Course Materials

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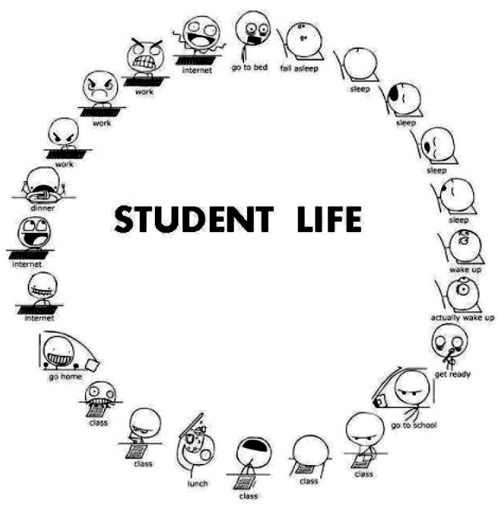
**English 355/555: Methods of Teaching Composition**

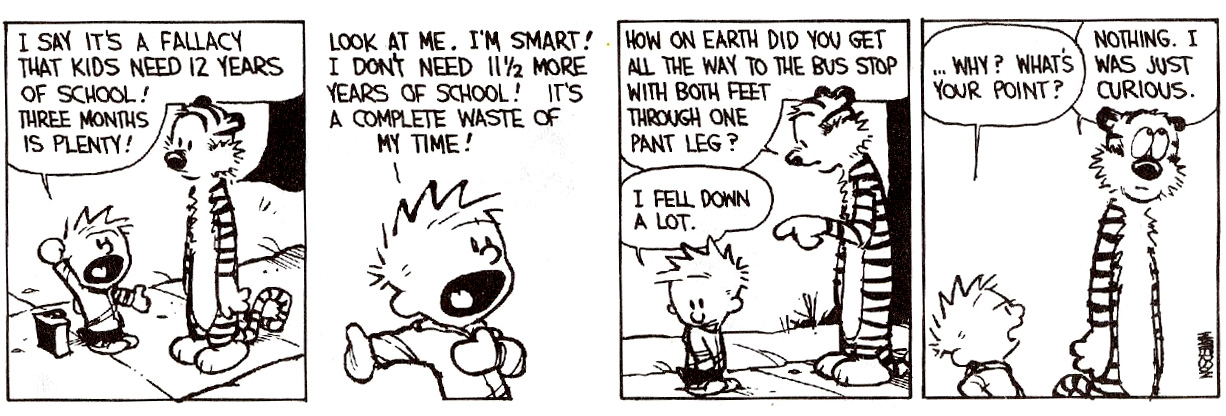
**English 356/556: Methods of Teaching Literature**

**English 396: Practicum**

**English 497: English Education Seminar**

**FALL 2017**



# Prepared by

# David Roloff and Erica Ringelspaugh

**University of Wisconsin-Stevens Point**

**Stevens Point, WI 54481Contents**

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*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. Our goal and hope is that you will complete the semester feeling prepared and eager to undertake your student teaching and embark upon your career.

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: we want you to become the teacher you imagine yourself to be. We want you to have an understanding of composition and sociocultural theories, but much more than that, we want you to have the practical skills to be an effective teacher. You will 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.

**Dispositions and Policies for English Education**

(passed by Department of English 5-11-11)

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**

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

**or**

1. 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.

***InTASC Model Core Teaching 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 InTASC Model Core Teaching Standards, which concisely express core values for teachers; 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 edTPA (during your student teaching semester) and Educator Effectiveness work (as a practicing professional).

Below is a brief explanation of what you are learning, in terms of the InTASC Model Core Teaching Standards. For a detailed look at the standards, turn to the D2L content page for English 355 or 356.

**The Learner and Learning**

1. *Learner Development:* The teacher understands how learners grow and develop, recognizing that patterns of learning and development vary individually within and across the cognitive, linguistic, social emotional, and physical areas, and designs and implements developmentally appropriate and challenging learning experiences.
2. *Learning Differences:* The teacher uses understanding of individual differences and diverse cultures and communities to ensure inclusive learning environments that enable each learner to meet high standards.
3. *Learning Environment:* 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**

1. *Content Knowledge:* The teacher understands the central concepts, tools of inquiry, and structures of the discipline(s) he/she teaches and creates learning experiences that make the discipline accessible and meaningful for learners to assure mastery of the content.
2. *Application of Content:* The teacher understands how to connect concepts and use differing perspectives to engage learners in critical thinking, creativity, and collaborative problem solving related to authentic local and global issues.

**Instructional Practice**

1. *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.
2. *Planning for Instruction:* The teacher plans instruction that supports every student in meeting rigorous learning goals by drawing upon knowledge of content areas, curriculum, cross-disciplinary skills, and pedagogy, as well as knowledge of learners and the community context.
3. *Instructional Strategies*: The teacher understands and uses a variety of instructional strategies to encourage learners to develop deep understanding of content areas and their connections, and to build skills to apply knowledge in meaningful ways.

**Professional Responsibility**

1. *Professional Learning & Ethical Practice:* The teacher engages in ongoing professional learning and uses evidence to continually evaluate his/her practice, particularly the effects of choices and actions on others, and adapts practice to meet the needs of each learner.
2. *Leadership & Collaboration:* The teacher seeks appropriate leadership roles and opportunities to take responsibility for student learning; to collaborate with learners, families, colleagues, other school professionals, and community members to ensure learner growth; and to advance the profession.

|  |
| --- |
| **ENGLISH 355 / 555 METHODS OF TEACHING COMPOSITION** Tuesday 4-6:30  CCC 323  **David J. Roloff**  **INSTRUCTOR:** David Roloff **OFFICE:** CCC 436  **E-MAIL:** droloff@uswp.edu **OFFICE HOURS:** M By appointment  **PHONE:** 346-4341 T 2:00 – 3:00  **SKYPE** david.roloff W By appointment  R 4:00-5:00  And any time the lights are on ☺ |

**Course Goals** *(*Indicates *InTASC Model Teaching 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 Common Core State Standards (CCSS), 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 WORK/ASSESSMENT**

*Individual handouts for each will be provided at future dates*

***“Flipped” Video Viewing and Quizzes* (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. Our weekly calendar frequently indicates that you should take a “quiz” after viewing videos. Quizzes may ask you to recall information from the video itself or from the reading(s) the video is recapping; at other times the “quiz” will take the form of a survey with open-ended questions to consider or as a space for you to identify questions and confusions so that we can be sure to address them in our upcoming face-to-face discussions. 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/Twitter Feed* (10% = 2.5% per blog, 2.5% total Twitter responses)**

The English Methods Blog/Twitter Feed project 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. Blog posts will then be linked to Twitter as a forum for responses and discussion. 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, to note potentialities which is 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**.

***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 published 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 37 and following.

**ASSESSMENT/POINT SUMMARY**

Your grade in this course will be determined as follows:

“Flipped” Video Viewing and Quizzes/Surveys 50 points

Individual Interest Exploration Posts & Responses 100 points

Article & Blog Posts (25 each) x 3………………………… 75 points

Twitter Responses (duration of semester)…………… 25 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: Teaching Writing in the Junior and Senior High School* (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.

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| **Week/Date** | **Reading/Discussion/Activities** | **Due beginning of class** | |
| 1  Tu., Sept. 5  Please Note:  Videos and readings in D2L to watch and read prior to arrival | \*\*Throughout the semester we’ll often use a “flipped classroom” approach, reading and watching videos prior to class so we can dig deeper when we’re together. See the **PRIOR to Week #1 note below**; these items are located in our English 355 D2L News Feed and Content areas.  **PRIOR to Week #1:**  A) **View:** Welcome/Overview Video  B) **Read: “**What Writing Is” (D2L Content)  C) **View & Read:** Writer’s Notebook –  Introduction Video **+** reading Elbow’s  “Freewriting” article (D2L Content) **+**  practicing opening WN techniques  D) **View & Brainstorm**: CULPA Purpose,  Process & Proposal ***and*** CULPA  Brainstorming video**s**  E) Read **for Thursday 9/7: Beach – Chap. 1**  **& “Burn On, Teacher!” handout**  as we prep to recall learning theories  **IN CLASS:**  A) Hello & Introductions!  B) Recap: Course Goals and Requirements  C) The Writer’s Notebook – Recap, Sharing  & Writing  \* **Wk 2** **Assignment:** *Notebook Know-How:*  Chapter 1  D) How We Write Vs. How Writing is Taught  **\* Wk 2** **Assignment:** *A Community of Writers* –  **Read** Chapter 1, **Skim**  Chapter 2, View **Video +**  **Take “Quiz”**  **\* Wk 2** **Assignment:** *Writing in the Dialogical*  *Classroom* Chapter 1  (Read, View **Video**)  E) CULPA Proposal Recap & Brainstorming  \* **Wk 2** **Assignment:** **CULPA Proposal** | **Please view the following Videos (D2L/E-mailed links) and complete the descried work prior to the start of our first class:**  **- 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) Discussion: *WDC* & The Importance of  Basing Practice on Sound Theory  \* **Assignment:** *Writing in the Dialogical*  *Classroom –* Chapter 2 (Read, View  **Video + Take “Quiz”)**  B) 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:* Read Chapt. 1,**  ***Skim* Chapt. 2**  **View Video +**  **Take “Quiz”**  **- WDC: Read Chapter 1**  **& View Video** |
| The proposal for your Course / Unit / Lesson Plan Assessment is due. You should give David a copy Sept. 12th and Erica on the 13th.    Note: your proposal may be submitted in hard copy or sent via e-mail. For all future installments 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:** *ACoW* – Chapter 4 **(skim)**  \* **Assignment:** *WDC* – Chapter 3  (**read 32-45**; skim 45-end)  **\* Assignment: Combined Video + “Quiz”**  2)Our Evolving CULPA Courses, Guided  Time to Work  \* **Assignment:** Installment #1 | | ***- NK-H:* Chapter 2**  ***- ACoW:* Chapt. 10**  **- *WDC*: Read Chapter**  **2, View Video**  **+ Take “Quiz”**  **\*\* CULPA I#1 Intro**  **Video**  ***Your update on your CULPA proposal is due.*** |

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| **Week/Date** | **Reading/Discussion/Activities** | **Due beginning of class** |
| 4  Tu., Sept. 26 | A) Social Dimensions of Teaching Writing  1) Creating Classroom Climate for  Students  2) Dialogical Development for Educators  B) Rapid Recap of *NK-H:*  A Need to Knead  \* **Assignment:** *Notebook Know-How* – Chapter 4  D) The Multigenre Narrative  1) Generating Themes & Pre-writing  Activities  2) Writing the Personal Essay & Models  \* **Assignment:** Personal Essay Draft (Piece #1)  Due week **6**  E) Contemplating the CULPA that is to Come  1) Installment #2: Your Writing Program  & Accompanying Academic Language  a) Group Brainstorming, Discussion  b) Time to Work  2) CULPA Workshop Preview  \* **Assignment:** *A Community of Writers* –  **Seriously skim** Chapters **5-7**  and view **Highlight Video** | ***- NK-H:* Chapter 3**  ***- ACoW:* *Skim* Chapter 4**  **- *WDC:* Chapter 3**  **(Read/Skim**  **as indicated)**  **- Combined Video +**  **have “Quiz” *in class***  **Friendly**  **Writer’s Notebook Reminder ☺**  ***First major installment of the Course / Unit / Lesson Plan Assessment is due, by email & via D2L dropbox upload, to your primary mentor*** |
| 5  Tuesday, October 3rd,  4-7  &  Wednesday, October 4th, 4-7  Meet in  **323 CCC;**  we will also use CCC 328 | Introduction to Curriculum Design and to Course/Unit/Lesson Plan Activity. These days will be joint classes combining English 355 and 356.  **For next time (Week 6):**  \* **Assignment:** *A Community of Writers* –Read  Chapters 12-14, View **Video + Take**  **Follow-up “Quiz”**  \* **Reminder: Personal Essay Draft**  **(MG Piece #1)** *w/one print copy,*  ***and uploaded to D2L Discussion*** | ***- NK-H:* Chapter 4**  ***- ACoW:* Seriously Skim**  **Chapters 5-7 &**  **Highlight Video**    At the CULPA workshop, small groups will organize a brief, practice unit with an environmental theme (feel free to adapt your group’s unit to include in your own CULPA). Thus, you need to **bring** some things with you: (1) at least one collection of poems with a number of nature or **environmental** poems included, (2) several short stories, essays, pieces of creative nonfiction, articles, or short plays with nature or environmental themes, (3) some pieces by women and some pieces by writers from ethnic minorities, and (4) a laptop computer (the classroom computers will, of course, be available to use, though you’re also welcome to bring your own if you prefer). Also, (5) **post** **on 356 D2L** one activity which you might use to teach either literature or writing for this unit. |

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| **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 + Take**  **“Quiz”**  **- Personal Essay Draft**  **(MG Piece #1)** *w/one*  *print copy* ***and uploaded***  ***to D2L Discussion***  ***Second major installment of the CULPA is due, by email & via D2L dropbox 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)  b) 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 D2L dropbox upload, to your primary mentor***  **Reminder:**  **Writer’s Notebook collected next week ☺** |

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| **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 + Take “Quiz”**  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   * Come with ***five* copies** of your selected **poem** and ***one*** **brief outline** of the lesson for *you* to work from | ***- 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 D2L dropbox 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 + Take**  **“Quiz”**  **- Multigenre #2 Draft(s)**  *w/one print copy,*  ***and uploaded to***  ***D2L Discussion***  ***Part I of CULPA Installment #4 (color-coded draft of your calendar) is due, by email & via D2L dropbox upload, to your primary mentor***  **Friendly WN Reminder ☺** |

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| **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 week 11  B) Time to Work  **\* Reminder:** View **MG#3 Final Considerations**  **Video**; Draft(s) | ***- ACoW:* *Skim* Chapter 19**  **- *Research*** **Handouts(6):**  **Read, View Video** |
| 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 – Further 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 ALL  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***  ***D2L Discussion***  **Friendly Writer’s Notebook Reminder ☺** |
| Fourth major installment of the CULPA is due, by email & via D2L dropbox upload, to your primary mentor.  Plan to have a conference about this project with David or Erica sometime within the next week. | |
| 12  Tu., Nov. 21  THANKSGIVING Thursday | | | 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 15** | **- *Content-Area Writing***  **WTL handouts**  **- Research work update** |
| **Week/Date** | **Reading/Discussion/Activities** | | | **Due beginning of class** |
| 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: Ken Robinson**  **video**  ***The fifth installment of the CULPA is due, by email & via D2L dropbox upload, to your primary mentor*** |
| 14  Tu., Dec. 5 | A) Discussion of recent Methods Blog  Posts and Application of Research/  Theory  B) Issues of Evaluation  1) Armed Understanding– MUST KNOW  INFO on Norm- vs. Criterion-  Referenced Testing  2) Assessing Cumulative Writings  3) Practice in Evaluation | | | - Final copies of all  multigenre pieces &  extra copy of fav.  piece for sharing  ***- NK-H:* Chapter 7**  **- Assessment Armor**  **Handouts**  **(Read/*Skim*** as indicated)  **Writer’s Notebook Reminder… They’re collected 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 D2L dropboxes for both 355 and 356. | | |
| Week/Date | | **Reading/Discussion/Activities** | | **Due beginning of class** |
| FINAL  **Tuesday,**  **December 19**  **5 –7 p.m.**  **Encore Room,**  **DUC** | | **Final exam held jointly with English 356 and 393 in the Encore Room, DUC.** We’ll look back, look ahead, and share.  **Due in hard copy at time of 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 semster, 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.  Please **bring 20 copies** of this 2-3 page handout to our exam; it will serve as a reminder to your peers of the work you have done as an introcution to your CULPA which (with your permission) will be provided to others in the class on a DVD. **Feel free to email this to David one day in advance** with a note to request photocopying.  Also, small groups will present an original reading or a drama which reflects on the semester’s learning and experience. | | |

**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 Writer’s Notebook* by Aimee Buckner ($15)
  + Limited e-book versions are available through library, though we’ll use it in class too, so a printed copy is necessary. To find the e-book simply search the card catalog, select the title and then click “Read Online” to begin.

**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)**

**Loose-leaf paper for collected assignments**

**English 356 / 556: Methods of Teaching Literature**

**Who are you as a teacher?**

**How do you create effective literature curriculum and learning environments for students?**

**Fall 2017**

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| **Class:** Wednesdays, 4:00 – 6:30, CCC 323  **Instructor Info:** Ms. Erica Ringelspaugh|CCC 434  | office - 346-4533;  cell - 608-512-6874|  [eringels@uwsp.edu](mailto:eringels@uwsp.edu)  **Office hours:**  11:00-1:00 Tuesday and Wednesday; or by appointment; whenever you come see me; often, please |

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. Really, being in the classroom with students is the most fun thing. This semester, we’re going to get you ready.

**Major course goals: (Indicates *InTASC Model Teaching Standards)***

1. **Philosophy:** Analyze and articulate who you want to be and what you want to accomplish as a teacher of literature, based on your personal philosophy, research in best practices, and the Common Core State Standards (1, 2)
2. **Relationships with Students:** (1, 2, 3, 9)
   1. Develop ongoing methods to assess students skill level, seek out information about student’s cultural heritage, special needs, interests, learning style, and development
   2. Practice various classroom leadership strategies
   3. Develop strategies to create and maintain positive relationships with students
3. **Curriculum and Lesson Design**: (1, 2, 3, 4, 5, 8)
   1. Use backwards design to scaffold and sequence instruction for effective student learning
   2. Expand your toolbox of strategies for approaching reading, discussing, and analyzing texts in your classroom, including:
      1. Discussion strategies and structures
      2. Graphic and art activities
      3. Writing to learn activities
      4. Process drama strategies
      5. Literature circles
      6. Reader’s workshop
4. **Assessment:** (6, 7, 8)
   1. Design effective formative, benchmark, and summative assessments that accurately evaluate what students know and can do, including projects, checklists,  rubrics, quizzes, and tests
   2. Develop a philosophy of grading and homework for your classroom
   3. Analyze data from student assessments to reflect on student learning and the quality of your instruction
5. **Differentiation**: Develop strategies to differentiate and modify your instruction, materials, and assessments for the success of all learners (2, 4, 5, 8)
6. **Reflection**: Thoughtfully reflect on your own practice in order to assess its effectiveness and areas of strength, weakness, and growth, and make plans for improvement (9)
7. **Education in Context:** (9, 10)
   1. Evaluate your own and cultural assumptions around teaching and learning
   2. Understand educational research and theory in order to justify and defend your pedagogical choices
   3. Understand Common Core State Standards in order to justify and defend your content choices
8. **Future Growth:** Plan for continued growth in your profession.

**Required Course Materials:**

# Text Rental

* Atwell, Nancie. *In the Middle: Writing, Reading, and Learning with Adolescents.* Second edition. Portsmouth, New Hampshire: Heinemann, 1998.
* Beach, Richard, Deborah Appleman, Susan Hynds, and Jeffrey Wilhelm. *Teaching Literature to Adolescents.* Second edition. New York, NY: Lawrence Erlbaum Associates, 2011.
* Quate, Stevi, and John McDermott. *Clock Watchers: Six Steps to Motivating and Engaging Disengaged Students Across Content Areas.* Portsmouth, NH: Heinemann, 2009**.**

**Purchase Texts**

* Burke, Jim. *The English Teacher’s Companion.* 4th edition. Portsmouth, NY: Heinemann, 2013.
* Literature Circle Texts

**Other materials:**

* A notebook and folder dedicated to this course
* Your UWSP Google Apps account
* Frequent access to D2L

**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.

**Major Assessments**

1. Electronic Reader’s Notebook (15%) and D2L Discussions

We’ll read literature, and read and view resources about how to teach literature effectively. Before each class period, you’ll post your thoughts to your individual Dropbox and to the discussion boards. In class, we’ll keep working with these concepts and you’ll practice some strategies. You’ll compile your electronic reader’s notebook at midterm and at semester’s end, and add some reflection on your learning and growth.

1. Literature Circles, with read aloud and model project (15%)

You’ll participate in two literature circles during our semester together, to both experience and model some activities and strategies that you might choose to use in your classroom. You’ll pick a text you might like to teach from a list I provide and a group of classmates to discuss it with each week. At the end of the semester, as you prepare your CULPA, you’ll record yourself reading a section of the text aloud and reflect on your experience. In addition, you’ll craft an example of an assessment you include in your CULPA using one of your literature circle texts.

1. English Methods Blog/Twitter Feed(10%)

The English Methods Blog/Twitter Feed project 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. Blog posts will then be linked to Twitter as a forum for responses and discussion. The details of the project will be covered during the first meeting of English 393.

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

The course / unit / lesson plan assessment will demonstrate that you know how to plan purposeful teaching units in literature, taking into account the students and context, choosing good material, methods, and student work, scaffolding steps towards clear learning goals, assessing what the students know and are able to do, 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 make an A in English 356.***

**Course / Unit Planning Week**

The week that includes October 4 and 5 will be our course-unit-planning week. Our class, along with English 355, will extend the regular Tuesday meeting and devote both Tuesday and Wednesday class time to two sessions of intensive work on course / unit planning, to get you started on planning your project. Please block these evenings off on your calendar: from 4 to 7 on Tuesday, October 3, and from 4-7 on Wednesday, October 4, in CCC 323.

**Minimum Requirements**

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

**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.

If you do choose an adapted or alternate project, I will expect you to take a good 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

**Syllabus and Schedule**

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| **Week/Date** | | **Reading/Discussion/Activities** | **Due** | |
| **Focus Weeks 1-4: Backwards Design for your Reading Program** | | | | |
| 1  Wednesday, September 6 | | Who are you as a teacher? What do you want to accomplish in your literature class?  In class, we’ll play a little bit to re-build our community, do some reflection on how our teacher-identities have grown, and define our goals for the semester, including reviewing the standards. | **Prior to the start of our first class:**  **Review** the essay that you wrote for application to the English Ed. Program. Participate in the D2L discussion.  **Reflect** on your summer professional development. Participate in the D2L discussion.  ***Read*** *Readicide* Introduction, D2L  **Read** Burke, Chapter 1, “What we Teach: (Re)Defining English as Discipline, page 1-20 (make sure to respond to readings in D2L Dropbox) | |
| 2  Wednesday, September 13 | | How do you choose things to read in a literature class?  In class today, we’ll practice choosing groups of things to read for a unit and a course and we’ll choose our first Literature Circle texts and teams | **Read** *Clock Watchers,* Chapter 1, “Do We Have Time for Motivation and Engagement?”, pp. 1-11  **Read** Whole Novels for the Whole Class, Sacks, Ariel Sacks, “Selecting the Right Books,” pp. 35-67, D2L  **Watch** Teaching Channel Video  **Review and reflect on** feedback on your Annotated Bib from last semester  **Optional reading:** Beach et al.   * Chapter 4, “Teaching the Classics,” pp. 61-76, * Chapter 5, “Teaching Contemporary Young Adult Literature,” pp. 77-95, * Chapter 8, “Teaching Literary Genres,” pp. 129-150 | |
| The proposal for your Course / Unit / Lesson Plan Assessment is due. You should give David a copy Sept. 13th and Erica on the 14th.    Note: your proposal may be submitted in hard copy or sent via e-mail. For all future installments 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 I create a classroom community of safety and trust? How do I teach for the students in front of me in every section?  In class, we’ll analyze students and class make-ups and discuss how curriculum and lessons can change based on the student preferences and needs. | **Read** *Clock Watchers,* Chapter 2, “Caring Classroom Community,” pp. 12-29.  **Read** Burke, Chapter 2, “Who we Teach,” pp. 21-40  **Analyze** sample student surveys. Participate in D2L discussion.  **Read** first 1/5 of Literature Circle 1 text  **Optional Reading**: Beach et al. Chapter 2, “Teaching Literature with Adolescents in Mind,” pp. 18-36 | |
| ***The update on your CULPA proposal is due.*** | | |
| 4  Wednesday,  September 27 | | Benchmark and Summative assessments: How do you design projects, paper assignments, tests and quizzes so that students learn while having a good time and feeling fairly treated?  Formative assessments: How do you find out every day, maybe several times in each class hour, how well students are learning, and then use that information to nurture further growth?  Today, we’ll take assessment even further than we did last semester, starting with a bit of review and then building a repertoire of strategies, including assessing quizzes and tests with rubrics.  We’ll also talk about misconceptions—how to anticipate them and what to do about them.  In class, CULPA workshop groups will meet and plan the focus and level of their practice unit, in order to choose texts and invent activities appropriately. | **Read** *Clock Watchers,* Chapter 3, “Checking In and Checking Out,” pp. 30-48.  **Choose one:**   * **Read** Beach et al., chapter 13, “Evaluating and Assessing Students’ Learning,” pp. 223-241 * Dueck, *Grading Smarter, Not Harder,* Chapter 4, “Retesting,” pp. 90-117, D2L   **Analyze** sample assessments and rubrics. Participate in D2L discussion.  **Optional reading:**  **Read** second 1/5 of Literature Circle 1 text | |
| ***First major installment of the Course / Unit / Lesson Plan Assessment is due, by email & via D2L dropbox upload, to your primary mentor*** | | |
| **Focus Weeks 5-10: Planning for Student Learning in Your English Classroom** | | | | | |
| 5  Tuesday, October 3rd,  4-7  &  Wednesday, October 4th,  4-7  Meet in  **323 CCC;**  we will also use CCC 328 | Introduction to Curriculum Design and to Course/Unit/Lesson Plan Activity. These days will be joint classes combining English 355 and 356. | | | **Read** *Clock Watchers,* Chapter 6, “Challenge,” pp. 95-106.  **Read** Burke, Chapter 3, “How to Teach So Students Will Learn, Use, Remember—and Enjoy,” pp. 41-64  **Read** Beach et al, “Theories of Literature Instruction and Curriculum Goals,” pp. 41-45  **Read:** Dueck, *Grading Smarter, Not Harder,* Chapter 3, “Unit Plans, pp. 69-89  **Analyze** sample unit curriculum plan documents. Participate in D2L discussion.  **Optional Reading**: Beach et al., Chapter 3, “Planning and Organizing Literature Instruction,” pp. 39-60 | |
| At the CULPA workshop, small groups will organize a brief, practice unit with an environmental theme (feel free to adapt your group’s unit to include in your own CULPA). Thus, you need to **bring** some things with you: (1) at least one collection of poems with a number of nature or **environmental** poems included, (2) several short stories, essays, pieces of creative nonfiction, articles, or short plays with nature or environmental themes, (3) some pieces by women and some pieces by writers from ethnic minorities, and (4) a laptop computer (the classroom computers will, of course, be available to use, though you’re also welcome to bring your own if you prefer).  Also, (5) **post to our 356 D2L site** one activity which you might use to teach either literature or writing for this unit. | | | | |
| 6  Wednesday, October 11 | How do you build and sequence individual units in an overall course that students will find engaging and learn from?  Here, we’ll play with determining what learning goals or essential questions come first, and what that means for your curriculum. We’ll also look carefully at text structures for your course—I’m currently super jealous of everyone who gets to apply some of these since I never got to! | | | **Read** pp. 136-202 of Burke, Chapter 5, “Teaching Reading.”  **Watch** video about text structure choices-- literature circles, whole novels, or reading workshop--and then **Read** about **one**:   * Reading Workshop: *In the Middle*, Nancie Atwell,   + Required:, “Expectations for Reading and Rules for Reading Workshop,” pp. 113-117 and   + Recommended: “Responding to Readers and Reading,” pp.“262-298, * Literature Circles: Literature Circles, Harvey Daniels,   + Required: “Beginnings,” pp. 1-29, and   + Recommended: “Teacher Applications: Middle School through College,” pp. 133-157, D2L * Whole Novels: Whole Novels for the Whole Class, Ariel Sacks,   + Required: “The Case for Whole Novels for the Whole Class,” pp. 13-34 and   + Recommended: “Authentic Note Taking,” pp. 68-106, D2L   **Read** sample unit sequencing document. Participate in D2L Discussion.  **Read** third 1/5 of literature circle 1 text. | |
| ***Second major installment of the CULPA is due, by email & via D2L dropbox upload, to your primary mentor*** | | | | |
| 7  Wednesday, October 18 | How do you talk with a class about literature?  Today, we’ll analyze and evaluate discussion strategies, structures, and techniques, including how to determine what discussion strategy to use for what goal.  We’ll also choose our Literature Circle 2 books and teams. | | | **Choose two:**   * **Read** Beach et al., Chapter 11, “Leading Discussions of Literature,” pp. 184-201 * **Read** Burke, “Discussion,” pp. 217-236 * **Read** *Whole Novels for the Whole Class,* Ariel Sacks, “Whole Novel Discussions—Everyone has a Voice, pp. 107-140, D2L * **Read** *Conferring with Readers,*Serravallo and Goldberg, “Improving Student Conversations about Books,” pp. 116-130, D2L   **Watch** Teaching Channel Videos  **Read** Cult of Pedagogy Article  **Analyze** sample lesson plan. Participate in D2L discussion.  **Read** forth 1/5 of literature circle 1 text.  **Optional Reading**:   * Beach et al. Chapter 9, “Multiple Perspectives to Engage Students in Literature,” pp 151-162 * Burke, Chapter 6, “Speaking and Listening,” pp. 203-255 | |
| ***Part 1 of third major installment of the CULPA is due, by email & via D2L dropbox upload, to your primary mentor*** | | | | |
| 8  Wednesday, October 25 | How do you use writing, art, and graphics to help students make sense of literature and respond to it?  In class, we’ll play with literature and I’ll make you do some silly things to analyze it. ☺ Looking forward to it! | | | **Read** *Clock Watchers*, Chapter 5, “Collaboration,” pp. 72-94.  **Choose some:**   * **Read** Beach et al., Chapter 12, “Writing about Literature,” pp. 202-220 * **Read** some of the articles on D2L   **Analyze** sample lesson plan and student work samples. Participate in D2L discussion.  **Read** fifth 1/5 of literature circle 1 text  ***Midterm compilation of electronic reader’s notebook is due anytime this week.*** | |
| ***Third major installment of the CULPA (including Part 1 and Part 2) is due, by email & via D2L dropbox upload, to your primary mentor***  ***Note: Installment 4 is the most time intensive*** | | | | |
| 9  Wednesday, November 1 | How can you use drama, dramatic activities, and games to teach literature?  Last year on this day, we all laughed so hard we couldn’t stop. | | | **Read** *Clock Watchers,* Chapter 4, “Choice,” pp. 49-71.  **Read** Beach et al., Chapter 10, “Using Drama Strategies to Foster Interpretation: How Do I Get My Students to Participate in Textual Worlds?”  **Read** some of the articles in D2L  **Analyze** sample lesson plan. Participate in D2L discussion.  **Read** first 1/5 of literature circle 2 text. | |
| ***Part I of Installment #4 (color coded draft of your calendar) is due, by email & via D2L dropbox upload, to your primary mentor*** | | | | |
| 10  Wednesday, November 8 | How do I use student conferences and read-alouds to support and engage students as readers?  Today, we’ll model reading aloud and doing student conferences. That was kind of in the essential question. | | | **Read** *Clock Watchers,* Chapter 7, “Celebration,” pp. 107-122.  Read-alouds:   * **Read** Layne, *In Defense of the Read—Aloud,* Chapter 2, “Establishing a Successful Read-Aloud Time, pp. 19-28 and Chapter 4, “The Art of Reading Aloud,” pp. 77-96 * **Listen** to a sample/some sample read aloud(s). Feel free to skip around and listen to parts of multiple. Participate in the D2L discussion.   Conferences:   * **Read** *Book Love,* Kittle, “Conferences,” pp. 77-90, D2L * **Read** *Conferring with Readers,* Serravallo and Goldberg, “Holding Students Accountable for Previous Teaching,” pp. 101-115, D2L * **Watch** sample conferences videos. Participate in the D2L discussion.   **Analyze** sample lesson plan. Participate in D2L discussion.  **Read** second 1/5 of literature circle 2 text. | |

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| **Focus Weeks 11-15: Considering the Big Picture, Closure, and Celebration** | | |
| 11  Wednesday, November 15 | How do you use fair and consistent grading practices that focus on learning?  In class, I’ll challenge everything you thought you knew about grading. | **Read** Burke, Chapter 8, Grading Progress and Performance, Not People, pp. 323-331  **Analyze** sample gradebooks. Participate in D2L Discussion  **Read** third 1/5 of literature circle 2 text. |
| Fourth major installment of the CULPA is due, by email & via D2L dropbox upload, to your primary mentor.  Plan to have a conference about this project with David or Erica sometime within the next week | |
| 12  Wednesday, November 22—Thanksgiving! | How do you reflect on your teaching to ensure that you are consistently growing as a professional?  No Class today! Happy Thanksgiving.  Instead, we’ll meet on D2L for some discussions, and you’ll record yourself reading aloud and reflect on it. | **Read** Dueck*, Grading Smarter, Not Harder*, Chapter 1, “Grading,” pp. 8-42, D2L  **Analyze** sample teaching artifacts and **watch** Teaching Channel Video(s) and participate in D2L discussion.  **Read** forth 1/5 of literature circle 2 text and participate in D2L discussion.  **Optional Reading:** Beach et al. Chapter 14, “Reflecting and Developing as a Literature Teacher,” pp. 242-249  Read-Aloud and Reflection due anytime this week |
| 13  Wednesday, November 29 | How do you ensure that you’re meeting the needs of diverse students in your classroom?  In class, we’ll discuss our own biases and how to overcome them, as much as we can, as teachers, in addition to coming back to some differentiation topics. | **Read** *Clock Watchers*, Chapter 8, “Putting It All Together: The Six Cs as a Braided River,” pp. 123-138.  **Take** at least three Project Implicit tests, including the Skin-tone or Black-White test. Participate in the D2L discussion.  **Read** articles in D2L  **Read** fifth 1/5 of literature circle 2 text. |
| The fifth installment of the CULPA is due, by email & via D2L dropbox upload, to your primary mentor | |
| 14  Wednesday, December 6 | How do you advocate for teaching and for students in and out of the classroom?  Today, we’ll practice some strategies to fight for what you know is good for your students at the school, district, state and national levels. | **Read** *Tensions and Triumphs in the Early Years of Teaching,* Chapter 7, “Being Political: New Teachers, You *Do* Have a Voice,” pp. 159-187.  Analyze the sample artifacts. Participate in the D2L discussion.  **Read** fifth 1/5 of literature circle 2 text.  Final compilation of electronic reader’s notebook, including today’s response, is due anytime this week. |
| 15  Wednesday, December 13 | What might the early years of your career look like?  In class, we’ll do some stuff. | **Read** the articles on D2L  **Analyze** the sample artifacts. Participate in the D2L discussion. |
| ***The sixth installment—and final draft— of the CULPA is due. Please upload the final draft to D2L dropboxes for both 355 and 356.*** | |
| Final Exam Period  **Tuesday,**  **December 19**  **5 –7 p.m.**  **Encore Room,**  **DUC** | **Final exam held jointly with English 356 and 393 in the Encore Room, DUC.** We’ll look back, look ahead, and share.  **Due in hard copy at time of 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 semster, 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.  Please **bring 20 copies** of this 2-3 page handout to our exam; it will serve as a reminder to your peers of the work you have done as an introcution to your CULPA which (with your permission) will be provided to others in the class on a DVD. **Feel free to email this to David one day in advance** with a note to request photocopying.  Also, small groups will present an original reading or a drama which reflects on the semester’s learning and experience. | |

**Electronic Reader’s Notebook in D2L Dropbox and Discussions (15%)**

The Electronic Reader’s Notebook in D2L Dropbox and Discussions will help us build background information and start the skill building process on all of the learning goals in the course, but especially:

* **Philosophy:** Analyze and articulate who you want to be and what you want to accomplish as a teacher of literature, based on your personal philosophy, research in best practices, and the Common Core State Standards (1, 2)
  + Analyze professional development texts to evaluate recommended practices and determine possible applications in your classroom
  + Analyze and evaluate authentic artifacts to practice inference and questioning strategies
* **Curriculum and Lesson Design** : Expand your toolbox of strategies for approaching reading, discussing, and analyzing texts in your classroom,
* **Reflection**: Thoughtfully reflect on your own practice in order to assess its effectiveness and areas of strength, weakness, and growth, and make plans for improvement (9)

Each day on which we have a reading assignment, post your response to the prompts you find on the D2L dropbox. In addition, almost every week, we’ll engage in reflection and analysis in a D2L discussion. All postings are due by 3 p.m. on Wednesdays.

As you post to the Dropbox, keep a running document to which you add each subsequent posting and activity (do please back this document up!). You will turn your compilation of postings in twice. At the two times that this compilation is due, you should do two additional things: (1) Complete any posting, activity, or prompt which you missed along the way, and (2) Add a reflection. You’ll find prompts for the reflection on the Dropbox.

Therefore, this assignment will be graded on completion and timeliness. If you post fully and on time, your postings will receive full credit. If your posting is late (that is, posted after 3 p.m. on Wednesdays) but complete, it will receive ¾ credit.

Midterm compilation is due anytime the Week 8, and the final compilation is due anytime the week of Week 14.

If your compilation is complete and includes the reflection, you will receive full credit.

**Literature Circles, with read aloud and model project (15%)**

Learning Goals:

* **Curriculum and Lesson Design**: (1, 2, 3, 4, 5, 8) Expand your toolbox of strategies for approaching reading, discussing, and analyzing texts in your classroom, including
  + - Discussion strategies and structures
    - Graphic and art activities
    - Writing to learn activities
    - Process drama strategies
    - Literature circles
* **Assessment:** Design effective formative, benchmark, and summative assessments that accurately evaluate what students know and can do, including projects, checklists,  rubrics, quizzes, and tests (6, 7, 8)
* **Differentiation**: Develop strategies to differentiate and modify your instruction, materials, and assessments for the success of all learners (2, 4, 5, 8)
* **Reflection**: Thoughtfully reflect on your own practice in order to assess its effectiveness and areas of strength, weakness, and growth, and make plans for improvement (9)

Over the course of the semester, in order to continue to grow as readers as well as to model and structure such growth for your future students, you will participate in two literature circles. As a class, we’ll investigate one essential question relevant to both our books and the curriculum- and professional-development we practice in class. You’ll choose books and discussion groups with your classmates, and assign yourself pages to read each week. I’ll give you weekly writing-to-learn activities for each reading assignment, to practice and reflect on the kinds of work you could give your students to do as they read for your class.

You may choose to use your literature circle text in your CULPA. You may not. Up to you.

After we formally discuss reading aloud to students, you’ll record yourself reading a section of text included in your CULPA Focal Unit aloud. This might be your literature circle text, and it might not. After you’ve recorded yourself reading aloud, you’ll reflect on the experience of reading aloud.

At the end of the semester, as you prepare your CULPA and formal technology/reading lesson plan, and in conjunction with Eng 393, you’ll craft an example of an assessment you include in your CULPA. You can use your literature circle text as the basis for this example, but you don’t have to. Providing models and step-by-step instructions to students is often both super-important and a lot of work. Please solidify this habit in your practice.

**Literature Circles**

|  |
| --- |
| Weekly written responses will be assessed through D2L Reader’s Notebook |

**Read Aloud**

|  |  |  |
| --- | --- | --- |
| Increased and decreased volume, slowed down and speed up, and used pauses for effect. Attempted to personify characters voices and emotions. Smooth, natural, rhythmic. Very engaging. | Increased and decreased volume, slowed down and speed up, and used pauses for effect. Smooth reading. Easy to listen to. | Monotone or monotone. Too fast or slow. Choppy. Uncomfortable to listen to. |

**Model Assessment**

|  |
| --- |
| Will be assessed through CULPA |

**Reflection (Apply for all three pieces):**

|  |  |  |  |
| --- | --- | --- | --- |
| Excelling | Mastering | Developing | Beginning |
| The reflection explains the student’s own thinking and learning processes, as well as implications for future learning. | The reflection explains the student’s thinking about his/her own learning processes. | The reflection attempts to demonstrate thinking about learning but is vague and/or unclear about the personal learning process.. | The reflection does not address the student’s thinking and/or learning. |
| The reflection is an in-depth analysis of the learning experience, the value of the derived learning to self or others, and the enhancement of the student’s appreciation for the discipline. | The reflection is an analysis of the learning experience and the value of the derived learning to self or others. | The reflection attempts to analyze the learning experience but the value of the learning to the student or others is vague and/or unclear. | The reflection does not move beyond a description of the learning experience. |
| The reflection articulates multiple connections between this learning experience and content from other courses, past learning, life experiences and/or future goals. | The reflection articulates connections between this learning experience and content from other courses, past learning experiences, and/or future goals. | The reflection attempts to articulate connections between this learning experience and content from other courses, past learning experiences, or personal goals, but the connection is vague and/or unclear. | The reflection does not articulate any connection to other learning or experiences. |

**Course/Unit/Lesson Plan Assessment (CULPA)**

# English 355/555 and 356/556

**David Roloff and Erica Ringelspaugh**

***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 give you a chance to practice a set of essential skills which teachers use regularly, while demonstrating proficiencies you will need for the edTPA and for ongoing teacher assessments in the future.

The project asks you to plan a course, design a unit, and create daily lesson plans for a particular group of students. You will develop your course around a group of students that you will actually teach: either middle school or high school English students. And, while the sky is the limit and we want you to infuse your course with readings, writings and activities that speak to you and your students’ interests, we will also encourage you to balance those dreams with the practicalities of real classrooms.

You will organize your course around clear learning goals chosen from the Common Core State Standards 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 give students 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. We strongly encourage thematic, topical, and issue-centered units, as these tend to hold student attention better, and they lend themselves to the inclusion of a wide variety of texts and writers. Use the texts, approaches, and activities which you find most promising in our discussions and readings, as well as in your work in classrooms.

**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, including 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?*

1. 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?

1. In order to be coherent, a unit needs an organizing principle. Please choose a

theme or topic, such as the environment, childhood, sports, celebrating diversity, or the Holocaust. 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 fully developed unit(s) have? Why does this approach interest you? Why does it seem promising?

And what is your unit’s essential question?

1. 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 do you know at this point about the readings, writing components and assessments which will comprise your fully developed unit?

1. 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?

1. 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 in week 3, on September 19 for David and on September 20 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 dropbox. Turn in I# 1 checklist.**

**October 10/11: Second installment due via e-mail and dropbox. Turn in I#2 checklist.**

**October 17/18: First part of third installment due via e-mail and dropbox.**

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

**Oct. 31/Nov. 1: Initial color-coded calendar for I#4 due via e-mail and dropbox. See pages 71**

**and 73**

**November 14/15: Fourth Installment, including calendar, due via e-mail and dropbox. Turn in**

**I#4 checklist. Schedule conference with your primary mentor.**

**November 28/29: Fifth Installment due via e-mail and dropbox. Turn in I#5 checklist.**

**December 12/13:** **Sixth Installment, Final Copy of CULPA, due via e-mail and dropbox to both**

**David and Erica.** **Be sure to turn in all items on checklist # 6.**

**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 has the opportunity to 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 D2L sites; 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 each installment, you must turn up for this partner meeting and work together on methods matters through 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 D2L to create your post for **BOTH** 355 and 356; the guidelines/posts should be identical, so copying and pasting for both classes is just fine.

It’s ideal to do CULPA partner work several days in advance of each CULPA deadline 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 D2L Discussion spaces **by 3:00 p.m.** on the day on which the installment is due (posts are duplicates). * Upload contains **all** of the following:   + Partner names, location of meeting(s), and duration of meeting(s).   + A complete and thoughtful response/reflection to the posted guiding questions on the D2L dropbox, 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 reasons: * Upload omits the requested elements. * The meeting appears to have been incomplete or unfocused. | * Partner Post **not** submitted. * Work is **incomplete** for any of the following reasons:   + Upload is incomplete**.**   + 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.

In order to ensure your students’ learning, it is important that 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 are likewise important and, though formative in nature and weighted far less heavily than final summative products, should be 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 their D2L dropbox by 3 p.m. on the day on which it is due.
3. For ***partial* credit**, you must email and upload whatever you have done on the draft to your primary mentor by 3 p.m. on the day on which it is due. In your e-mail you **must articulate** what is complete, what remains to be done and *when* it will be done; you must then work with your primary mentor to **meet this deadline**.
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:   + The installment contains a completed draft of **each item** on the **installment checklist**.   + 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 which will help you in revising your work.   + ***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. (If all elements are thorough and complete, you are not required to add comments). | * The installment has been submitted **very nearly** on time. Though it might be slightly late in arriving, the student has taken the initiative to **email their primary adviser on the original due** date, explain the status of their work and propose 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 **seriously** **incomplete,** was **not submitted** 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 **incomplete** for any of the following reasons:   + **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.   + 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.   + 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. As a result, the details of your planning seem disjointed and are difficult to follow.   + You have **not effectively communicated** how you plan to complete missing components or may have **failed to meet these professional obligations**. |

**CULPA Installment Checklists & Expanded Narrative Instructions**

On the following pages you will find the various checklists for each installment of the CULPA as well as more detailed explanations and examples in sets of narrative instructions. While the checklists contain all of the major requirements and many have found them clear and easy to follow, others have asked for more detail. So, while the narrative instructions will tell you much the same thing, we’ve provided both in the hopes of providing you with the information in a way that works best for all of you. As always, ask David and Erica for assistance if you have further questions or need additional clarification.

***CULPA* Installment #1 - Checklist**

**Installment # 1: Grand Vision**

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.

\_\_\_\_\_Population Description: Write a clear, detailed series of short paragraphs describing the **broader community** (urban, suburban, rural; economy; climate for education), the general **school population** (grade-level, ethnic mix, economic status) and other relevant **building information** (building set-up, access to technology, etc.), ending with these same features as they pertain to the particular students in **the class you are developing** (grade, number of students, male/female, ethnic mix, students with special needs, available classroom technology, etc.). Choose an actual **non-affiliated** school, or make up your information for an imagined school. Perhaps a school much like one in which you hope to student teach?

\_\_\_\_\_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.

\_\_\_\_\_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.

\_\_\_\_\_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 under the longer section of narrative directions for Installment # 1 **(see pgs. 48-51).** 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 the Common Core State Standards*** and indicate which CCSS standards your course goals meet (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> and/or <http://www.corestandards.org/ELA-Literacy/>
* **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

\_\_\_\_\_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. Record 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.

\_\_\_\_\_One important text you plan to teach in each unit (this is just a beginning on your text selection). Consider poems, short stories, graphic novels, films, songs, memoirs, articles, etc.

\_\_\_\_\_ 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 D2L dropbox

***CULPA* Installment #1 – Expanded Narrative Instructions**

**Installment #1: Grand Vision**

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 situation in which you are teaching, the students you are teaching, and your overall purposes. 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.

*Who Are Your Students?*

Before you can make any decisions at all about what you are teaching and how, you need to know *who* it is you are teaching. For this part of Installment 1 (abbreviated I # 1), you may choose an actual school (using http://wisedash.dpi.wi.gov may be helpful), you may revise an actual school to suit yourself, or you may invent a school. When choosing a school 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 avoid potential assumptions and will instead require you to approach this work with fresh eyes and a professional mindset.

If you know where you are student teaching, it would work well to design your CULPA around this school and assignment. If you do this, then find out if there are any special features or requirements of your school or of the classes in which you will teach which will affect your choices about planning. For example, is the class team taught with a special education teacher, or has your school recently adopted a prescribed curriculum?

You should also consider and articulate features of the **broader community** which your school serves. How big is it? What is its ethnic make-up? Is it urban, suburban, small town, or rural? Does the community support the schools strongly or not? What is the economic make-up of the community?

Next, consider your **school population as a whole**. What is important to know about the school itself? How well equipped is it? What technology do you have access to, in the school in general? In your classroom, specifically? (such as an electronic whiteboard, or one-on-one tablets for students). Do things work well? Is there an inviting natural environment for outdoor writing or other spaces useful for multiple intelligence performances?

Continue by moving on to **particulars about the students** you will have **in the class** which you are designing. What grade or grades are they in? What is their ethnic mix? Their economic status? The percentage and types of students with special needs? Will you have aides in your classroom for your students with special needs or will you have a special education co-teacher? How many students are in your class? How many boys, how many girls? 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?

Finally, although you might be able to find information on all that you’ve listed above, 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. These can range from standardized test scores through surveys, writing prompts or other activities that you create. A brief listing with a description of what each data source is intended to help you learn about your students will suffice.

These prompts should get you to thinking about the people you are teaching and the setting in which you are teaching. (Also, incidentally, these are much the same questions you will find on the edTPA, which you will complete during student teaching, on your PDP prompts when you set your professional educator licensing process in motion in a couple of years and on your Educator Effectiveness reflection prompts when you are evaluated your first year teaching).

*Your Student with Special Needs*

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.

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.

*Course Title and Description*

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. What’s more, the state of Wisconsin subscribes to the Common Core State Standards adopted in the last few years by almost all the states in the US. These standards lay out what students should learn in their language arts classes at different levels, and the standards are divided by focus area.

You’ll find the Common Core State Standards (CCSS) for English Language Arts as a .pdf on the website of the Wisconsin Department of Public Instruction: <http://dpi.wi.gov/ela/standards>

The easiest way to access the CCSS is by going to <http://www.corestandards.org/ELA-Literacy/> The sidebars on this site give you access to the specific part of the document you are using (reading, writing, speaking and listening) linked by grade level so that you can more effectively find standards applicable to the class you are developing.

Read over the standards at the level closest to the one of your class, and become very familiar with them. 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 CCSS and the more global ones emerging from your personal reflection.

After reviewing the CCSS and considering your own philosophical goals for the course, list 15-20 overall course goals. Though it is important that you are able to speak the language of the CCSS, 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 CCSS 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 CCSS (philosophical goals excluded). As you do, use the CCSS 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.” Please complete this work in *either* a **chart** *or* **outline** format similar to the examples found below.

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 **CCSS** 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 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.

**Chart Format**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Goal Category and Number**  **Goal in Own Words, CCSS tag** | **If a goal related to CCSS, record the standard in its original language; include CCSS 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** |  |  |  |  |
| (1) Students will be able to analyze the connections between plot, theme(s), character(s), and the role of personal identity present in course texts. (RL.9-10.3) | Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme. (RL.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. |
| (2) |  |  |  |  |
| (3) ETC. |  |  |  |  |
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| **Writing** |  |  |  |  |
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| **Speaking and Listening** |  |  |  |  |
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| **Language** |  |  |  |  |
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| **Philosophical** |  |  |  |  |
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**Outline Format**

* **Reading** (Goal Categories)
  + **Course Goal, etc.** – numbered, in your own words and with CCSS tag
    - ***State Standard:*** If this is a goal related to CCSS, record the standard in its original language; include CCSS (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 between plot, theme(s), character(s), and the role of personal identity present in course texts. (RL.9-10.3)
    - **State Standard:** CCSS.ELA-LITERACY.RL.9-10.3 “Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.”
    - **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.
* **Writing** (Continued numbering, following above format, etc.)
* **Speaking and Listening**
* **Language**
* **Philosophical**

*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 44), 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**. 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?

*Key Texts*

At this point, you should already know some of the texts (and by “texts,” we mean any poem, drama, story, book, graphic novel, essay, film, memoir, article, graphic, etc.) you want to include in your course. For each unit, note one key text you plan to include. A good place to put this information might be in your unit descriptions.

***Note: Installment 3 will ask you to provide detailed unit descriptions. At that point, you may expand or replace the ones in Installment 1. The final draft of your CULPA should include only one set of unit descriptions.***

*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.

*CULPA Partner’s Comments*

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 post on both the 355 and 356 D2L sites.

*Checklist*

For each installment, we ask that you **paste or attach 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 Common Core State Standards, and defining your own purposes

***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 #2 - Checklist**

**Installment # 2: The Writing and Reading Programs**

For Installment # 2, you will develop your writing program and decide on the types of writings students will complete and the skills you will need to teach students if they are to successfully compose the 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 your course; your program should include key texts connected to the writing assessments you are developing as well as those used in supplemental ways.

\_\_\_\_\_Writing Program Assessments and Skills: A ***sequential*** list of the types of writing or assessments with major writing components students will complete over the duration of the course. **Create a list** of writing assignments, organized by units, and then **delineate** the key skills necessary to successfully write in this genre. **For each skill** you must **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. Be sure to first **check the checklists** regarding writing program requirements on page 91.

\_\_\_\_\_Writing Program Comments: an explanation of why you have selected each type of writing, how the listed skills are essential to success in this genre, and how each composition **fits into a scaffolded approach** to writing instruction by building off of previous compositions/skills and by laying the groundwork essential for future writings. **Answer the following questions about each writing assessment**:

1. Why did you select this writing assessment?
2. What course goals does this assignment address? You will likely have 2-5 goals per writing assessment. List each course goal’s number.
3. Because you are likely a seasoned writer and have had all sorts of writing experiences in the past, when you prepare writing assessments it is often easy to *assume* that your students have already had similar experiences or possess the prerequisite writing skills; such assumptions are dangerous. As an effective ELA writing instructor you should carefully consider possible misconceptions that your students might have before engaging with this genre or writing task--the background knowledge and academic language students need to have, things that they think they know about writing in the selected genre but actually don’t, or the skills that they will need to successfully compose each piece and meet the associated learning goals; these considerations are the starting point for your planning and help you ensure that you will actually teach them the skills which you will later assess. **So**: What skills do students need to have *before* beginning this assessment, and why are these skills essential to succeeding in this type of writing? You may use a **bulleted list and brief explanations** for questions **(3) and (4).**
4. What skills will students *learn from* this assessment? Be sure to consider academic language. Consult your “Goals Chart” from Installment #1 and specify whether you are **introducing, reinforcing** or expecting **proficiency** in the skill in this assessment.
5. How does this writing assessment *prepare* students to do well at the next (or a later) writing assignment?
6. Name and briefly explain the learning theory or the educational research which supports your choice of this writing assessment.

\_\_\_\_\_Texts (or readings): a **complete list** of books, films, songs, memoirs, news articles, handouts, and resources you will be using, **organized by units**. Everything you will read, listen to, or view over the span of the course, including choice books for literature circles and reader’s workshop. Be sure to once again **check the checklist** on page 93 detailing the full requirements.

\_\_\_\_\_Text Comments: an explanation of why you have selected these texts for these units and this course. Most comments will be brief. Be sure to answer **Question 1 about *each* text**, and answer the **remaining questions about key texts and *groups* of texts**:

1. Why did you choose this text? How does it fit your essential question for the unit? How does it promote student engagement?
2. Which course goal(s) does this text or group of texts address? You will likely have 2-5 goals per text or text group. List each course goal’s number. How does this text or group of texts fit those goals?
3. Again, although *you* are an English educator who likely has an expansive reading toolkit and may be quite familiar with the content and context of each text, it is dangerous to *assume* that your students bring these same experiences, skills, or understandings to each reading. Consider possible misconceptions that your students might have before engaging with this text--background knowledge or academic language thatthey need to have, things they think they know but don't, or skills they need to have to successfully understand the text and meet your learning goals. So: what other knowledge, academic language, skills and dispositions do students need to *bring to* this text or group of texts in order to engage with it successfully? You may use a **bulleted list** for questions **(3) and (4).**
4. What other knowledge, skills, or dispositions do you hope students will *take from* their work with this text or group of texts? Again, consider academic language.
5. How does this reading assignment *prepare* students to do well at the next (or a later) reading assessment?
6. Name and briefly explain the learning theory or the educational research which supports your choice of this (these) text(s).

\_\_\_\_\_Texts especially selected for or modified for your student with special needs, if appropriate. List any such texts and comment on why you chose them.

\_\_\_\_\_ Goal Chart/Outline: 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.

\_\_\_ 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 two** 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 D2L dropbox

***CULPA* Installment #2 – Expanded Narrative Instructions**

**Installment #2: The Writing and Reading Programs**

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

***Writing Program: Types of Writing and Assessments/Projects with a Major Writing Component***

Laying out the overall shape of your writing program makes your vision of teaching writing central as you move into the details of specific assessments later on in this process. That is, it’s easy to choose and create a bunch of appealing writing projects, but without a sense of overall *purpose and order*, they don’t work well for you or for your students. Additionally, this work happens *prior to* the selections of texts seeing as any number of novels, short stories, articles, poems, or other texts might help you meet your instructional and assessment goals.

**Check the Checklists**

Before you get seriously underway with this, you should check the Writing Components Checklist, which appears on page 91. Considering these requirements early on will help you more purposefully select and organize assessments where writing is a major component.

**List of Writing Assessments, Organized by Unit**

Your first task here is to list the writing assessments (eg. a memoir, the text of a graphic novel chapter, a literary analysis, a typed script which accompanies a dramatic reenactment of a text, the composition of poems in a scrapbook, keeping a writer’s notebook, etc.) you will ask your students to complete. As you think about these various types of writing, be sure to arrange them in a logical order so that each piece of writing gives students the skills and understanding they need to **reinforce** and then add on to those skills with the next piece of writing.

*Note: “writing assessment” can mean either a discrete writing task or a writing task which is a component of a larger project/assessment (e.g. the script for a scene they will perform/record).*

Organize your writing assignments by unit, with a heading for each unit.

**Delineation of Key Writing Skills, Reflection**

Next, for ***each*** of these types of writing, provide a **bulleted list** of the *key skills* students will need to accomplish the assignment (this is item # 2 on the list of steps just below). 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.

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? Do early writing assessments present opportunities to *introduce* and then *reinforce* skills before writing projects further into your course assess *proficiency*? The idea is to build towards more and more skilled writing tasks, using what students have been taught and adding on new and more sophisticated skills.

*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.*

*Writing Program Comments:*

*Now That You’ve Considered Your Writing Assessments,*

***WHAT DO YOU WRITE ABOUT EACH ONE?***

Your writing program comments 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 writing, how the listed skills are essential to success in this genre, and how each composition **fits into a scaffolded approach** to writing instruction by building off of previous compositions/skills and by laying the groundwork essential for future writings.

**For each skill,** as you answer **question #3 below, 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.

So, answer the questions below for each of your major writing assessments:

1. Why did you select this writing assessment?
2. What course goals does this assignment address? You will likely have 2-5 goals per writing assessment. List each course goal’s number.
3. Because you are likely a seasoned writer and have had all sorts of writing experiences in the past, when you prepare writing assessments it is often easy to *assume* that your students have already had similar experiences or possess the prerequisite writing skills; such assumptions are dangerous. As an effective ELA writing instructor you should carefully consider possible misconceptions that your students might have before engaging with this type of writing-- the background knowledge and academic language students need to have, things that they think they know about writing in the selected genre but actually don’t, or the skills that they will need to successfully compose each piece and meet the associated learning goals; these considerations are the starting point for your planning and help you ensure that you will actually teach them the skills which you will later assess. **So:** What skills do students need to have *before* beginning this assessment, and why are these skills essential to succeeding in this type of writing? You may use a **bulleted list and brief explanations** for questions **(3) and (4).**
4. What skills will students *learn from* this assessment? Be sure to consider academic language. Consult your “Goals Chart” from Installment #1 and specify whether you are **introducing, reinforcing** or expecting **proficiency** in the skill in this assessment.
5. How does this writing assessment *prepare* students to do well at the next (or a later) writing assignment?
6. Name and briefly explain the learning theory or the educational research which supports your choice of this writing assessment.

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

***The Reading Program: Texts—Comments on What You Should Do in This Installment,***

***with Numbered Steps Below***

**Check the Checklists**

Be sure to consider the “Criteria Specific to the Literature Component,” following the CULPA checklists (see page 93). 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, and genders.

**List of Readings, Organized by Unit**

The readings for a class are key building materials. So your next job is to make a list of *every single thing* you will ask students to *read or view or listen* to in each unit over the entire span of your course. Include not only books but also individual poems and handouts, any movies, tv or online clips you plan to include, strong nonfiction, songs you might use, anything at all.

Organize your list by 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.

**Comments on Texts**

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 comments should reveal your insight into how your chosen texts will work for your situation and accomplish your goals. See more notes below.

**Purposeful and Scaffolded**

Your choices should fit the focus of each unit, should be texts which will allow you to accomplish your course goals, 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.

**Choice Reading Assignment**

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 twenty texts you would recommend to students. Include these texts, too.

**Differentiated Texts to Support Students with Special Needs**

If additional or substituted texts would be of use to your student with special needs, list those, with comments on why you chose them.

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*.

*Text Comments:*

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

The text comments make explicit your thinking about *why* you’ve chosen these particular texts for this particular course and unit in this particular order. Here’s what you need to do in this section.

Organize your texts by unit, with a heading for each unit. Spell titles and authors’ names correctly and be sure to punctuate appropriately.

**I. Answer all the questions below for each of your *major* texts for each unit.**

**II. Organize your *brief* texts, your supplementary texts, or possibly your literature circle texts into *groups* of similar texts. Then answer *Question 1* below for every single text, and *Questions 2-6* below for each of those GROUPS. (This means that you will be able to swap some of these texts later in the process without re-doing this work).**

1. Why did you choose this text? How does it fit your essential question for the unit? How does it promote student engagement?
2. Which course goal(s) does this text or group of texts address? You will likely have 2-5 goals per text or text group. List each course goal’s number. How does this text or group of text fit those goals?
3. Again, although *you* are an English educator who likely has an expansive reading toolkit and may be quite familiar with the content and context of each text, it is dangerous to *assume* that your students bring these same experiences, skills, or understandings to each reading. Consider possible misconceptions that your students might have before engaging with this text--background knowledge or academic language thatthey need to have, things they think they know but don't, or skills they need to have to successfully understand the text and meet your learning goals. So: what other knowledge, academic language, skills and dispositions do students need to *bring to* this text or group of texts in order to engage with it successfully? You may use a **bulleted list** for questions **(3) and (4).**
4. What other knowledge, skills, or dispositions do you hope students will *take from* their work with this text or group of texts? Again, consider academic language.
5. How does this reading assignment *prepare* students to do well at the next (or a later) reading assessment?
6. Name and briefly explain the learning theory or the educational research which supports your choice of this (these) text(s).

*Completed Goals Chart/Outline*

As you work through the comments on your reading and writing 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. Include the completed chart with I # 2. Update and revise as necessary.

*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 from you. 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 #3 - Checklist**

**Installment # 3: Unit and Assessment Design**

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.

\_\_\_\_\_ Color-Coding of Goals: Now that you’ve finalized your goals and the units in which each will be taught, please return to your chart and quickly **color-code each goal**. Use this color-coding as you *create the outlines and handouts that follow* to reinforce to administrators, parents and students (and yourself) that you’ve 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)** a list of major texts/groups of texts for each unit, **(4)** the major writing assessments for each unit, **(5)** a bulleted list of other writing assignments or projects you plan to do with your students (select highlights), and **(6)** 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 each 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 meant for your students: 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 varied** (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. 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.

\_\_\_\_\_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.

\_\_\_\_\_ Course Evaluation 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.

\_\_\_\_\_ Data Analysis Plan - Focal Unit: Seeing as you will soon move into your focal unit (I#4), here you should create and identify **one formative, one benchmark and on summative assessment** that you will use in your focal unit. For *each* of these assessments write: **(1)** a **3-5 sentence descriptor** with skills/goals it will assess; **(2)** a short paragraph **pairing the assessment to a *specific* form of data analysis** (varied qualitative/quantitative methods); and **(3)** a short paragraph describing how that analysis will be **useful in guiding future instruction** (in the same unit, in future units, etc.)

\_\_\_\_\_ Bibliography updated to this point.

\_\_\_\_\_ CULPA partner’s comments.

\_\_\_\_\_ Checklist for Installment # 3.

\_\_\_\_\_ E-mailed to primary mentor by 3:00 and uploaded to D2L dropbox

***CULPA* Installment #3 – Expanded Narrative Instructions**

**Installment #3: Unit and Assessment Design**

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.

*Color-Code Goals*

Now that you’ve finalized your goals and the units in which each will be taught, please return to your chart and quickly **color-code each goal**. *As you create the outlines and handouts that follow*, please use this color-coding to reinforce to administrators, parents and students (and yourself) that you’ve 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, and **(2)** write a paragraph or two about each unit and its purpose.

Then, Include the following information which you assembled for I # 2: **(3)** a list of major texts/groups of texts for each unit and **(4)** the major writing assessments for each unit.

Next, add in the following to these same unit descriptions: **(5)** a bulleted list of other writing assignments or projects you plan to do with your students (select highlights) and **(6)** 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; you should 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.

*Unit Handouts*

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.

*Project Handouts*

In each unit, you will have one or two major projects/assessments. These will 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.

In *each* unit you should **select one 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 varied**, 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 unmistakably 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.

*Course Evaluation 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 summative versus formative assessment grades at this point as well. Note that the trend in schools is towards giving most or all weight to summative assignments. To be realistic, you should not give more than 1/3 weight to formative assignments, and possibly less.
* 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 11) would suffice.

*Data Analysis Plan – Focal Unit*

While it is important that you continually collect and analyze student data from a variety of sources and over the duration of your course, in this installment you will demonstrate a beginning understanding of these teaching principles as they apply to your **focal unit.** Seeing as you will soon tackle these details in full (I#4), *here* we would like you to create and identify **one formative, one benchmark and one summative assessment** that you plan to use in your focal unit. For *each* of these three assessments you should:

1. Write a brief **3-5 sentence descriptor** of *each* assessment and the skills and/or course goals that are being assessed
2. Write a short paragraph for *each* assessment in which you **pair the assessment** with a **specific form of data analysis** (consider both quantitative and qualitative methodologies)
3. For each, write a short paragraph describing how what you learn from this analysis will be **useful in guiding future instructional decisions** (sometimes within the same unit; sometimes as it relates to future units and/or repeated course goals).

*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 #4 – Checklist**

**Installment #4: Your Focus Unit**

For Installment # 4, you will create your **detailed** 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 to the point where a substitute teacher with a degree in, say, psychology could teach the entire unit successfully.

**DUE: November 1/2 – Calendar**

\_\_\_\_\_Calendar. Use a grid format to overview the major features of each day. First, copy the color-coded goals associated with this unit to the top of your calendar; consider how aesthetics and formatting can help *you* plan and *students*meet unit goals, manage time, and anticipate major checkpoints and due dates. For every day of the unit, record **briefly** each of these which applies: (1) what students will read, (2) what steps of major projects will be completed, (3) what main activity you will do in class, and (4) homework assigned or due.

**DUE: November 15/16 – Updated Calendar and…**

\_\_\_\_\_ Brief title for each day’s lesson

\_\_\_\_\_The one to three learning objectives for the day. Objectives focus on student***learning***, not 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, pointed and open-ended questions 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.

\_\_\_\_\_ 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 accompany basic rubrics you will use to assess them.

\_\_\_\_\_ Chart with comments on (1) academic language, (2) theory/research grounding, and (3) differentiation. **Five** occasions of ***each*** of these should be found throughout your plans.

\_\_\_\_\_ Bibliography updated to this point.

\_\_\_\_\_ CULPA partner’s comments.

* ***Note:*** This would be a good point at which to review the checklists for the writing and literature components which follow the CULPA directions (see pgs. 91-93)

\_\_\_\_\_ Checklist for Installment # 4.

\_\_\_\_\_ E-mailed to primary mentor by 3:00 and uploaded to D2L dropbox

***CULPA* Installment #4 – Expanded Narrative Instructions**

**Installment #4: Your Focus Unit**

Installment 4 moves down yet another level of specificity: now, you will plan your **focus 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 so completely that a substitute teacher with a degree in, say, physics could teach the entire unit successfully.

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

*Sequencing Lessons:* ***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.

In order to see at a glance how sequencing and scaffolding will work, create a **calendar** with very brief notations of (1) what students will *read*, (2) what *steps* of major assessments will be completed, (3) what main *activity* you will do in class, and (4) what *homework* students will have. You will likely not have all four of these for each day; just consider each one as a possibility. Create a calendar grid overviewing the major features of each day. First, copy the color-coded goals associated with this unit to the top of your calendar; as you consider items 1-4 above in daily planning, use these same colors to help you see when and where you are actually teaching them within your unit. Consider how this color-coding and other aesthetic touches might **be helpful to both you** (as you create your day-to-day plans)***and* students** (meet unit goals, manage time and anticipate major check-points and due dates).

You will submit this initial planning to your primary mentor for opening feedback after which you should move on to Part II, your full and detailed look at every day of the unit, outlined below.

**PART II: Updated Calendar and… (Due Week 11 – November 14/15)**

*Title and Objectives*

Include a **title** for each lesson. Also, 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 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 *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 students met the day’s learning objectives, and how well they did this. 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). So, what are your assessments? Specify, and comment on how they will reveal students’ success in accomplishing the day’s objectives. You may include this section as part of your procedures list, or as a separate assessment section.

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.

*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 five times** during your thirty days of planning. You can choose which five times for each one. Include a chart near the end of each day’s planning which has three areas, **(1) Academic Language, (2) Theory/Research Note**, and **(3) Differentiation**. 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 or fourth time, for example, you have made a 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 five 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 |
| **Academic Language:** Is this instance # 1, 2, 3, 4, or 5?  **Language function(s)** in today’s lesson *and* how it is learned:  ***Additional* language demands**: (*definitions* for language demands that will be used/taught in this lesson ***and*** the *specific activity* in today’s lesson where it is learned)   * Vocabulary (required) * *Plus* ***one*** of the following: (*one* required)   + Discourse   + Syntax   **Justification: (1)** Why did you select the academic language above and how is it relevant to students and their needs in today’s lesson? **(2)** What *specific* element(s) of *today’s* assessment(s) will help you measure how successfully students have learned the language function and additional language demands? |
| **Theory / Research Note**: Is this instance # 1, 2, 3, 4, or 5?  **Name and briefly explain** relevant theory or research (include bibliographic information in Works Consulted list), commenting on how your planning decision rests upon it. |
| **Differentiation**: Is this instance # 1, 2, 3, 4, or 5?  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: |

**EXAMPLE 2**

|  |  |
| --- | --- |
| **ACADEMIC**  **LANGUAGE**  **(1-5)** | **Language function(s)** in today’s lesson *and* how it is learned:  ***Additional* language demands**: (*definitions* for language demands that will be used/taught in this lesson ***and*** the *specific activity* in today’s lesson where it is learned)   * Vocabulary (required) * *Plus* ***one*** of the following: (*one* required)   + Discourse   + Syntax   **Justification: (1)** Why did you select the academic language above and how is it relevant to students and their needs in today’s lesson? **(2)** What *specific* element(s) of *today’s* assessment(s) will help you measure how successfully students have learned the language function and additional language demands? |
| **THEORY &**  **RESEARCH**  **(1-5)** | **Name and briefly explain** relevant theory or research (include bibliographic information in Works Consulted list), commenting on how your planning decision rests on it. |
| **DIFFERENTIATED**  **INSTRUCTION**  **(1-5)** | 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: |

**Academic Language**

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 on the edTPA *and* as a component of Educator Effectiveness evaluations once you are in your own classroom.

Although we will work on academic language throughout the Methods semester, and particularly in English 497, as you complete the work described above you might find it helpful to review the edTPA Secondary English-Language Arts Assessment Handbook (found in 355/356 D2L Content). Note the ways in which you will need to later apply academic language during the edTPA assessment (handbook pgs. 11-12) and consider how they define these terms in the glossary (handbook pgs. 46-47). Then specify how you will address the language function and additional language demands of these types of academic language in each of these five lessons.

**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 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.

*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
* “Generating Ideas Mini-Lesson” assignment and group dissemination
* 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

***CULPA* Installment #5 – Checklist**

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

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 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 template and Appendix A (found on pages 83-86).

\_\_\_\_\_ 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 Appendix A, and utilizing suggestions from the narrative instructions (see page 81-82).

\_\_\_\_\_ Updated bibliography.

\_\_\_\_\_ CULPA partner’s comments.

\_\_\_\_\_ Checklist for Installment # 5.

\_\_\_\_\_ E-mailed to primary mentor by 3:00 and uploaded to D2L dropbox

***CULPA* Installment #5 – Expanded Narrative Instructions**

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

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 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 outlines all major requirements and helps you meet future edTPA expectations for this work.

*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.

*Lesson Plans*

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 (such as an edTPA reviewer) 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***

* + Group discussions and examples of lesson plans, readings on lesson plans
  + 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 as Appendix A.

Your lesson plan should be laid out in the following format. We have carefully designed this template to align with the edTPA, an assessment that you will complete during the semester in which you student teach; you must receive a passing score on this assessment to be licensed by Wisconsin’s Department of Public Instruction (DPI). 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 CULPA sequence):

How lesson fits in with days surrounding it:

**Learning Focus**

Essential Question (and/or Big Idea):

Common Core State Standards (CCSS):

Learning Objectives for this Lesson (Content):

Learning Objectives for this Lesson (Academic Language)

- Language function (required):

- Vocabulary (required):

- Discourse *or* Syntax (at least *one* required):

Rationale:

**Prior Knowledge & Misconceptions**

Concepts related to this lessons 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. | **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 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 explicitly list the assessments you’ve incorporated to help teacher and students monitor and support student learning ***as it relates*** *to your daily objective(s)*. Explain each assessment and what it will reveal about this student learning. |  |
| **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. THEORETICAL AND RESEARCHED-BASED CONNECTIONS TO THE LESSON**

Using bulleted paragraphs (3-5 sentences *each*), please note the major **English Language Arts** *and* **Educational Psych.** research and/or theories which 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 CCSS?
  + 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 #6 – Checklist**

**Installment 6: Publish, Reflect, and Celebrate!**

\_\_\_\_\_ 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 dropboxes on D2L following the order specified below:

* 1. Cover
  2. Acknowledgements (optional)
  3. Table of Contents
     1. Philosophy of Teaching English, and Classroom Community and Management Plan
     2. Course Background
        1. Course Title, Course Description and Population Target
        2. Course Goals Chart
        3. Student with Special Needs: Description and essay/bulleted list on accommodating this student, with annotated bibliography
     3. Course Units
        1. Semester/Course Outline
        2. Semester/Course Ongoing Project Handouts (if applicable)
        3. Unit1
           1. Unit Student Handout
           2. Unit Project Handout(s) and Checklist(s)
           3. Project Rubric(s)
        4. Unit 2
           1. Unit Student Handout
           2. Unit Project Handout(s) and Checklist(s)
           3. Project Rubric(s)
           4. 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)**
           1. **Unit Student Handout**
           2. **Unit Project Handout(s) and Checklists, with Modifications**
           3. **Project Rubric(s), with Modifications**
           4. **Calendar**
           5. **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 Academic Language, Theory/Research Grounding, and Differentiation

* + - * 1. **Lesson Plans (here or in other units as appropriate)**
        2. **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.

* + - * 1. **Unit Tests and Quizzes (optional)**
    1. Course Evaluation Plan
    2. Data Analysis Plan – Focal Unit
    3. Reading Program – Planning and Comments
    4. Writing Program – Planning and Comments
    5. Paragraphs on Modifications to the Reading and Writing Programs for Your Three Special Students
    6. 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 dropboxes for **both 355 and 356.**

At the same time that you submit the final draft of your CULPA on the 355 and 356 dropboxes, **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

***CULPA* Installment #6 – Expanded Narrative Instructions**

**Installment 6: Publish, Reflect, and Celebrate!**

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 D2L dropboxes 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 Dropboxes*

Submit a copy of your CULPA in a single Word or PDF file to **both** the English 355 ***and*** English 356 dropboxes on D2L. There are three purposes for this. (1) We may want to use your CULPA on D2L 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 copy all the CULPAs onto a DVD for each student in our class to refer to 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.

*CULPA Partner’s Overall Note*

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.

*Reflection*

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!

**Criteria Specific to the Writing Component**

\_\_\_\_\_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 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.

\_\_\_\_ Includes literature written by a variety of people, including people of different genders, races, ethnicities, and nations, drawing on recent scholarship or strong recent collections to locate excellent quality pieces by diverse authors.

\_\_\_\_ 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.

\_\_\_\_ Takes approaches to teaching literature which go beyond text-centered close reading and analysis of literary elements. 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.

\_\_\_\_ Fulfills your own central purposes in teaching literature.

**Rubric for Evaluation for the Final Copy of CULPA**

**English 355/356**

**A** Your course outline, unit plans, and lesson plans meet all of the criteria listed in the long directions and in the checklists and are soundly based in writing process and sociocultural learning theory. Your assignments are relevant to students and the course. You use an appropriate mix of activities including discussion, structured group work, and individual responses. You differentiate for the diverse needs of students in your class, and your activities are likely to involve all students in meaningful learning. The texts and materials you have selected are appropriate for your students and goals, and are well sequenced and carefully scaffolded. It is clear how students will be evaluated in your course, and the assessment means are appropriate and fair. Further, the editing and proofreading of your final copy are exemplary, with very few errors in mechanics and usage.

The CULPA addresses all the InTASC standards.

#### Comments:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

#### **B** You have created a good course outline, unit plans, and lesson plans. Though solid in almost all areas, and not lacking any of the major components, the overall quality is not up to that of the A level. Specifically, you need to make improvements in the following area(s): \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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**C** Your course outline, unit plans, and lesson plans meet most but not all of the major criteria; your final project is given a C for the following reasons:

#### \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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# English 355 and 356

**Methods of Teaching Composition and Methods of Teaching Literature**

**David Roloff and Erica Ringelspaugh**

**Performance Task: Course Unit Lesson Planning Activity (CULPA)**

|  |  |  |  |
| --- | --- | --- | --- |
| Components | **EXEMPLARY** | **ACCEPTABLE** | **UNACCEPTABLE** |
| Completeness | All criteria from directions and checklists met | Almost all criteria from directions and checklists met—minor omissions only | Some criteria from checklists not met, including serious omissions |
| Theory Based | Soundly based in writing process and sociocultural learning theory, as well as others studied in class | Connected to theories studied in class, but grounding is sometimes unclear | Connection to theories studied in class unclear |
| Relevance | Assignments are relevant to student needs and interests, purposeful | Most assignments are relevant and purposeful | Some assignments are not relevant or seem to lack a clear purpose |
| **Appropriate mix of activities** | Fine mix of activities, including discussion, structured group work, and individual responses | Some variety of activities, but some key approaches could be more fully developed | Not enough variety of activities. Some key approaches omitted |
| **Diverse learning strategies** | Lessons designed and differentiated to meet the needs of diverse learners | Lessons might work for diverse learners | Lessons reach only some of your learners, won’t work for others |

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| **Level of engagement** | Activities likely to involve all students in meaningful learning | Activities may involve most students in meaningful learning | Activities unlikely to engage students |
| **Texts and materials** | Appropriate for students and goals. Well sequenced and carefully scaffolded. | Mostly appropriate for students and goals. Some attention to scaffolding. | Some are inappropriate for students and goals. Scaffolding is unsteady. |
| **Assessments and Assessment plan** | Effective in monitoring student learning (formative) and in evaluating the precise level of student achievement (summative). Thorough and scaffolded.  Clear, appropriate, effective, and fair | Often provides feedback on student learning (formative). Reveals approximate level of student achievement (summative).  Fair. Mostly clear, appropriate, and effective. | Ineffective, incomplete, or unrelated to learning process.  May be unclear, inappropriate, ineffective, or unfair. |
| **Quality of writing** | Exemplary. Very few errors in mechanics and usage | Quite strong. Some errors, but not many, and none are distracting | Uneven or weak. Marked by numerous or distracting errors |

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| **ENGLISH EDUCATION 396: ENGLISH EDUCATION PRACTICUM**  **DR. DAVID ROLOFF**  Thursdays 5:00 – 5:50  CCC 323 |

***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 provide you with regular opportunities to reflect on the values and ideas you are discussing in Methods classes in relation to the actual class in which you are participating, thereby preparing you for both the edTPA and, more importantly, life as a professional educator.
3. 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.

*General Course Requirements*

1. **Practicum Activities: Spend 45-60 hours** in the secondary classroom. 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 practica in other majors or minors, then 45 hours for E Ed 396 may suffice. As you complete these hours you will engage in various **teaching, participation and reflection** **activities** outlined below.
2. **Log and Records:** Keep a log (format found in D2L Content) of how you accomplished the practicum activities listed below and write a **mid-term** and **final reflection.**
   * Additionally, return a (basic) **time log signed by your cooperating teacher** indicating successful completion of the required hours.
   * Receive **two positive evaluations** on your teaching from your cooperating teacher. The final evaluation must be positive.
3. Write a **Classroom Community and Management Plan**; you will post this work to a D2L dropbox and include it in your final CULPA.
4. Attend our weekly class meetings, do occasional readings, and participate in discussions.

**COURSE WORK/ASSESSMENT**

**Practicum Activities**

***Participation Activities***

1. Take part in classroom management.
2. Methods. In what sorts of methods do you participate? What works especially well?
3. Rapport. How does your cooperating teacher establish rapport with students? How do you?
4. Texts and assignments. What do students read and write? What sorts of papers, projects, tests do they do?
5. Evaluation. How does the teacher grade students? How does the teacher record grades? How do you join in this process? Be sure to look at and note your reflections on the gradebooks or online grading systems of at least two teachers.
6. Students with special needs. How are students with special needs accommodated? If you work with students with special needs, what insights do you gain?
7. Students who struggle, who resist learning, or who are especially gifted. How are the needs of these students met?
8. Professionalism. What instances of professional courtesy, responsibility, and commitment do you notice or experience? How do you yourself demonstrate professionalism?

Teaching Activities

1. Work with i**ndividual students**. Please record at least *six* instances of this in your log.
2. Work with **small groups**. Please record at least *three* instances of this.
3. Do **brief segments of leading** the whole class, such as reading aloud, taking attendance, leading a writer’s notebook prompt/discussion, or leading a pre-reading activity. Please record at least *six* instances of this.
4. Present **four** **complete mini-lessons** and identify them in your log. These four lessons are *in addition* to the learning segment, described next. If possible, write these lessons yourself, but it is okay to teach your cooperating teacher’s lessons for this activity.
5. Lead a **learning segment** of your own design; this learning segment should last **three to five days** (e.g. Monday through Thursday, five consecutive Fridays in a row, etc. ) and is *in addition to* the four complete mini-lessons described above. ***This learning segment is careful preparation for the edTPA and is your culminating activity for the field component of English Education 396; it must be done in order for you to complete the class.*** As we work through these skills here (and in your Methods classes as a whole) there are three key tasks to complete:

* Task 1: Planning
  + Complete the Class Context information (modeled off edTPA; **uploaded** to D2L Learning Segment dropbox).
  + Use the lesson plan template from CULPA Installment #5 directions (see pgs. 83-86) to prepare for your learning segment; modify the template to fit your situation (**upload** your completed lesson plans, the **rubric you will use** for your formative assessment, and any associated support materials to D2L dropbox).
    - **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 videotape students. See if the school has permission to videotape students; otherwise you must get these permissions yourself using the form provided in class (see D2L Content). Be sure to work with your cooperating teacher and/or school administrator to get these approvals.
* Task 2: Teaching and Recording
  + **Teach** your learning segment and **record** **at least three days** of your teaching; if teaching multiple sections, select only one class.
    - Test out video 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.
  + When you have completed your learning segment, ask your students to write **comment cards**.
  + Review your recorded lessons and **select** **one 5-10 minute video segment** which shows you having a discussion and/or working with students, at least a part of which should demonstrate their growing ability to use **textual references**; the selected clip should be the **best example** of your work helping them understand the literature as it relates to the central focus/academic language of your learning segment.
    - Upload this clip to our D2L Learning Segment Discussion; be ***sure* that it works/is viewable.**
* Task 3: Video Review, Assessing Student Learning, and Culminating Reflection
  + Using the writing assessment directly tied to the central focus of your learning segment, provide **feedback on** and ultimately **assess** this work; *make personal copies* of student work and your comments *prior* to returning them to students. As you complete these steps, look at **individual** student learning as well as **group and/or whole class** trends.
  + Making **explicit connections** to your initial *planning*, *video evidence* in your recorded lessons (including the chosen segment), the *student comment cards* **and** *your review* of how successful students where on the major class assessment, use the “Learning Segment Video, Assessment and Reflection Prompts” template (found in D2L) to reflect on the experience and highlight your new understanding of how you have **grown and might continue to grow** as an educator.

***Reflection Activities***

1. Interviews with teachers. Talk with several teachers about the joys and challenges of their jobs. Reflect on how you might feel about these things.
2. Interviews with other school staff. Find other people to talk with, and ask them about their lives in school.
3. Interviews with students. Ask several students to talk with you about their experiences in English classes, and in school in general.
4. Look through the sources which your cooperating teacher uses to design lesson plans—files, notebooks, electronic sources, journals, or books. Comment on how these might fit into your own work.
5. Discoveries. What do you learn about yourself as an evolving teacher? How do all the things which you experience and consider, including those listed in the preceding section, affect your developing values, beliefs, and plans for teaching English? Consider specific areas of thought, such as timing on projects, for example, or where celebrations arise and where consequences follow, or using dramatic activities to teach a short story, and connect what you have seen or experienced with your own view of the specific area.

Log and Records

As you complete the activities outlined above you should complete your log using the template found in D2L Content (note: the learning segment requirements are addressed in a separate dropbox) and meet the official records requirements necessary for future licensure. *Be sure you’ve completed at least the minimum number of required teaching activities and logged a minimum of 60 hours*. The ideal for this placement is for you to jump in and be involved from the first day, and to begin teaching right away. These are minimums; many students have taught a great deal more than this. The more teaching you do at this point, the better prepared you will be to student teach.

* + **\_\_\_ Due October 19th:** Midterm reflection
  + **\_\_\_ Due *no later than* December 7th**: Final reflection, completed practicum log, *basic* time log signed by cooperating teacher, two positive evaluations. \*\****Note: Be sure to keep your own copies of all items for your e-Portfolio***
    - **Evaluations:** Ask your cooperating teacher to fill out the evaluation form (see pgs. 105-106/D2L Content) at **two** points during the semester and either email or hand the evaluations to you, or email or mail each one directly to me: first, about midway, after you have led a lesson or two; and second, near the end, after you have finished presenting your learning segment. If there is any concern about your evaluations or about getting them done, please see me as soon as possible.

**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.

* 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.
* Explain how you will establish rapport with your students, including students who are different from you, or who are challenging to you.
* Explain your views on celebrations, and how you will use them.
* Consider the consequences you will use for inappropriate student behavior.
* 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.
* Explain how you will polish your communication skills, including clarity, respect, voice, body language, use of technology, appeals to various senses, and so on.
* Consider the physical layout of your classroom and how you will organize it to support student learning.
* 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.
* 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.
* Explain how you will use collaboration effectively for student learning and for creation and maintenance of a caring classroom community.
* Comment on techniques of classroom management you will use.
* Outline how you will deal with problems in behavior, and what you will do when your approach to problem behavior is not working.
* 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 D2L dropbox Nov. 16
* \_\_\_ The **final draft** is due on Dec. 7; upload a copy to D2L ***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 that 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 major requirements just outlined. Though the calendar below introduces general weekly topics, indicates initial readings and highlights due dates, we will keep our meetings fluid, addressing your needs and the needs of your classrooms as they arise.

|  |
| --- |
| **Thursday, September 7**   * + 1. Checking In – Week #1 Questions?     2. Practicum & Professionalism     3. Assumptions |
| **Thursday, September 14**   1. Creating Classroom Community |
| **Thursday, September 21**  DUE:   * Read: "Practicing Love and Logic" from *Education World -* handout * View: “[Love and Logic for Teachers](https://www.youtube.com/watch?v=JSw5aZg9Fp0&list=PLOJH-VLmqVWR5XZYXaqnihIPHDR9M0yAZ&index=1)” (see D2L) * Skim: “Classroom Procedures and Expectations” from *Better Than Carrots or Sticks* - handout   + 1. Building Classroom Community     2. Basic Management Techniques     3. Arranging Small Group Work |
| **Thursday, September 28**  DUE:   * “Improving Student Writing Through Formative Assessment” ASCD – handout  1. Exploring “Learning Segment” Requirements 2. Working with Small Groups |
| **Thursday, October 5**  DUE:   * **Skim*:*** *Leading and Managing a Differentiated Classroom,* Chapters 1-2 – handout * **Skim:** *Assessment and Student Success in a Differentiated Classroom*, Chapters 1-2 - handout   + 1. Workshop Afterthoughts - Q&A     2. Considering Differentiation     3. Learning Segments - Task Redux        1. Context, planning and permissions        2. Understanding “language function” and “additional language demands” |
| **Thursday, October 12 – NO CLASS** (David @ WCTE)   * + 1. **On your own**: Personal Check-up Viewing/WN Work  >>> Watch one (or more!) of the videos from the “[Talks to Help You Manage Stress](https://www.ted.com/playlists/315/talks_to_help_you_manage_stres?utm_source=tedcomshare&utm_medium=email&utm_campaign=tedspread)” and/or “[The](https://www.ted.com/playlists/299/the_importance_of_self_care?utm_source=tedcomshare&utm_medium=email&utm_campaign=tedspread)  [Importance of Self-Care](https://www.ted.com/playlists/299/the_importance_of_self_care?utm_source=tedcomshare&utm_medium=email&utm_campaign=tedspread)” TED playlists >>> 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  **Reminder:** Mid-term Learning Log update due next week |
| **Thursday, October 19**  DUE:   * Mid-term Learning Log  1. Review: Small groups, directions and classroom management 2. Dealing with Stress – Caring for yourself and others |
| **Thursday, October 26**  DUE: (assigned Tuesday in 355)   * Short 5-minute mini-lesson focused on grammar/usage/mechanics that makes use of a short poem; bring **four copies** of the **poem** and one **brief outline** for you to work from   + 1. Management: Dealing with "Big Bad Problem" Days |
| **Thursday, November 2**  DUE:   * Read: “Leading Change Through Classroom Learning-Space Design” from *Redesigning Learning Spaces* – handout * “Get Rid of Rows! and Other Tips for a Student-Centered Classroom” from *ASCD Education Updated* - handout * Draft-0 ***Very* rough draft of Management Plan and Philosophy**   + 1. ***Either***the teacher panel ***or*** more work with highly disruptive situations |
| **Thursday, November 9**  DUE:   * Have reviewed the “edTPA – Making Good Choices” video tips handout   1. *Either* recap of dealing with highly disruptive situations *or…*   2. How to select a quality teaching clip |
| **Thursday, November 16**  DUE:   * Alfie Kohn's "Turning Children into Data: A Skeptic's Guide to Assessment Programs" - from *Schooling Beyond Measure*   1. Developing and Analyzing Meaningful Formative Assessments   2. Guided time to work on Learning Segment tasks |
| **Thursday, November 23 – NO CLASS (Thanksgiving)** |
| **Thursday, November 30** (Final Class)   * 1. Analyzing Assessments   2. Learning Segment – Finale   Reminders & Due Dates:   * + Final Log and Records needs due *no later than* **Thursday, December 7h**   + Classroom Community and Management Plan **Due Thursday, December 7th; *also* include a copy in the final draft of your CULPA** |
| ***Note:*** Though we will no longer officially meet during our E Ed 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. |

**English Education 396 Practicum 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 InTASC Model Teaching Core 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**](mailto:bdixson@uwsp.edu)**, or mail to David Roloff, English Department, UWSP, Stevens Point, WI 54481.**

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Student’s name Evaluator’s name

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Date Evaluator’s signature

# Performance Task: Participation in planning and teaching lessons, often of own design

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| --- | --- | --- | --- | --- | --- |
| Components | **EXEMPLARY** | **ACCEPTABLE** | **UNACCEPTABLE** | | |
| **Lesson Design**  **InTASC Teacher Standards:**  1 (Learner Development)  3 (Learning Environments)  4 (Content Knowledge)  5 (Application of Content)  7 (Planning for Instruction)  8 (Instructional Strategies) | ***As a developing preservice teacher…***  Student creates lessons independently and/or in collaboration with the cooperating teacher.  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 actively engage students in their own learning, have clear transitions, and end well. | ***As a developing preservice teacher…***  Student creates lessons independently and/or in collaboration with the cooperating teacher.  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 organized and engage students **– OR –**  use cooperating teacher’s lessons effectively. | ***As a developing preservice teacher…***  Additional attention to creating lessons and/or collaborating with CT is necessary to improve instruction.  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.  Lessons fails to engage students **– OR –** use CT’s lessons ineffectively/did not adequately prepare. | | |
| Comments: | | | | | |
| **Classroom Management**  **InTASC Teacher Standards:**  3 (Learning Environments)  10 (Leadership and Collaboration) | ***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. | |
| Comments: | | | | |
| Professionalism  **InTASC Teacher Standards:**  9 (Professional Leaning and  Ethical Practice)  10 (Leadership and Collaboration) | ***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. |
| 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 passing grade in E Ed 396.**

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| --- | --- | --- | --- |
| **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. |
| **Practicum 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. |
| **Practicum 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**

**DR. DAVID ROLOFF**

Thursdays 6:00 – 6:50

CCC 323

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. Organize an event in which a **panel** **of practicing English teachers** meets with UWSP pre-service teachers and students.
4. 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.
5. 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**.

**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:*** because the methods classes are taught in a block, I will assign readings from the various text rental texts (any class) wherever they fit into our conversations. For instance, we will read the **first chapter of the Beach** text (text rental for 356) **for our first class meeting, September 7**.

***Please also 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 <http://www.ncte.org/join/student>). 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](http://www.ascd.org)) is an authoritative and invaluable resource; recent issue foci (Writing: A Core Skill; Questioning for Learning; Improving Schools from Within) 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 may write a letter to the editor concerning a school issue; speak to a church group about school needs; submit a letter or an article to *English Journal* or its Wisconsin equivalent.
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 **respond *to each of these hopes*** when you **post in the D2L dropbox** saying you have completed the assignment.

* **\_\_\_ Due:** To D2L Dropbox at any point **before Thanksgiving (*prior to* November 23)**

**Teacher Panel**

As a class, we will sponsor a panel in which practicing English teachers from our area visit UWSP to speak with pre-service teachers and other UWSP students. We will brainstorm the jobs that need doing. Then you will join a group, and your group will take responsibility for one set of tasks. Also, each group will be responsible for finding at least one strong teacher to join the panel, for attending the event themselves, and for bringing in at least two UWSP students from outside our class.

**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(s) 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, post on the D2L discussion board for your topic a **handout** with key questions to consider in your area and with an ***annotated* bibliography** of at least six good sources which illuminate your area.
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. Individually complete the D2L **belief statement** reflection activity explained below on your own topic (just as you do for the topics of other groups).

* **\_\_\_ Due:** We will establish presentation dates (posted to D2L) once groups and topics are selected. Presentations will take place on September 28th, October 5th, October 19th and November 9th.

**Professional Issues – Belief Statements**

As an individual, aside from your presentation obligations, **each week** (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 it in the D2L space no later than *before the beginning of the next Thursday’s class.* Your belief statement should include: **(a)** a brief statement of what you believe, **(b)** 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 **(c)** reasons from your personal experience and observations which support your position.
  + **\_\_\_ Due: Weekly as outlined**

**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. If you wish, include things which have arisen in 497 which you did not consider in your overall philosophy paper.
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 2rd - Draft 0** (D2L Dropbox)
* **\_\_\_ Due: November 16th - First Draft** (D2L Dropbox)
* **\_\_\_ Due: December 12th - Final Draft** (D2L Dropbox; 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.
* Complete the wider audience requirement.
* Participate in the English teacher panel planning and preparation.
* 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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| **Thursday, September 7**  DUE ***prior to arriving to week 1***:   * **Have read** Beach: Chapter 1 * **Have read** “Burn On, Teacher! (But Where’s That Lighter?)” from *Burned In* - handout  1. Syllabus Overview 2. Presentation Groups & Teacher Panel 3. Learning Theory Overview 4. Work with CULPA Proposals |
| **Thursday, September 14**  DUE:   * *Thrive* pages 43-52 * **Read: “**Introduction to Theories and Models” (pgs. 1-6) from *Lenses on Reading* - handout * **Skim:** Additional selected readings/pages on various learning theories from the same *Lenses on Reading* – handout (see D2L; **save a copy for future edTPA work**)   + 1. What type of classroom do you want?     2. **Presentation (**David**):** Major Learning Theories/Theorists     3. Teacher Panel Y/N |
| **Thursday, September 21**  DUE:   * Have **skimmed** *Thrive,* Chapter 5 on empowering your students * **View:** “Preparing for the edTPA: Considerations as you Transition to Student Teaching”video (see D2L News)   + - 1. **Presentation (**David**):** Understanding the edTPA; Handbook and “Making Good Choices”       2. Building Rapport       3. Teacher Panel and English Education Advocacy |
| **Thursday, September 28**  DUE:   * **Belief Statements** on edTPA due to D2L Discussion space  1. Student Presentation **#1** 2. Working on Writing Programs 3. CULPA Q&A |
| **Thursday, October 5**  DUE:   * **Belief Statements** for Student Presentation **#1**   + 1. Student Presentation **#2**     2. Return to Writing Programs |

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| **Thursday, October 12 – NO CLASS** (David @ WCTE)  DUE:   * **Belief Statements** for Student Presentation **#2**  1. **On your own**: Continue working on both your CULPA and your practicum learning segment; focus on the necessary “academic language” and consistently aligning language in instruction and materials |
| **Thursday, October 19**   1. Student Presentation **#3** 2. CULPA Q&A and Worktime |
| **Thursday, October 26**  DUE:   * **Belief Statements** for Student Presentation **#3**   + 1. Classroom Community and Management Plan + Philosophy of Teaching English – Pre-writing |
| **Thursday, November 2**  *Either* teacher panel *or* time together to revise Management Plan/Philosophy, work on CULPA |
| **Thursday, November 9**   1. Student Presentation **#4** 2. Updating Classroom Community and Management Plan + Philosophy of Teaching English |
| **Thursday, November 16**  DUE:   * **Belief Statements** for Student Presentation **#4** * First draft of Classroom Community and Management Plan + Philosophy of Teaching English for workshop  1. Workshopping writing 2. CULPA Worktime |
| **Thursday, November 23** – NO CLASS (Thanksgiving)  DUE:   * **English Ed. Advocacy Project** (if not already complete) |
| **Thursday, November 30**   1. Presentation (David): PDPs and Educator Effectiveness 2. CULPA Worktime |
| **Thursday, December 7**  DUE:   * **Belief Statements** on PDP and EE * *Thrive* – Chapter 4 * Final draft – Philosophy of Teaching English (*also* include in final CULPA)  1. Professional Development |

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| **Thursday, December 12**  DUE:   * Have **mined** *Tensions & Triumphs –* Chapter 7 * **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.

**Teacher Panel**

You have taken on an active role in preparing for and participating in the teacher panel; you have acted professionally and met all individual and group commitments, ensuring that the event is beneficial for all involved.

**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.