

ED 302.01
English Secondary Methods

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Teacher Education Themes

The Teacher Education Program at Boston College incorporates five unifying themes. Although no individual course addresses all five themes in depth and each course has goals and objectives beyond these, each course strives to address these themes and link them to classroom practice:

Promoting Social Justice: At Boston College teaching is as an activity with political dimensions, and all educators are responsible for challenging inequities in the social order and working with others to establish a more just society.

Constructing Knowledge: At Boston College teachers and students are active agents in their own learning who draw on prior knowledge and experience in order to construct new knowledge as they interact with texts, materials, and other learners.

Inquiring into Practice: At Boston College curriculum bridges the gap between research, and practice by fostering critical reflection and by treating classrooms and schools as sites for teacher research and other forms of practitioner inquiry.

Accommodating Diversity: At Boston College a central challenge of teaching is meeting the needs of all learners, especially as the school population becomes more diverse in race, culture, ethnicity, language background, and ability/disability.

Collaborating with Others: At Boston College teachers develop effective practice by collaborating with all stakeholders in the educational process: teachers, administrators, human services professionals, parents, community members, fellow students, and professors.

Course Goals, Objectives, and Themes

Developing the knowledge, skills, and dispositions essential for competent understanding, development and delivery of effective English Language Arts instruction in a diverse classroom is a primary goal of this course. This understanding requires knowledge of theory, pedagogy, assessment, evaluation, content and curriculum, as well as sensitivity to and respect for adolescents who come from a variety of cultures and who present a variety of abilities, interest, and needs. Through this course you will begin to develop, hone, reinforce, and/or demonstrate the content, pedagogical, and professional knowledge, skills, and dispositions necessary to help all students learn. Additionally important, is a working knowledge of local, state and national standards and facility to help students reach those standards through competent instruction. This requires the ability to help students read critically, write effectively, think deeply and broadly, speak articulately, listen purposefully, make meaningful connections to their world, and nurture the appreciation of all types of text. It also means helping your students become successful advocates for their own learning and well-being. Good teaching demands open-mindedness, articulate communication skills (written and oral), honed critical reading and thinking skills, a willingness to revise, dedication to high standards, and a commitment to social justice. This course encourages risk-taking, experimentation, and flexibility. Learning results from revision and rethinking, a process at which we will all become better throughout this semester.

Readings: Required and Recommended

Required:

- Creech, S. (1995). *Walk two moons*. New York: Harper Collins.
- Gaines, E. (1995). *A lesson before dying*. New York: Vintage.
- Hoy, C. (Ed.). (1992). *Hamlet (Norton Critical Edition)*. New York: London
- Lee, H. (1960). *To kill a mockingbird*. USA: Harper Collins.
- Lowry, L. (1985). *The giver*. Boston: Houghton Mifflin.
- Steinbeck, J. (1990). *Of mice and men*. New York: Harper Collins

Recommended:

- Blau, S. (2003). *The literature workshop: Teaching texts and their readers*. Portsmouth, NH: Heinemann.
- Bomer, R. (1995). *Time for meaning: Crafting literate lives in middle & high school*. Portsmouth, NH: Heinemann.
- Fletcher, R. (1992). *What a writer needs*. Portsmouth, NH: Heinemann.

A course pack will be provided in class that includes current research about theory and practice as well as sample lessons and curriculum. The price of the course pack will be around \$12-15.00.

Throughout the semester, you will also read selections by authors such as Vonnegut, Cisneros, Hughes, Colon, Walker, Morrison, Yep, etc. You will also read current research in the area of secondary literacy and culturally relevant pedagogy. These readings will either be part of the course pack or distributed in class.

All lessons must be submitted in both hard copy and electronic format.

NB: Bring 5 copies of each lesson or activity you develop to class to share with colleagues.

As you develop your lessons throughout the semester, keep in mind that one of your submitted lessons must be a lesson that you implemented during your prepracticum. This lesson will be accompanied by a special evaluation. Be prepared to share your overall evaluation of the lesson with colleagues. Please inform me of your lesson choice. If you need help with this lesson, I will be more than happy to work with you.

ED 302. 01–English Secondary Methods
Course Schedule

Date	Topics and Themes	Assignments
9/08/03	Introduction; negotiating evaluation; assessments; lesson plan format; negotiating a rubric for your performance; being a “just” practitioner; What are the English Language Arts?; What is a literate high school student? knowledge, skills, and dispositions of English Language Arts and how they work together to impact student learning; the “power” of teaching and teaching the student;.	<p>Due next class (9/15/03)</p> <p>Journal 1: Describe your knapsack. See handout by Chenfeld.</p> <p>Outline the academic and affective knowledge, skills, and dispositions you believe you need to impact pupil learning in your English Language Arts classroom.</p> <p>Download the English Language Arts Standards for the state in which you intend to practice. SHOW ME.</p> <p>Read <i>Walk Two Moons</i></p>
9/15/03	Working backwards (Wiggins); relationship among reading, writing, thinking, speaking, and listening; national standards, state frameworks, and local standards; accommodating diversity; teacher as researcher; constructivism in English Language Arts: “hooking students into text” (a.k.a. prereading)—meeting students where they are.	<p>Due next class. (9/22/03)</p> <p>Develop a prereading lesson for <i>Walk Two Moons</i> designed for the following audience:</p> <ul style="list-style-type: none"> Grade 7 Diverse cultures Reading levels from 3.0-11.0 Bilingual and Special Education Learners <p>Follow format of complete lesson plan.</p> <p>Read article on Writer’s Workshop</p> <p>Read article on Reader’s Workshop</p>
9/22/03	<p>Share prereading lessons; reading and writing to learn; Reader’s and Writer’s Workshop-Guest Experts; telementoring project; What is good writing?; process and product; How do you know good writing when you see it?; evaluation tools; kinds of writing; conferencing, peer editing; portfolios. ESL/bilingual issues.</p> <p>NB: REMEMBER—DURING THIS SEMESTER, YOU MUST SUBMIT A PREPRAC LESSON THAT YOU HAVE TAUGHT, REFLECTED ABOUT, AND MODIFIED. THE LESSON MUST INCLUDE PUPIL WORK.</p>	<p>Due next class. (09/29/03)</p> <p>Journal 2: Evaluate yourself as a reader and writer; provide anecdotal information.</p> <p>Read 1) “Writing and Evaluating Content Area Assessments.” 2) “Agents of Literacy Change: Working with Middle School Somali Students”</p> <p>Develop a comprehensive but student-friendly writing evaluation instrument. This instrument may be a rubric, rating scale, A-F scale, etc., but you must clearly identify specific criteria for each level of the scale, i.e. your criteria must clearly differentiate between a 4, 3, 2, 1 on a rubric or an A, B, C, D, etc. on an A-F scale. Your evaluation instrument must be student-friendly and help the student improve writing skills.</p> <p>Articulate a rationale for the selection of your tool.</p> <p>Use your evaluation instrument to rate two examples of student work. In other words, “grade” the paper with appropriate comments, as if you were evaluating the writing of your own students.</p> <p>During the next class you will participate in role-playing/conferencing using your tool and your knowledge about nurturing writing development. You will be using student work.</p> <p>NO RED PEN! PROVIDE APPROPRIATE FEEDBACK GIVEN THE TYPE OF DRAFT. THINK CAREFULLY ABOUT WHAT THIS MEANS? DO NOT DEMEAN OR RIDICULE THE WRITER! BE FAIR AND HONEST BUT DO UNTO OTHERS...YOU WANT TO ENCOURAGE YOUR STUDENTS TO WRITE AND YOU WANT THEM TO WANT TO WRITE AGAIN, and AGAIN and...!!!</p>

09/29/03	Conferencing; Theories of Literary Criticism: formalism, historicism, mimesis, reader response, intertextualism; teaching literary analysis; using visuals and children's literature to nurture development of figurative language; interacting with text and text strategies	<p>Due next class (10/06/02) Read "Nurturing Reflective Judgment through Literature Based Inquiry" in course pack.</p> <p>Read Keesey Introduction in course pack.</p> <p>Read: <i>The Giver</i></p>
10/06/03	Critical thinking; developing reflective judgment; risk-benefit analyses; philosophical discussions; dilemma structures; questioning the author; Bloom's Taxonomy; Key questions; scaffolding instruction to address all learners.	<p>Due next class (10/20/02)</p> <p>Read <i>To Kill a Mockingbird</i>.</p> <p>CHOOSE ONE of the following:</p> <p>1) Create a literary analysis lesson (Follow complete lesson plan format.) based on either <i>To Kill a Mockingbird</i> or <i>The Giver</i>.</p> <p style="text-align: center;">OR</p> <p>2) Create a critical thinking lesson (Follow the complete lesson plan format.) based on either <i>To Kill a Mockingbird</i> or <i>The Giver</i>.</p> <p>The lesson is designed for</p> <p style="padding-left: 20px;">Grade 9</p> <p style="padding-left: 20px;">Diverse cultures; some ESL</p> <p style="padding-left: 20px;">Inclusion</p> <p style="padding-left: 20px;">Reading levels 5.0 – 12.00</p> <p>EXTRA ASSIGNMENT: Take the STWE (provided in class).</p> <p>Take the Literature Test of the Graduate Record Exams (provided in class). Submit your score to me.</p>
10/20/03	Share lessons; understanding author bias; relationship between purpose and language; integrated and connected instruction; thinking metaphorically; using graphic organizers; levels of reading comprehension; using newspapers to teach ELA; modes of discourse	<p>Due next class. (10/27/03)</p> <p>Journal 3: Describe an area of English Language Arts in which you believe you are most deficient. Then create a plan of action to address this deficiency.</p> <p>Read "Harrison Bergeron."</p> <p>Create a detailed graphic organizer that outlines an integrated curriculum unit based on a viable theme in "Harrison Bergeron." This organizer will include:</p> <p style="padding-left: 20px;">Identification of a central theme, big idea or major concept.</p> <p style="padding-left: 20px;">Five Key Questions (analysis, synthesis or evaluation)</p> <p style="padding-left: 20px;">Ten activities per Key Question—These activities must address English Language Arts, a fine art, science, social studies, math, health or physical education and each must relate to the theme you have selected. These activities do not need to relate to the text specifically, but rather to the theme, big idea or concept you have identified. Use your imagination. Think about tasks that would engage even the most reluctant and diverse learner.</p> <p style="padding-left: 20px;">Five of the fifty activities must require students to use the Internet, i.e. create a web page, send an email, or some aspect of technology.</p> <p>Read <i>Of Mice and Men</i> Please come to class knowing every nook and cranny of this text as a reader and a teacher.</p>

10/27/03	For the next 2-3 weeks we will assume two roles: teacher and student. I will model how I would teach <i>Of Mice and Men</i> to diverse, grade 10 students.	Due next class. (11/03/03) Journal 4: What fears do you have about teaching? If you could teach anywhere and in a context of your choice, where would you teach and why? What beliefs about race, ethnicity, culture, linguistic ability, academic ability, and socio economic status currently inform your choice? Be honest and reflective.
11/03/03	<i>Of Mice and Men</i>	Due next class. (11/10/03) Develop a working outline that addresses all the tentative components of your unit.
11/10/03	<i>Of Mice and Men:</i>	Due Next Class (11/17/03) Work on your units. Read <i>Hamlet</i>
11/17/03	Teaching students vocabulary and grammar; poetry; drama	Due next class. (11/25/02). Create a vocabulary worksheet that addresses the specific, functional, and conceptual meanings of 15 vocabulary words or phrases taken from <i>Hamlet</i> . Create a grammar worksheet that addresses one grammar skill, i.e., parallelism, participles, gerunds, compound-complex sentences, blank verse, or the syntactical structure of Shakespeare's plays, etc. Use text from <i>Hamlet</i> . Integrate clip art into both worksheets. Include answers for both sheets.
11/24/03	Alternative assessment; MCAS: Just? Fair? Classist? Racist? Whose standards are they?; Test design; portfolios	Due Next Class (12/1/03) Read <i>A Lesson before Dying</i> As you read, keep in mind the following question: In <i>A Lesson before Dying</i> , who is the teacher and who is the student? Students will be randomly selected to participate in a Socratic Seminar at the next class based on this text. Bring a folder of all the work you have completed for this course thus far. Think about your work according to portfolio criteria.
11/31/03	Share vocabulary and grammar activities; responding to "non-print" text; helping students present orally; Socratic Seminar based on <i>A Lesson before Dying</i>	Work on Final Units
12/7/03	Film and literature; Debriefing the semester	Final Units Are Due

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REQUIREMENTS for the BEST POSSIBLE EVALUATION	
	All assignments must be completed to “Exceeds Standards.” We will negotiate the criteria for this rating at our first class. This includes journal entries. “Meets Standards” does not constitute an “A” for this course. You must Exceed Standards to receive an “A.”
	All assignments must be typed and submitted in both hard and electronic copy. You may submit a copy of your work on disk or CD at the end of the semester.
	All lessons, unless otherwise indicated, must follow the Lesson Plan Format.
	You are required to participate in the Telementoring Project No excuses! No irresponsibility!
	Each lesson must be accompanied by a self-evaluation in which you evaluate your work against the criteria negotiated in class. A format will be provided in class. Journal entries do not require self-evaluations.
	Attendance is mandatory. (Only one excused absence is permitted with permission.).
	You may rewrite, revise, redo or modify any assignment you submit as many times as you need or desire. Rewrites are due one week after they are returned to you. If there are truly mitigating circumstances, we will chat.
	Learning is a process. We are “all works in progress”—a draft that improves as we learn and change. My door is most always open. I will help you in any way I can. Please visit.

Criteria for a Portfolio

At the end of the semester on the last day of class, you will be given time to create a final portfolio that includes the following pieces:

- 1) A piece (or pieces if necessary) that shows definite change and growth over time. This is a piece that shows revision in thinking, planning, and/or conceptualization.
- 2) Telementoring piece
- 3) A piece that you consider your **very best work**.
- 4) A piece that is your **best journal entry**.
- 5) A piece that you consider your most **original, unique, different, or unusual** work.
- 6) Each piece must be accompanied by a **rationale** describing
 - a) why you selected the piece (why this piece reflects the criterion),
 - b) what you learned about yourself as a teacher and a learner from completing the piece, and
 - c) what you would change, how you would change it, and why you would change it.
- 7) At the end of the portfolio, prepare a written self-evaluation that must include a) an **evaluation of the portfolio**—what you deserve for the portfolio as a “grade” and why and b) an **evaluation of your overall performance in this class**—what you deserve as a “grade” for this class and why.
- 8) A piece may satisfy more than one criterion; therefore, you may use it more than once.

Weighting of assessments:

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| 1) | Lessons, etc.: | 50% |
| 2) | Telementoring Participation and Reflection | 15% |
| 3) | Final Unit | 25% |
| 4) | Journals | 10% |

VERY IMPORTANT INFORMATION THAT YOU SHOULD KNOW:

- 1) If you plan to teach after graduation, you must pass the **MTEL a.k.a. “The Teacher Test.”**
 - a) There are two parts to the test: general literacy and content literacy.
 - b) I suggest you take each part separately. The literacy test is a general test of English Language Arts knowledge. The content portion addresses literary theory, literary analysis of a wide array of literature, English language development, etc.
- 2) If you are a graduate student receiving an M. Ed. or an M.A.T., **you must pass the English portion of the Master’s Comprehensive Exam given in the English Department (Boston College).** This test is offered in early **December** and in early **May**. You must register with the English Department in the College of Arts and Sciences for **PART 1 only** of the test. Registration usually occurs in early November or early April.
- 3) If you are a graduate student receiving an M. Ed. or an M.A.T., you must **also pass the Education part of the Master’s Comprehensive Exams.** This requirement is satisfied by completing the classroom-based, teacher-research, Graduate Inquiry Research Project which you will complete during your full time student teaching.
- 4) All Master’s Candidates must complete a **Program of Studies** by the end of October. Since it is more than likely that I am your advisor, please come by my office to discuss your course of study and to complete the form. If you are waiving, substituting or transferring courses, you must have a transcript that shows the grade for the course, a syllabus, and a course description.

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Final Unit

On the last day of class, you will submit a final unit based on a text that you taught during your prepracticum experience or one that you may (or most likely will) teach during your teaching career. The unit must address the following components:

- 1) Standards/Frameworks: Focus on 5 standards that you will or think you can accomplish thoroughly.
- 2) Identify the text, audience, and classroom culture; tell where this text fits into the curriculum and into your overall instructional goals; and articulate the rationale for its selection.
- 3) Essential Understandings or Big Ideas: Focus on no more than 3 ideas/understandings that you will accomplish thoroughly.
- 4) Essential Questions: Identify several “key or big idea questions” that will guide your instruction and student learning.
- 5) Identify and justify the critical literary approaches (Formalism, Historicism, Intertextualism, Mimesis, Reader-Response, etc.) that will frame students’ reading of the text. You may integrate several, but be clear how each is reflected in the various parts of your unit.
- 6) Lessons within in the unit must flow cohesively from one point to the next and must consistently reinforce essential understandings and address essential questions as well as fit into the overall goals of your instruction.
- 7) Lessons/activities should address:
 - a. activating prior knowledge
 - b. vocabulary development: specific, functional, and conceptual understanding of words.
 - c. interactive text strategies and/or comprehension strategies that help students address setting, characterization, theme, point of view, tone, mood, etc.
 - d. critical thinking
 - e. attention to author’s craft
 - f. integration of all English Language Arts: reading, writing, speaking, listening, and thinking
 - g. connections to other texts and to other content areas
- 8) General Requirements necessitate that your lessons
 - a. accommodate diversity: cultural, linguistic, academic, ethnic
 - b. utilize individual, small group, and whole group instruction
 - c. incorporate Reader’s and Writer’s Workshop in some way
 - d. include formative and summative assessments that provide useful information to help you revise instruction and document that your students are learning or not learning.
 - e. include evaluation tools that you will use for these assessments
 - f. address issues of social justice
- 9) If you teach any of the lessons, include samples of pupil work
- 10) Present an overall self evaluation of your unit. Follow Self Evaluation Format on a broader scale.

Audrey A. Friedman
ED 302: English Secondary Methods
Fall 2003

Self-Evaluation Format

Name _____ **Date** _____

Assignment _____

Title of Lesson _____

For lessons that you have not taught:

In several thoughtful paragraphs evaluate your lesson against each of the criteria we negotiated in class. Be sure to provide clear evidence from the lesson that justifies your evaluation. Think critically about what you have prepared. Do not offer the excuse that because you have not taught the lesson, you cannot critique it; this is a cop out! Be proactive instead of reactive.

For lessons that you have taught: (This will apply to your preprac and perhaps other lessons.)

Think critically about the lesson you taught. What was effective? What was not effective? Be sure to provide clear evidence from the lesson that justifies your evaluation. Simply telling me that your cooperating teacher or supervisor thought it was a good lesson is not adequate. Be specific. What worked? What didn't? Why? Now that you have taught the lesson what would you do differently? Why?