provide details on the **specific class *section*** you have selected. This information will help an outside reviewer at least *begin* to understand important contextual information about your particular teaching situation and the students you are working with; it also helps them more thoughtfully consider frameworks you apply and instructional decisions you have made in your lesson plans (provided separately – Task 1B).

About the School Where You Are Teaching

1. In what type of school do you teach?
   (Type an "X" next to the appropriate description in each section; if "other" applies, provide a brief description.)

   - Urban: _____
   - Suburban: _____
   - Rural: _____
   - Other (please describe): _____

   - Middle school: _____
   - Junior high school: _____
   - High school: _____

   - Public: _____
   - Private: _____ (please provide relevant details) _____
   - Other (please describe): _____

2. Describe any <u>requirements</u> on the part of your *school* or on the part of your *cooperating teacher* that might affect your planning or delivery of instruction in your learning sequence (e.g. required curricula, pacing plan, use of specific instructional strategies, standardized tests or pre-determined assessments, the need to begin or end each day with X, Y, Z, etc.).
   -

About the Class Featured in this Learning Sequence

1. What *modality* is primarily used for class instruction? (highlight)
   - Face to Face / Hybrid / Online *synchronous* / Online *asynchronous*
   - Provide any additional relevant details (e.g. mixes of synchronous/asynchronous, etc.)

2. How much time is devoted each day to English Language Arts instruction in your classroom?
   - Class duration: _____ minutes
   - Relevant scheduling details: (if applicable > variation in lengths of classes, rotations of days, etc.)

3. Is there any ability grouping or tracking in English Language Arts (e.g. students placed in remedial, regular or accelerated sections) that impacts the **class period chosen**? If so, briefly describe how it affects your class.
   - Yes/No
   - If YES, please explain:_____

4. What textbook or instructional program (if any) is *primarily* used for English Language Arts instruction in this class? Please provide relevant title, publisher, and date of publication information.

5. **List** other resources (e.g., electronic white board, online resources) regularly used for English Language Arts instruction in this class.

About the Students in the Class Featured in this Learning Sequence

1. Grade-level(s): _____
2. Total number of students in the class: _____
   - male: _____ female: _____ nonbinary: _____
   - Additional pertinent information/identity markers of students in the featured (BIPOC, LGBTQ⁺, SES, etc. – See Lillge's list on page 8 for additional considerations)
     - *Create brief bullets as needed*
3. Speak with your cooperating teacher in general terms about the supports, accommodations, or modifications students in this class need, especially those needs that will later affect your instruction in this learning sequence**.** Consider the variety of learners in your class who may require different strategies/supports or accommodations/modifications to instruction or assessment. This might include students:
   - With IEPs or 504 plans
   - With specific language needs
   - Who are underperforming or who have gaps in academic knowledge
   - Who struggle with reading or writing
   - Who need additional support *or challenge*

Generally outline this information, as it applies to the class you have selected, in the charts below; if you do not have a student(s) in a particular category please leave that chart blank.

* Note: In your final student teaching assessment you will choose work samples from three focus students and reflect upon their performance; *one* of these three students will need to have specified learning need identified in this section. You will *not* have to meet this requirement in this our *practice* ENED 396 learning segment, but you should be aware of its existence for the future.

Students with IEPs/504 Plans (e.g. ADHD; visual impairment)		
IEPs/504 Plans: Classifications/Needs	**Number of Students**	**Supports, Accommodations, Modifications, Pertinent IEP Goals**
• A • B • Continue/Delete as needed		

Students with Specific Language Needs (e.g. ELL students with limited vocabulary)		
Language Needs	**Number of Students**	**Supports, Accommodations, Modifications, Pertinent IEP Goals**
• A • B • Continue/Delete as needed		

Students with Other Learning Needs (e.g. individuals or groups – those with needs but no formal IEP, struggling readers, students who need additional challenge, etc.)		
Other Learning Needs	**Number of Students**	**Supports, Accommodations, Modifications, Pertinent IEP Goals**
• A • B • Continue/Delete as needed		

ENED 396 Practicum Learning Sequence

Task#1B
Secondary English Language Arts Class Context

<mark>LESSON PLAN TEMPLATE</mark>

As you plan lessons, it is important that you plan in a way that aligns the content, strategies, and skills you will teach with the assessments you use. The following lesson plan format should be completed with the help of the tools attached as Appendix A.

Your lesson plan should be laid out in the following format. We have carefully designed this template to help you integrate all that you have learned this semester. Being able to successfully address the included components will also help you as you continue to grow as a professional and are evaluated under Wisconsin's Teacher Effectiveness law.

Please complete the overview information and grid below to assemble the pieces of your lesson plan; then follow with a step-by-step daily plan of what will occur in sequence, with time stamps for each step. This will allow you to show how the materials, technology, and assessments will be interlaced with the learning tasks.

LESSON OVERVIEW INFORMATION
Grade or Grade Range:
Lesson Title/Focus:
Unit/Learning Segment/Day (in unit sequence):
How lesson fits in with days surrounding it:

Learning Focus
Essential Question (and/or Big Idea):
Relevant WI Standard(s) for ELA:
Learning Objectives for this Lesson:

   -
Academic Language (terms and definitions)
   - Bloom's Taxonomy objective(s):
   - ELA academic vocabulary:

Rationale for learning focus:

Prior Knowledge, Misconceptions, & Culturally-Relevant/Sustaining Practices
   - Concepts related to this lesson students are already familiar with:
   - Possible *mis*conceptions/*mis*understandings students might bring and how they will be addressed:

I. INSTRUCTIONAL MATERIALS, RESOURCES, AND TECHNOLOGY	RATIONALE
List materials and technologies necessary for this lesson. Attach copies of all handouts and other materials.	<mark>EACH PORTION</mark> (I-IV) of your lesson should be grounded in relevant **theory or research;** be

	In this "Rationale" column simply include the **name(s) of researchers and their theories**, ideas that support your various decisions. *FOR EXAMPLE:* • In the "Materials" section you might note the use of both a handout and related PowerPoint you've listed for this lesson and note **Howard Gardner: Multiple Intelligences**. • Later in the "Learning Tasks" portion you might include a bullet for **Lev Vygotsky: ZPD and social constructivism** next to a portion of the day including work in pre-selected groups *and/or* also add in **Fecho: dialogical writing** when students compose a short reflection on how their thinking has changed. So, you should include multiple bullets as appropriate; **you will *elaborate* on these connections at the *end* of the lesson plan template**.
II. LEARNING TASKS	**RATIONALE**
Plan: List learning tasks that help address your **chosen learning objective(s)**. Include the detailed directions which you will give students as sequenced instructions. Be sure to **1)** include specific questions and activities that guide students and elicit higher thinking; **2)** note key textual passages to which you might refer; **3)** create opportunities for *students* to *engage each other* in dialogue about their learning. NOTE: These activities should include student-centered tasks, as well as those that are teacher-centered. For example, you might first introduce students to academic vocabulary and have them then apply it with a partner and then individually, might help guide your students to create their own questions as well as developing questions of your own to facilitate discussion, or help them plan how to integrate how what they have reviewed in a model text is applicable as they return to their own writing. **Think Gradual Release of Responsibility models in daily lessons and/or throughout the learning segment.**	
III. ASSESSMENTS	**RATIONALE**
Plan: While you may have mentioned them in your lesson, in this section please **1) list** the formative, benchmark and/or summative assessment(s) that are a part of the lesson and that help you and/or students monitor the day's learning; **2) identify which of your** *daily objective(s)* each assessment meets; and then **3) succinctly** explain what the assessment will help you learn about student progress toward the related objective(s).	
IV. LEARNING DIFFERENTIATION/ ADAPTATION	**RATIONALE**

Plan: Please articulate the ways in which this lesson will be modified for the varied students in the course including your student with special needs and your two additional choice students, especially as these modifications relate to helping them better meet the **daily learning objective(s).**
- Student(s) with Special Needs:
- Choice 1 (define need):
- Choice 2 (define need)

V. CHRONOLOGICAL OVERVIEW OF MAJOR STEPS TIME STAMPS

Simplify the more detailed "Learning Tasks" section of your plans above, identifying the major stages of the day's class and how long each will take.

VI. APPLICABLE THEORETICAL AND RESEARCHED-BASED FRAMEWORKS

Using bulleted paragraphs (3-5 sentences *each*), please note the major **English Language Arts** *and* **Educational Psych.** theories, research, and frameworks that inform and support your instructional decisions; as you do, make **explicit the connections** to the materials, learning tasks, assessments and differentiation you have planned. When possible, reference specific support and resources; include bibliographic information for all resources cited.

-

Bibliography

APPENDIX A
GUIDING QUESTIONS TO HELP PREPARE YOUR LESSON PLAN

I. LEARNING OBJECTIVES
- How do the objectives relate to
  - the Wisconsin Standards for English Language Arts?
  - your classroom goals?
  - previous and future lessons?
- How do the objectives incorporate a multicultural perspective?
- Why are the objectives appropriate for all students in the class?

II. INSTRUCTIONAL MATERIALS, RESOURCES, AND TECHNOLOGY
- What resources will you need to complete the lesson?
- What resources will students need to complete the lesson?
- How will the materials help the varied students who inhabit your classroom to engage students in achieving the learning objectives?

III. LEARNING TASKS
- How do the tasks relate to
  - learning objectives?
  - state standards?
  - essential question and/or big idea?
- How do the experiences accommodate the student learning needs of **individuals**, of similar **groups of students**, and of the **class as a whole**?
- How do the tasks connect to students' academic development, social/emotional development, experiences, and/or interests?
- How do the experiences stimulate *student* problem solving and critical thinking?
- How do the experiences create an inclusive and supportive learning community?
- How do the tasks build upon each other in ways that create a progression of learning through which students can monitor their own progress toward the learning objectives?

IV. ASSESSMENTS
- How will you measure prior knowledge and readiness for the lesson?
- How will you assess learning during the lesson?
- How will students demonstrate that they are working **toward the lesson's objectives**?
- How will you use assessment to help plan the next steps of learning following this lesson?
- How does the assessment strategy accommodate diverse student needs?
- How are you using formative and summative assessment

Learning Sequence Task #3: Review, Analysis, & Framework Reflection

Task 1 – Context and Planning: Complete using provided Class Context and Lesson Plan templates

Task 2 – Teaching and Data Collection: Teach and record your learning sequence and provide students with feedback (retain copies) on the selected formative/benchmark assessment

Task #3:

Apply the processes learned from Lillge's text/our work together to synthesize what you've learned about the frameworks you utilize, the growing effectiveness of your instruction, and how you have and plan to continue negotiating the challenges of teaching ELA.

- **Note: Utilize <u>specific evidence</u> gathered from your data sources (e.g. audio and/or video of your instruction, written or video feedback to students, details captured in extemporaneous notes, etc.) to demonstrate proficiency of this critical skillset.**

Lesson #	Capture Activities through Notetaking ***More complete and specific*** ethnographic data (e.g. actions, direct quotes, etc. collected from video/audio/ written sources)	Simple *Identification* of Framework "Alignment" & "Sticking Points" - What in this interaction fits with your frameworks for ELA learning/ instruction/social justice? - What sticking points are raised?	Notemaking, Framing, & Potential Entrances to Action Make ***more complete*** notes as you reflect on experiences/interactions - Elaborate on what went *well* - Explain *sticking points* and/or dissonance that you felt - List questions this leads you to consider or ideas you might explore further - List ways you might ***act differently* in the future**/address any sticking points
Rapport & Building a Positive Learning Environment **Review** and reflect on the **interactions** that you had with students over the course of the learning sequence. **Select two or more important moments** in which your **relationship with students/building rapport** came into play and impacted the ways in which you and/or students proceeded in the lesson. - Take and make **more complete and specific notes**, note relevant frameworks and sticking points, then elaborate on your selections, **especially what they mean for your future teaching.**			
Lesson #			
Lesson #			
Insert rows as needed			

Instruction - Literature Lessons/Discussions
- **Review** and reflect on the portions of your lesson in which **learning goals and discussions centered on texts and using textual evidence** center most prominently.
- **Select <mark>two or more</mark> important moments/slightly extended sequences (1-10 minutes)** from these conversations. Consider what may have worked well or may have presented sticking points, how you and your or students responded in the moment as you worked to engage with texts and related ELA skills, and how you will approach future literature lessons and activities in light of what you've noticed in these highlights.
- Take and make **more complete and specific notes**, note relevant frameworks and sticking points, then elaborate on your selections, **especially what they mean for your future teaching.**

Lesson #			
Lesson #			
Insert rows as needed			

Instruction - Work with Writing/Assessment
- **Review** and reflect on the portions of your lesson in which **learning goals and activities centered on instruction related to your written formative/ benchmark assessment** center most prominently.
- **Select <mark>two or more</mark> important moments/slightly extended sequences (1-10 minutes)** from this instruction. Consider what may have worked well or may have presented sticking points, teacher/student responses during instruction and as pieces were crafted, and how you will approach such writing/assessment lessons in light of what you've noticed in these highlights.

Take and make **more complete and specific notes**, note relevant frameworks and sticking points, then elaborate on your selections, **especially what they mean for your future teaching.**

Lesson #			
Lesson #			
Insert rows as needed			

Student Assessment - **Description, Analysis of Student Learning with Sticking Points, and Next Steps**
- Review **students' completed assessments** as well as the **feedback you provided.**
- *Complete the various sections outlined below.*

Assessment Description
- Briefly **describe** the assessment that you created for your learning segment. **Be sure** to also describe the *evaluation criteria* (rubric/categories) you selected and **how they connect to the learning goals** of your learning sequence.
- **Note: *You should have already uploaded*** copies of any student handouts and rubrics as a part of Task 1; this can therefore be a brief overview of what students did and the key learning objectives and skills that were the focus of the lessons and assessment.

[Brief assessment description]

Analysis of and Reflection on Student Learning
- **Analyze and reflect upon** how effectively students have learned to "construct meaning from, interpret OR respond to" the central text(s) in your learning sequence as well as any additional writing/additional ELA/Blooms learning objectives **directly connected to** your assessment. What had you set out for them to learn in your initial planning? What strengths and opportunities for growth do you see as you review their work?
- **What *new* sticking point(s) arose** because of your more purposeful review of **student work?** **>> *Briefly list in this section***; you will reflect in greater detail in the future.
- **Note:** Use **both** *quantitative* **and** *qualitative* **data** to support your statements. **As always, reference** *concrete evidence/data at your disposal* (create a rubric matrix and describe how many students scored in each category and level, incorporate student work samples and use direct quotes demonstrating various levels of understanding, etc.) to enhance your analysis.

[Description of student success related to learning objectives based on concrete quantitative and qualitative data]

[Sticking points – brief list now > later reflection]

Hypothetical Next Steps
- *Assume* that you were to continue leading the class, were going to retain the <u>same</u> *central focus* of helping students **use textual references** to **construct meaning from/respond to/interpret a text,** and had *complete control* of future instruction. **Based on the analysis just completed** outlining what students have and have not successfully learned in terms of this central focus, what would your next steps be in terms of instruction for the whole class and/or particular students/like groups of students? What frameworks (brief bullet points are acceptable) would support these future decisions?

[Description of next steps based on earlier analysis and informed by listed frameworks]

Culminating Reflection: General Reactions, Inquiry/Radical Listening/Naming, and Reframing/Opportunities for Action
- Consider your learning sequence *as a whole* as well as what you have learned from assessing/reviewing your assessment of student work.
- Write **one or more paragraphs addressing each** of the following areas

General Reaction
- Provide a **general reaction** to having planned for this sequence of lessons as well as having now watched/listened to yourself teach as you reviewed instruction.   **A)** What you had hoped for as your *initial plans* were formed, **b)** how they were *put into practice*, and/or **c)** what you've *realized having now reflected* on how effectively students met the central focus of the learning segment? **What have you come to realize about being a professional educator**? What do you see as your **developing strengths** as an English Educator? What areas of your practice might you **look to improve** as you complete your student teaching and move into a classroom of your own?

[General reaction, plans vs. put into practice, teaching strengths and opportunities for growth/improvement]

Inquiry/Radical Listening/Naming
- What did you **inquire about and dig into more deeply** throughout this experience or as a result of your instructional review? What conversations did you have, or what **"radical listening"** occurred as you returned to previous encounters and what did you help you more fully understand? What **frameworks/research/theory** seems most relevant (name them) as you reflect on these collective experiences?

[Inquiry/Radical Listening/Naming]

Reframing & Opportunities for Action
- **Specifically as you consider key sticking points:** As you **reframe** the collective experiences from this 3-5 day learning sequence and reflect on **opportunities to act** (those you took in the *moment*, those you *may* have *since* taken in your practicum situation, or those you will take in the *future*), what seems most important or seems to have captured your attention? While there are most certainly numerous ways for you to continue to learn and grow as an educator, what future learning and action are you planning to **prioritize** because of these experiences?

[Reframing & Opportunities for Action]

English Education 396 Pre-Clinical Evaluation Form

The following evaluation form is to be **completed by the cooperating teacher** roughly midway through the placement as well as near the conclusion. Please use the rubric descriptors as guides and consider the teaching candidate's teaching *as a pre-service teacher working to meet* the noted Wisconsin Teachers Standards; please circle qualities which apply and add a short overall evaluative comment at the end.

The student must have two evaluations at the "Acceptable" or "Exemplary" level in order to complete English Education 396. **Please either email or hand this evaluation to the practicum student, or email this evaluation directly to droloff @uwsp.edu, or mail to David Roloff, English Department, UWSP, Stevens Point, WI 54481.**

_____   _____
Student's name   Evaluator's name

_____   _____
Date   Evaluator's signature

Performance Task: Participation in planning and teaching lessons, often of own design

Components	EXEMPLARY	ACCEPTABLE	UNACCEPTABLE
Lesson Design	*As a developing preservice teacher…* Student creates lessons independently and/or in collaboration with the cooperating teacher.	*As a developing preservice teacher…* Student creates lessons independently and/or in collaboration with the cooperating teacher.	*As a developing preservice teacher…* Additional attention to creating lessons and/or collaborating with CT is necessary to improve instruction.
	Lesson meets curricular needs of the course/unit; objectives are clearly stated and stay the focus of instruction. Planning clearly articulates procedures for students, use strong methods, considers timing relative to the class period and assesses student learning. Any necessary supporting materials are well written and helpful.	Lessons meet curricular needs of the course/unit; chosen objectives focus most work. Lessons have workable instructions and procedures and generally consider timing; students are assessed in some way. Supporting materials add to the effectiveness of the lesson.	Lessons are loosely tied to curriculum or course/unit objectives. Additional time spent clarifying instructions, honing procedures and/or considering timings and assessments would improve the effectiveness of lessons. Supporting materials may be missing, need polish or require stronger direct ties to lesson/unit objectives.
Wisconsin Teachers Standards: 1 (Learner Development) 3 (Learning Environments) 4 (Content Knowledge) 5 (Application of Content) 7 (Planning for Instruction) 8 (Instructional Strategies)	Lessons actively engage students in their own learning, have clear transitions, and end well.	Lessons are organized and engage students – **OR** – use cooperating teacher's lessons effectively.	Lessons fails to engage students – **OR** – use CT's lessons ineffectively/did not adequately prepare.

Comments:

| Classroom Management | As a developing preservice teacher… Practicum student has a positive relationship with students in the class.

Student establishes atmosphere of respect, makes students feel safe and welcome, channels student energy towards engagement and productive activity, remains aware of students all around the classroom, and deals effectively, appropriately, and positively with off-task or inappropriate behavior.

Clearly likes students, likes teaching, feels balanced and in control. | As a developing preservice teacher… Practicum student has a positive relationship with students in the class.

Student gives respect to students, generally notices student needs, and responds appropriately to off-task or inappropriate behavior. | As a developing preservice teacher… Practicum student sometimes responds negatively or inappropriately to students in the class, may be excessively shy, or may not be aware of student needs. |
|---|---|---|---|
| *Wisconsin Teachers Standards:* 3 (Learning Environments) 10 (Leadership and Collaboration) | | | |
| Comments: | | | |

Professionalism	As a developing preservice teacher… Student follows through on commitments, behaves with courtesy and respect whether with students or with colleagues, is well prepared, is interested in personal growth, dresses appropriately, is on time, and demonstrates professional ethics.	As a developing preservice teacher… Student follows through on commitments, behaves with courtesy and respect whether with students or with colleagues, is prepared, and dresses appropriately.	As a developing preservice teacher… Student does not regularly keep commitments, has lapses of courtesy and respect, is not prepared, or dresses inappropriately.
Wisconsin Teachers Standards: 9 (Professional Leaning and Ethical Practice) 10 (Leadership and Collaboration)			
Comments:			

Evaluator's Overall Assessment (at this point in their placement): Exemplary, Acceptable, or Unacceptable + Final/Additional Comments:

English Education 396: Field Experience, Log, Reflections

Rubric: You must qualify as exemplary or acceptable to earn a <mark>passing grade</mark> in ENED 396.

Components	EXEMPLARY	ACCEPTABLE	UNACCEPTABLE
Required hours logged	Number of hours logged exceeds requirement; log contains signature of cooperating teacher.	Required hours logged; log contains signature of cooperating teacher.	Fewer than required hours logged; log is missing signature.
Pre-Clinical Activities & Log	Log entries paint a clear picture of the student's time in the classroom. All items from the checklists have been thoroughly (albeit briefly) addressed and demonstrate that the student has been active and engaged throughout the process.	Log entries explain how the student has spent their time in the classroom. All required items from the checklist have been briefly addressed and demonstrate active participation.	Though most teaching tasks have been completed, some may have been overlooked; additional details or more thoughtful descriptions would help a reviewer understand the ways in which the student has been involved.
Pre-Clinical CT Evaluations	Two or more extremely positive evaluations by cooperating teacher(s) demonstrate the student's ability to effectively teach and work in the classroom as well as build and maintain professional relationships (keeps commitments, actively earns the trust of CT and other colleagues, demonstrates integrity, etc.).	Two positive evaluations demonstrate the student's growing ability to teach and work in the classroom and assume growing professional responsibilities (follows through, on good terms with CT and colleagues, demonstrates integrity).	Though provided, evaluations highlight serious areas of practice that need attention, raise questions about whether or not the student is currently fully prepared to teach, and/or note gaps in professional behavior (doesn't follow through, problems in relationships with CT or students, gaps in integrity).
Learning Segment (3-5 days)	The three major tasks (Planning, Recording and Reflection) and their associated documents / video clips for the learning segment demonstrate a clear knowledge of how to plan thoughtful instruction, record lessons, select an appropriate highlight clip, and assess and reflect upon related student learning.	The three major tasks and the associated docs / video demonstrate an adequate ability to plan and record lessons, select relevant clips and assess and reflect upon associated student learning.	Although all three tasks have been attempted there are areas of the docs / video that contain disconnects or do not effectively help a reviewer see how planning, instruction and assessment are tied together in the learning segment.
Thoughtfulness	Reflections demonstrate consistent, strong thoughtfulness about students' learning and about ways in which real teaching situations relate to the ideal posed by the teaching standards	Reflections regularly consider student learning and teaching contexts in honest and thoughtful ways.	Reflections may be poorly developed or show little awareness of students' learning or of the connection between the real situation and the ideal of the standards

English 497, Senior Seminar In English Education

Class: Thursdays, 6:00-6:50, SCI A112
Instructor: Dr. David Roloff

Course Purposes:

The purpose of English 497 is, as its seminar title suggests, to create a time and a place for us to bring together professional issues from across the diverse spectrum of English Education and consider them and what they mean for your developing professional identity as an English teacher. To that end, you will do the following things:

1. Complete a few short assigned **readings** that will help focus discussions.
2. Take some part of what you believe about the teaching of English to a wider audience, **advocating for the profession** in some way, large or small.
3. With a small group of others prepare a **professional issues presentation**, creating support materials and questions and then leading the class in a discussion of your topic.
4. Based off of the professional issues that we discuss, compose **brief weekly belief statements** that consider some key questions concerning the teaching of English and ultimately use these reflective statements to write a **Philosophy of Teaching English**.
5. Compile a *brief* list at the conclusion of each ENGL 497 class (i.e. largely completed *in class*) recapping and critically reflecting on the voices, subject matter, and texts you have been assigned and have chosen to read in your various Methods classes *as well as* their impact on your current and continued coursework and professional development. This weekly synthesis helps apply what you have learned and prepares you for the various activities at the end of the semester were you will **Read Against the Methods Syllabi**.

Reading

There are two required texts for this course:

- **Purchase:** Rami, Meenoo. *Thrive: 5 Ways to (Re)Invigorate Your Teaching*. Portsmouth: Heinemann, 2014. Print.
- **Rental:** Long, Susi, Ami Abramson, April Boone, Carly Borchelt, Robbie Kalish, Erin Miller, Julie Parks, and Carmen Tisdale. *Tensions and Triumphs in the Early Years of Teaching: Real-World Findings and Advice for Supporting New Teachers.* Urbana: NCTE, 2006.

Please note: I strongly urge you to become a student member of NCTE, which comes with a subscription to a professional journal. *Student* membership applications for the National Council of Teachers of English, the largest professional organization for English teachers in this country, will be handed out in class (online at https://ncte.org/membership/). With your membership comes a subscription to *English Journal* (high school), *Language Arts* (elementary school), or *Voices from the Middle* (middle school), and you may decide to add *NCTE Plus* as well.

A final note: Though not specific to the teaching of English, a subscription to *Educational Leadership* is highly recommended. This journal (available through www.ascd.org) is an authoritative and invaluable resource; recent issue foci (High-Powered Teams; What Teens Need From Schools; Separate and Still Unequal: Race in America's Schools) attest to the depth and breadth of the topics covered.

Course Work/Assessment

English Ed. Advocacy

The purpose of this assignment is to consider the role of **advocacy for the profession** in the lives of English teachers. How, and under what circumstances, do you want to speak out on an issue about teaching English? If English teachers are silent, which voices will dominate the discourse?

The two obvious approaches to this assignment are as follows:

1. In past years, groups of students have made a **display of the photos** of *all* the students in the class and some **core beliefs or insights from *each one*** about teaching on the English Education bulletin board. This is a collaborative project. We may decide to do this so that each of you writes a short, thoughtful piece for posting. We'll discuss the options in class.
2. **Or**, You might take part in the "Why I Teach" initiative created by the Wisconsin Council of Teachers of English. Create a clean, practiced, polished, and professional video introducing yourself, explaining the value of the English Language Arts, and articulating why you have chosen to go into ELA/what you find most important and rewarding in terms of the profession. Videos should last 2-3 minutes and should be uploaded to the Canvas Assignment space/shared with David. Videos may be used on the UWSP English Department's website and in promotional materials and/or by WCTE as a way of highlighting you and promoting our discipline.
3. **Or,** you may propose something else. If you have a written article, you should submit that to me, along with an explanation of what you've done. If you speak or otherwise go print-free, you should submit to me just the explanation of what you've done. This doesn't have to be controversial. Simply noticing strengths in the school environment in which you are doing your practicum or in which you yourself were a K-12 student and then writing or speaking formally about those strengths would be appropriate advocacy, too.

My hopes for this assignment are that you will: **1)** work with something you genuinely care about; **2)** that you will reach out to an audience you also really care about; **3)** that you will do a wonderful job; **4)** that you will reflect thoughtfully on the experience; **5)** that it won't take too much time and that you will be glad you did it. Please **reflect on *each of these five areas*** when you **post in the Canvas Assignment space** saying you have completed the assignment.

- ✓ ___ **Due:** To Canvas at any point **before Thanksgiving (*no later than midnight* on Wednesday, Nov. 22)**

Professional Issues – Presentation

During our first class meeting we will establish issues around which to focus presentations. Then, in equally-divided groups, you will sign up to be responsible for one of our **four** topics. You and your partner will be responsible for the following:

1. Make a plan to **meet with David** roughly *one week prior* to your presentation; you should have solid information and a clear plan at this point so that you and your group can quickly finalize your work after some brief guidance.

2. ***At least* 24 hours before** your presentation create a post on the Canvas Discussion board for your topic; your post must include **1) 5-10 thought-provoking questions** others should consider related to your topic and then **2)** an ***annotated* bibliography**, with links, connecting your readers to at least six good sources which explore multiple aspects of this professional issue.
3. Engage the class in **a presentation of 20 to 25 minutes** which is at least as entertaining as it is informative.
4. Following the presentation, **lead discussion**.
5. In Canvas, complete the **belief statement** reflection activity explained below *on your own topic* (just as you do for the topics of other groups).

✓ <mark>___ **Due:**</mark> We will establish presentation dates (posted to our ENGL 497 Canvas Discussion space) once groups and topics are selected. Presentations will take place on **October 19th**, **November 2nd**, **November 30th**.

Professional Issues – Belief Statements

As an individual, aside from your presentation obligations, <mark>**each week**</mark> (as indicated on the class calendar/presentation schedule) you are also responsible for the following:
1. Being an active participant in class discussions
2. After each class, formulate a **belief statement** about the discussion question area and post a reply in the Canvas Discussion space no later than *before the beginning of the next Thursday's class.* Your belief statement should include: **1)** a brief statement of what *you* believe, **2)** *support or challenge from a source*, such as one of the articles you've read or which were included in the bibliography given you, and documentation of the source, and **3)** *reasons from your personal experience* and observations which support your position.

✓ <mark>___ **Due: Weekly as outlined**</mark>

Philosophy of Teaching English

Finally, you are to write a Philosophy of Teaching English. I know you have written or will write a teaching philosophy in your foundational Education classes; I do *not* want you to simply repeat what you have said there. Instead, zero in on things that are **specific to teaching English,** rather than to teaching in general.
1. If you have not written a philosophy statement which you believe is suitable for an interview situation, then use this occasion to draft such a statement—you'll need one as you look for a job.
2. Be sure to include your thoughts on key aspects of English Language Arts instruction as well as other professional topics and issues which have been addressed in English 497 and throughout the semester. Consider the following:
   a. How will you approach reading instruction in your classroom, and why? What do you value (ex. student choice; diversity; development of critical literacy skills) and how will this be evident in the ways in which your organize and engage students with materials?

b. How will you approach writing instruction in your classroom, and why? What do you value (ex. a balance of personal and professional writing; a process approach with extended opportunities for revision; access to authentic audiences)? How will this be evident in your instructional practice?

c. How will the beliefs above influence your grading practices? As an ELA teacher, how will you arrange and/or grade individual and group work? How will you address late work, missing work, cheating or plagiarism?

d. How do the ideas above intersect with your beliefs about diversity, racism, language, power, the intent of the Wisconsin Standards for English Language Arts and how all of these things will come together in your classroom?

3. The format is largely up to you. You may use a bulleted list format, so long as you add an introduction and conclusion, or you may write an essay, or you may use a creative graphic approach.

4. Feel free to use humor and personal voice. If you like this piece of writing, then you will include it with your interview materials; if not, then it will serve as a reflection on this class.

✓ **___ Due: November 2nd - Draft 0** (Canvas Assignment space)
✓ **___ Due: November 16th - First Draft** (Canvas Assignment space)
✓ **___ Due: December 7th - Final Draft** (Canvas Assignment space; also included in final draft of CULPA)

GRADES

English 497 is a **pass/fail** class. In order to pass you must:
✓ Post completely (that is, include each required step) on each of the belief statements.
✓ Do a professional job on your presentation.
✓ Effectively reach a wider audience through the advocacy requirement.
✓ Write an acceptable Philosophy of Teaching English.

English 497 - Weekly Calendar

Much of our work together in English 497 will remain unsettled until the issues of the teacher panel and group presentations are decided. I have therefore tried to provide you with a general outline of what I know to this point; we will update our plans as decisions are made.

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*(1)*__Thursday, September 7__
<mark>DUE upon arrival:</mark>
- ✓ **Have Viewed:** "An Introduction to English 497: Senior Seminar in English Ed. " – video
- ✓ **Have Read:** "Burn On, Teacher! (But Where's That Lighter?)" from *Burned In* – handout
1. Checking In, Q&A, and Organizing Presentation Groups

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*(2)*__Thursday, September 14__
<mark>DUE:</mark>
- ✓ **Read:** "Disciplinary Literacy in English Language Arts" from *Journal of Adolescent & Adult Literacy,* NCTE's "Supporting Linguistically and Culturally Diverse Learners in English Education" and "What Would It Mean for English Language Arts to Becoming More Culturally Response and Sustaining?", and Pachia Moua's "Hmong Identity" memoir – handouts
1. Anti-racist Practices & Culturally-Sustaining Pedagogy: Review
2. Classroom Community Components – Culturally-Sustaining Pedagogy & ELA Content

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*(3)*__Thursday, September 21__
<mark>DUE:</mark>
- ✓ **Read:** "Equity vs. Equality: What's the Difference?" – handout
- ✓ **Skim/Listen:** "How and Why Does CLA Pedagogy Work?" and "The Sociolinguistics Pathway" (chapters 3 and 4) from Shawna Shapiro's *Cultivating Critical Language Awareness in the Writing Classroom*
- ✓ Have **reviewed** *Wisconsin Standards for ELA>* anchor statements for all areas; **complete the "deep dive" for the 6-12 section** you've been assigned, looking for overlap with last week's readings
1. Standards: Connections, Reflections, and Applications

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*(4)*__Thursday, September 28__
- ✓ **Read:** *Thrive* pages 43-52
- ✓ **Review:** Ed. Psych Refresher and Additions – Slides handout
- ✓ *Quickly Skim*: "Introduction to Theories and Models" (pgs. 1-6) from *Lenses on Reading* – handout *as well as* additional selected readings/pages on various learning theories from the same *Lenses on Reading* text – handout (see Canvas; **save a copy for future work**)
1. Major Learning Theories, Theorists, and Frameworks – The Tip of the Iceberg

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*(5)*__Thursday, October 5__
<mark>DUE:</mark>
- ✓ **Read:** *Thrive,* Chapter 5 on empowering your students
1. Empowered and Empowering: Curriculum and Classrooms with Purpose
2. Worktime: CULPA I#2 & Assessments

*(6)*__Thursday, October 12__
DUE:
 	
  1. English Education Advocacy – Recap and Brainstorming
  2. CULPA Q&A > Realizing Ideals in Student Materials

*(7)*__Thursday, October 19__
DUE:
 	
  ✓ **Belief Statements** on **Culturally-Sustaining Practice in Your Planning** due to Canvas Discussion space
 	
  1. Student Presentation **#1**
  2. A Return to Goals, Backwards Design Principles, and Scaffolding in Assessments

*(8)*__Thursday, October 26__
DUE:
 	
  ✓ **Belief Statements** for Student Presentation **#1**
 	
  1. CULPA and practicum learning segment Q&A and Worktime: focus on the alignment of necessary Bloom's Taxonomy objective(s) and ELA Academic Vocabulary demands
  2. Pre-Writing: Classroom Community and Management Plan + Philosophy of Teaching English

*(9)*__Thursday, November 2__
  ✓ Draft-0 *Very* **rough draft of Management Plan and Philosophy**
 	
  1. Student Presentation **#2**
  2. Revise Management Plan/Philosophy, work on CULPA

(10) __Thursday, November 9__
DUE:
 	
  ✓ **Belief Statements** for Student Presentation **#2**
  ✓ *Review*: "Building a Teaching Community" by bell hooks – ENGL 356 handout
  ✓ **Skim:** *Culture, Class, and Race: Constructive Conversations That Unite and Energize Your School and Community,* chapt. 1-2 – handout
  ✓ **Read/Listen:** "Abolitionist Teaching, Freedom Dreaming, and Black Joy" (Chapter 5) from Bettina L. Love's *We Want to Do More Than Survive*
 	
  1. Anti-Racism & Intersectionality - Our Philosophy of Teaching English and the Impact of Daily Decisions – Synthesis

*(11)*__Thursday, November 16__
DUE:
 	
  ✓ **Skim/Listen:** "Theory Over Gimmicks: Finding Your North Star" (Chapter 6) from Bettina L. Love's *We Want to Do More Than Survive*
  ✓ **Belief Statements** for **Anti-Racism & Intersectionality**
  ✓ **First draft** of Classroom Community and Management Plan + Philosophy of Teaching English
 	
  1. Workshopping writing
  2. CULPA Worktime

*(12)*__Thursday, November 23__ – NO CLASS (Thanksgiving) DUE: **English Ed. Advocacy Project** (if not already complete)

*(13)*__Thursday, November 30__
==DUE:==
    1. Student Presentation **#3**
    2. CULPA Worktime

*(14)*__Thursday, December 7__
==DUE:==
    ✓ **Belief Statements** for Student Presentation **#3**
    ✓ *Thrive* – Chapter 4
    ✓ Final draft – Philosophy of Teaching English (*also* include in final CULPA)
    1. Brief Presentation (David): **Professional Development & Reading Against the Methods Syllabi**
    2. CULPA Worktime

*(15)*__Thursday, December 14__
==DUE:==
    ✓ **Belief Statement: Professional Development & Reading Against the Methods Syllabi**
    ✓ **Read** "Teachers: Arsonists of the Best Kind" from *Burned In*
    1. Teaching & Politics
    2. Concluding Thoughts

General English 497 Rubrics

The explanations below tell you what I hope you will accomplish in each of these categories.

English Ed. Advocacy
Your reflection shows that you have chosen an English Ed. issue that you genuinely care about and have worked to be an advocate for this issue with an authentic audience; it uses concrete details to explain what you have done and reflects thoughtfully on the experience.

Presentation
You worked well with your partners. Your annotated bibliography was complete, well researched, well written, and helpful. Your presentation was informative and at the same time engaging for your audience, a real pleasure to be involved in. You were actively involved in leading discussion, working with your partners to share these responsibilities and asking good initial and follow-up questions.

Belief Statements
You have included thorough weekly responses that address all three required components: the belief statement, the backing or challenge from a source (including source information in MLA style), and the backing from personal experience (including details). Though they may be brief, your responses are thoughtful and your voice is clearly engaged with the topic.

Philosophy Paper
Your paper uses a format that is clear and accessible for your audience (this class and also, perhaps, imagined administrators). You explain well and convincingly what you believe and why. It's evident you have thought widely about issues in English education. Your voice is strong in your writing. The writing is beautifully crafted.

Appendix A: Intersectionality

Throughout the semester we will repeatedly stress, both in our interactions with each other and thus simultaneously in our work as educators planning instructional experiences for others, that true, deep, and meaningful learning is only possible when safety and trust have been established in the classroom. Each and every student comes to us as a unique individual, someone who has and who continues to experience an extensive set of systems and unique circumstances that impact their daily life and their ability to learn. Working to understand and honor these *intersectionalities* and being *responsive* to the various needs of our students is an essential teaching skill and is foundational to our work. While we will explore and expect you to apply a diverse set of research and theory (ELA, Ed. Psych, Antiracist, etc.) to the work that you do as educators, the **Intersectionality Wheel** and **Domains of Responsiveness** resources below will be helpful in anchoring much of this work; refer to them regularly.
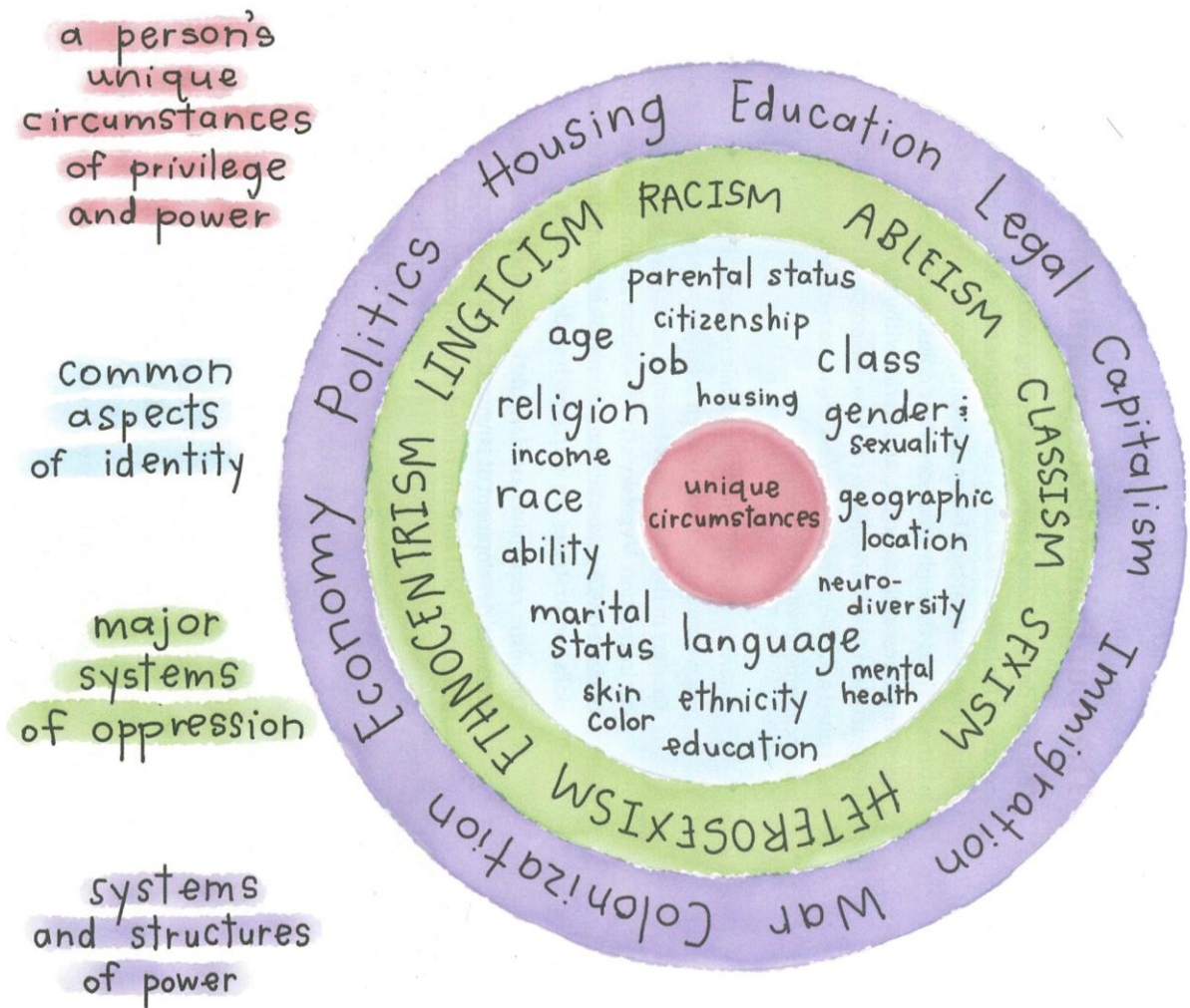
Illustration adapted from CRIAW/ICREF's Intersectionality Wheel Diagram (2009).

The Four Domains of Responsiveness

1. *Academic responsiveness:* Academic responsiveness begins with understanding where students are in their learning process—the skills that are firm, the barriers in the way of new learning, and the entry points that provide access for instruction. Vygotsky's (1978) wisdom around the zone of proximal development (ZPD) guides responsive modifications to instruction, ensuring that skills and strategies are within each student's reach.

2. *Linguistic responsiveness:* Linguistic responsiveness begins with knowing students' development of language, home language(s) and dialect(s), language processing, and content-related structures and vocabulary so that the many ways children communicate are honored and included in the community. The languages used in instruction, charts, shared texts, and mentor texts matter, vitally, to the accessibility of content and representation students experience. Linguistic responsiveness involves asking these questions: Whose voices need to be uplifted in the classroom? Who needs to see their spoken language(s) on paper? Whose languages and dialects have been historically marginalized? When "English" is referred to in academic discourse, it often refers to white-dominant *Academic English*. Linguistic responsiveness recognizes, values, and leans on the languages and dialects of children in classrooms. Linguistic responsiveness considers the development of English as an *expansion* of aperture, an *additional* language to deploy when communicating through writing. It does not abandon home languages but rather provides opportunities for children to explore nuance and imagination in home languages and then provides support for processes of code-switching, translating, and expressing with the same effectiveness and voice in English.

3. *Cultural responsiveness:* Cultural responsiveness begins with recognizing, honoring, and reflecting diverse cultural and social identities and experiences. In school communities that are racially diverse, this builds a sense of authentic belonging for students within authorship and within the content of books. In school communities that are predominantly white, this widens and recenters the scope in which literacy is conveyed in the world, combating racialized and stereotypical narratives. Across school communities, representation and inclusion matter while working to build equitable environments and empathetic citizens (Gloria Ladson-Billings, Sonia Nieto, Zaretta Hammond).

4. *Social-emotional responsiveness:* Social-emotional responsiveness begins with honoring the whole child: interests, the social-emotional tendencies, and habits of mind. Each of these areas is then integrated in the writing process and thus contribute to students' identities as writers.

Type of Responsiveness		Description
Academic responsiveness		Ensuring new skills and content match students' abilities and goals
Linguistic responsiveness		Ensuring language(s) used in instruction and in the classroom environment are accessible and inclusive of home languages
Cultural responsiveness		Ensuring a diverse representation of authorship and within the content of texts
Social-emotional responsiveness		Ensuring a safe and supportive environment for taking risks and overcoming challenges in the writing process

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NCTE National Council of
Teachers of English

Resolution on the Students' Right to Their Own Language

1974 NCTE Annual Business Meeting in New Orleans, Louisiana

Background

Members of NCTE and its constituent group, the Conference on College Composition and Communication (CCCC), became concerned in the early 1970s about a tendency in American society to categorize nonstandard dialects as corrupt, inferior, or distorted forms of standard English, rather than as distinct linguistic systems, and the prejudicial labeling of students that resulted from this view. Be it therefore

Resolution

Resolved, that the National Council of Teachers of English affirm the students' right to their own language—to the dialect that expresses their family and community identity, the idiolect that expresses their unique personal identity;

that NCTE affirm the responsibility of all teachers of English to assist all students in the development of their ability to speak and write better whatever their dialects;

that NCTE affirm the responsibility of all teachers to provide opportunities for clear and cogent expression of ideas in writing, and to provide the opportunity for students to learn the conventions of what has been called written edited American English; and

that NCTE affirm strongly that teachers must have the experiences and training that will enable them to understand and respect diversity of dialects.

Be it further Resolved, that, to this end,

that NCTE make available to other professional organizations this resolution as well as suggestions for ways of dealing with linguistic variety, as expressed in the CCCC background statement on students' right to their own language; and

that NCTE promote classroom practices to expose students to the variety of dialects that comprise our multiregional, multiethnic, and multicultural society, so that they too will understand the nature of American English and come to respect all its dialects.

Introducing Teaching Tolerance's Social Justice Standards, a road map for anti-bias education at every grade level.

The Social Justice Standards are a set of anchor standards and age-appropriate learning outcomes divided into four domains—Identity, Diversity, Justice and Action (IDJA). The standards provide a common language and organizational structure: Teachers can use them to guide curriculum development, and administrators can use them to make schools more just, equitable and safe. The standards are leveled for every stage of K–12 education and include school-based scenarios to show what anti-bias attitudes and behavior may look like in the classroom.

Teaching about IDJA allows educators to engage a range of anti-bias, multicultural and social justice issues. This continuum of engagement is unique among social justice teaching materials, which tend to focus on one of two areas: either reducing prejudice or advocating collective action. Prejudice reduction seeks to minimize conflict and generally focuses on changing the attitudes and behaviors of a dominant group. Collective action challenges inequality directly by raising consciousness and focusing on improving conditions for under-represented groups. The standards recognize that, in today's diverse classrooms, students need knowledge and skills related to both prejudice reduction and collective action.

Educators can use the Social Justice Standards as the basis for building custom learning plans on tolerance.org. Free registration is required.

Anchor Standards and Domains

IDENTITY

1. Students will develop positive social identities based on their membership in multiple groups in society.
2. Students will develop language and historical and cultural knowledge that affirm and accurately describe their membership in multiple identity groups.
3. Students will recognize that people's multiple identities interact and create unique and complex individuals.
4. Students will express pride, confidence and healthy self-esteem without denying the value and dignity of other people.
5. Students will recognize traits of the dominant culture, their home culture and other cultures and understand how they negotiate their own identity in multiple spaces.

DIVERSITY

6. Students will express comfort with people who are both similar to and different from them and engage respectfully with all people.
7. Students will develop language and knowledge to accurately and respectfully describe how people (including themselves) are both similar to and different from each other and others in their identity groups.
8. Students will respectfully express curiosity about the history and lived experiences of others and will exchange ideas and beliefs in an open-minded way.
9. Students will respond to diversity by building empathy, respect, understanding and connection.
10. Students will examine diversity in social, cultural, political and historical contexts rather than in ways that are superficial or oversimplified.

JUSTICE

11. Students will recognize stereotypes and relate to people as individuals rather than representatives of groups.
12. Students will recognize unfairness on the individual level (e.g., biased speech) and injustice at the institutional or systemic level (e.g., discrimination).
13. Students will analyze the harmful impact of bias and injustice on the world, historically and today.
14. Students will recognize that power and privilege influence relationships on interpersonal, intergroup and institutional levels and consider how they have been affected by those dynamics.
15. Students will identify figures, groups, events and a variety of strategies and philosophies relevant to the history of social justice around the world.

ACTION

16. Students will express empathy when people are excluded or mistreated because of their identities and concern when they themselves experience bias.
17. Students will recognize their own responsibility to stand up to exclusion, prejudice and injustice.
18. Students will speak up with courage and respect when they or someone else has been hurt or wronged by bias.
19. Students will make principled decisions about when and how to take a stand against bias and injustice in their everyday lives and will do so despite negative peer or group pressure.
20. Students will plan and carry out collective action against bias and injustice in the world and will evaluate what strategies are most effective.