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ENG 3402-001: Methods of Teaching Composition in Secondary Schools

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English 3402:
Methods of Teaching Composition in Secondary Schools
Course Policy & Syllabus
ENG 3402 – MWF – 1-150pm – 3130 Coleman Hall

Instructor: Dr. Melissa Ames
Office: 3821 Coleman Hall
Office Hours: MWF 9 a.m.–10 a.m.
 W 12 p.m.–1 p.m.
 Or by Appointment
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Course Description: This course explores various approaches to the study of literature, as well as best practices in teaching literature at the secondary level. Course work will consist primarily of reading and responding to pedagogical texts, applying the findings in such to classic and contemporary literature, and crafting/modeling instructional tools both independently and cooperatively in ways that mirror professional learning communities. The required work for this course includes crafting lesson plans, thematic units, a course design, and various reflective essays.

Course Objectives: After the completion of this course students will be able to:

1. Understand the roles that literature can play in the secondary curriculum,
2. Understand that students vary in their approaches to learning and, therefore, teachers must create instructional opportunities that are adaptable and meet the needs of these different learners,
3. Recognize the importance of including a variety of genres in literary study,
4. Use a variety of instructional strategies to encourage students' development of critical thinking, problem solving, performance skills, and the effective use of technology,
5. Recognize the issues surrounding the "canon" and what they imply about the literature included in the secondary classroom,
6. Know and be able to implement procedures for handling potential censorship issues,
7. Understand and use a variety of assessment strategies to evaluate and modify the teaching/learning process,
8. Be aware of and able to implement a variety of culturally diverse literature selections in the secondary classroom,
9. Be aware of a variety of young adult literature and arguments for and against its use in the secondary classroom,
10. Be familiar with (and apply) a variety of resource materials available to the literature teacher.
11. Understand that teaching literature is not an isolated activity and be able to craft multi-genre/multi-media units and lessons that reflect the hybrid nature of Language Arts.

Required Texts and Materials:

Anderson, Laurie Halse. *Speak*. New York: Penguin, 1999.
Daniels, Harvey, and Nancy Steineke. *Mini-Lessons for Literature Circles*. Portsmouth, NH: Heinemann, 2004.
Ericson, Bonnie. *Teaching Reading in High School English Classes*. Urbana, IL: NCTE, 2001.
Smagorinsky, Peter. *Teaching English Through Principled Practice*. Upper Saddle River, NJ: Pearson Education Inc., 2002.

and (ONE of the following to be assigned within the semester):

Julia Alvarez's *How the Garcia Girls Lost Their Accent*

Louise Erdrich's *Love Medicine*

Nora Zeale Hurston's *Their Eyes Were Watching God*

Jamaica Kincaid's *Lucy*

Amy Tan's *The Joy Luck Club*

3402 Course Pack – available at University Print Shop – Copy Express.

USB-compatible device for saving documents (i.e. a jump drive)

Course Requirements: You must complete all major assignments to be eligible to pass the class. Your grade will be passed on a point system that factors in all scores you earn on major writing assignments/projects, minor assignments/products, and in-class work/participation. Attendance is mandatory and will be factored into your in-class grade. Detailed assignment instructions and scoring rubrics will accompany all major assignments as the course progresses. In accordance with NCATE content-area guidelines, five clinical experience hours, in addition to required College of Education hours, are required for course completion. Also, College of Education Live Text requirements will apply to one required course assignment – the unit plan.

In-Class Work/Participation (200pts):

Daily work – includes in-class activities, writing, peer response, informal group work, and oral presentations.

Response Pieces – includes short formal or informal written responses to the required reading, the media critiques, and class discussion/debates.

Participation – includes attendance, participation in class activities, and course preparation. Points may be deducted due to tardiness/early departure, lack of participation, failure to bring texts and other needed materials to class, and/or behavior that distracts from class activities.

Major Writing Assignments/Projects (625pts):

Aligning Practices with Pedagogy Essay – select a minimum of three areas of literature pedagogy that interest you to research (i.e. utilizing multicultural literature, pairing young adult texts with canonical ones, literature circles, book clubs, sustained silent reading, battle of the books, book talks, etc). Based on substantive research on your chosen topics, prepare a professional, argument-based paper in MLA or APA style that aims to persuade the reader to believe that these theories/pedagogical platforms are the most effective for teaching literature to students in the 21st century. Include a Works Cited or Reference Page (depending on the documentation style selected). Blend information from your research with assigned readings and your experiences to make a strong assertion. (100pts)

Course Design – craft a skeleton for a semester long Language Arts course. (The course that you envision will utilize your unit plan). This course design will demonstrate your ability to map out an entire course, link units together, and plan student activities/assignments that build off of previously mastered skills. (100pts)

Unit Plan & Presentation – compose a conceptual unit plan demonstrating your awareness of teaching literature. Use the class readings, discussion, oral presentations, personal experience, and your additional scholarly research to inform your choices. Your unit plan should reflect knowledge of contemporary practices of teaching literature. After the completion of this unit, you will present an abridged version of your rationale to the class and provide your classmates with a copy of detailed key lesson plan, as well as the works cited page that documents your extensive research in the field. (Note: a printed copy of this project will be turned into Dr. Ames on the initial due date and a revised copy will be re-submitted inside the professional portfolio; this revised copy will also be turned in through Live Text as a required component of the course). (125pts)

Framing Assignment/Lesson – create an anticipatory set/introductory lesson that would launch the start of a unit devoted to a required reading novel. (A list of appropriate novels to select from will be provided). You will also create a non-traditional writing assignment that could serve as an assessment of student learning at the closure of this literary unit (when the study of the novel is complete). Possible choices include (but are not limited to): multi-genre research paper, thematic project, presentation/speech, artistic/creative literary response/interpretation, or writing portfolio. (100pts)

Book Club Project/Presentation – meet in groups to explore a multicultural novel through a simulated literature circle setting or “book club.” Members of the group will work collaboratively over the period of one month to read their assigned novel and decide how it would best be used in a secondary language arts classroom. The group will present their novel and final project to the class on their assigned day. (100pts)

Professional Portfolio – a collection of documents and work that demonstrate your competence as an instructor will be instrumental once you embark on the job hunt. Being so, you will compile this portfolio and submit during this course. Included within its contents will be: a table of contents, history of reading essay, teaching philosophy, resume/curriculum vitae, essay on literature pedagogy, (revised) unit plan, course design, and evidence of professional organization membership. (100pts)

Minor Writing Assignments/Products (175pts):

Instructional Planning Items/Reflections – includes History of Reading Essay (50pts) and Hollywood Film Justification Letter (25pts)

Student Lessons/Assignments – includes *Speak* Lesson/Presentation (50pts), Drama Lesson (25pts), and Linking Texts Lesson Plan (25pts).

Course Grade: Your grade in this course will be calculated using a straight point system and standard grading scale. Your final grade will be determined by the following breakdown and grading scale:

Major Writing Assignments/Projects:	625pts
Minor Writing Assignments/Products:	175pts
<u>In-Class Work/Participation:</u>	<u>200pts</u>
Total Points Possible:	1000pts

A = 90%-100%

D = 60%-69%

B = 80%-89%

F = 0% -59%

C = 70%-79%

Instructor Class Policies:

Submitted Assignments: All documents should be submitted on time and must have a professional appearance. Every assignment should be typed on white, 8.5 x 11 paper and formatted according to MLA/APA guidelines and standards when applicable. You must staple the pages together if an assignment is more than one page long. For large projects (i.e. the unit or course design) a binder or folder is suggested for submission. For your own protection, keep copies of all completed work.

Assignment Due Dates: **LATE ASSIGNMENTS WILL NOT BE ACCEPTED AND WILL RESULT IN A GRADE OF ZERO (0).** Assignments, including drafts, are due at the beginning of class. Computer Classroom printers are for in-class activities only, so bring hard copies of your assignments to class. E-mail attachments will not be accepted as substitutes for hard copies of your work. Computer and printer problems are not an excuse for turning in late work, so draft and print well in advance.

In-Class Work: In-class activities must be completed in the class period they are assigned. No make-ups will be given on any of these activities unless arrangements have been made with the instructor in advance.

Class Attendance: Because this course emphasizes collaborative activity, attendance is essential. During the projects, your classmates will rely on your feedback. Class exercises, peer responses, and group work cannot be made up and their lack of completion will negatively affect your in-class work/participation grade. After three absences, each additional absence will also result in a penalty of one full letter grade subtracted from your final course grade. For an absence to be excused it must be considered a legitimate and verifiable emergency and documentation must be provided. Legitimate and verifiable emergencies include those instances for which you can provide documentation for why you had to miss class. Acceptable documents include accident reports, doctors' notes, hospital forms, and employer notices. Although these documents will be accepted, any pattern of documented absences will be questioned and addressed. If it is an excused absence, attending a pre-approved workshop or lecture appropriate to the course description, you can make up the time but not the work missed. Perfect attendance merits the addition of 20 extra-credit points to the in-class work/participation category.

Proper Documentation of Emergency: Assignments may only be turned in late if the student provides documentation of an emergency that prevented him/her from attending class. Proper documentation must be an original document (no photocopies), containing the student's name, and cover the date(s) in question, and be signed by a professional (i.e. doctor). An email is not proper documentation.

Presentations: Please be present when you are scheduled to give a presentation. **If you miss class on the day of a scheduled presentation and your absence is undocumented you will receive a zero and will not be able to make up the presentation.**

Plagiarism: In accordance with English Department and University policies, "Any teacher who discovers an act of plagiarism – 'The appropriation or imitation of the

language, ideas, and/or thoughts of another author, and representation as one's original work' (*Random House Dictionary of the English Language*) – has the right and responsibility to impose upon the guilty student an appropriate penalty up to and including immediate assignment of the grade of F for the assigned essay and a grade of F for the course, and to report the incident to the Judicial Affairs Office.” The best argument against plagiarism is that you cheat yourself out of the education you are here to obtain when you copy someone else's work. If you believe that a specific instance in your writing might constitute plagiarism, please consult me prior to turning in the final draft.

Students with Disabilities: If you have a documented disability and wish to receive academic accommodations, please contact the Coordinator of the Office of Disability Services.

Tentative Course Design
English 3402: Methods of Teaching Literature in Secondary Schools

NOTE: This course is allotted both an Integrated Technology Classroom & a Traditional Classroom for its use throughout the term. The schedule below is broken up into “weeks”. On EVEN weeks this class will utilize the Integrated Technology Classrooms (the computer lab) – 3120 Coleman – and on ODD weeks we will meet in the Traditional Classroom – 3130 Coleman. Please make sure that you are present in the room assigned for us on any given week.

Part I. Planning Effectively: Course Designs & Unit Plans

Week #1

M 1/12 – Course Introduction & Overview

W 1/14 – Knowing Yourself as a Student in Order to Become an Instructor
Prepared Reading: *Principled* Chapter 1

F 1/16 – Coming Up with Unit Topics
Prepared Reading: *Principled* Chapter 2

Week #2

M 1/19 – No Class – Martin Luther King Day

W 1/21 – How the Past Carves out the Teacher You’ll Be
Prepared Reading: *Principled* Chapter 3

Assignment Due: History of Reading Essay

F 1/23 – Discovering our Pedagogy – Research Day
Prepared Reading: *Principled* Chapter 4

Week #3

M 1/26 – Common Assessments / Aligning Instruction with Your Colleagues
Prepared Reading: *Principled* Chapter 5

W 1/28 – Anticipatory Sets – Diving into Texts
Prepared Reading: *Principled* Chapter 6 & 7

F 1/30 – Selecting Young Adult Literature
Prepared Reading: *Principled* Chapter 8 & *Reading* Chapter 9
Must Have Young Adult Book Review Notes in Class

Part II. Getting Them Into It: Reading AND Talking

Week #4

M 2/2 – Peer Review Session

Prepared Reading: *Reading* Chapter 8

Must have Completed Rough Draft of Aligning Practices Essay

W 2/4 – Young Adult Literature – Discussion Day
Prepared Reading: *Speak* First & Second Marking Period

Assignment Due: *Speak* Reflection Piece

F 2/6 – Looking at the Big Picture – Course Designs, Units, & Lesson Plans
Prepared Reading: *Reading* Chapter 7 & *Principled* Chapter 10
Assignment Due: Aligning Your Practices with Pedagogy Report

Week #5

- M 2/9** – Knowing that they “Got” It? Assessing Reading Comprehension
Prepared Reading: *Mini-Lessons* Chapter 1
- W 2/11** – Young Adult Literature – Discussion Day
Prepared Reading: *Speak* Third & Fourth Marking Period
Assignment Due: *Speak* Reflection Piece
- F 2/13** – **No Class – Abraham Lincoln’s Birthday**
Prepared Reading: *Mini-Lessons* Chapter 2

Week #6

- M 2/16** – *Speak* Lesson Presentations
Prepared Reading: *Mini-Lessons* Chapter 3 & 4
Assignment Due: *Speak* Lesson Plan
- W 2/18** – *Speak* Lesson Presentations
Prepared Reading: *Mini-Lessons* Chapter 5 & 6
- F 2/20** – No Class – Workshop Day on Course Design
Prepared Reading: *Mini-Lessons* Chapter 7

Week #7

- M 2/23** – *Speak* Lesson Presentations
Prepared Reading: *Mini-Lessons* Chapters 8, 9, 10
- W 2/25** – *Speak* Lesson Presentations
Prepared Reading: *Principled* Chapter 11
- F 2/27** – *Speak* Lesson Presentations
Prepared Reading: *Principled* Chapter 12
Assignment Due: Course Design

Part III. Exploding the Canon: Expanding the Curriculum

Week #8

- M 3/2** – Using Film in a Literature Class
Prepared Reading: *Principled* Chapter 13
- W 3/4** – Thinking Outside the Box (... or in it?)
Prepared Reading: *Principled* Chapter 14
Assignment Due: **Movie Trailer Reflection**
Must have a copy of the weekend paper in Class
- F 3/6** – And Now How to “Assess” Authentic Assessment?
Prepared Reading: *Principled* Chapter 15
Assignment Due: Hollywood Film Justification Letter

Week #9

- M 3/9** – Skipping a Beat – Music as Poetry
Assignment Due: Framing Assignment/Lesson
Bring Three Printed out Song Lyrics to Class
- W 3/11** – Book Club Meeting – Discussion of Literature
Prepared Reading: Book Club Part I
- F 3/13** – Unit Rationale Peer Edit Day
Prepared Reading: *Reading* Chapter 1
Unit Rationale must be Completed

Spring Break/No Classes

Week #10

M 3/23 – Words Matter – Tapping Into Modernized Vocabulary

Prepared Reading: *Reading* Chapters 2 & 3

W 3/25 – Book Club Meeting – Discussion of Literature

Prepared Reading: Book Club Part II

F 3/27 – Unit Presentations

Assignment Due: Unit Plan

Part IV. “I Read it But I Don’t Get it”: Increasing Student Comprehension

Week #11

M 3/30 – Unit Presentations

W 4/1 – Book Club Meeting – Discussion of Literature

Prepared Reading: Book Club Part III

F 4/3 – Unit Presentations

Assignment Due: Linking Texts Lesson

Week #12

M 4/6 – Unit Presentations

Prepared Reading: Censorship Articles – Course Binder

W 4/8 – Book Club Meeting – In-Class Planning Day

Assignment Due: Drama Lesson

F 4/10 – Book Club Workshop Day – No Class

Week #13

M 4/13 – Conference Release Day – Optional Student or Group Conferences on 4/14

W 4/15 – Book Club Presentations – Groups 1 & 2

Assignment Due: Book Club Project Due on Day of Group Presentation

F 4/17 – Book Club Presentations – Groups 3 & 4

Part V. Into the Future: YOU as a Language Arts Teacher

Week #14

M 4/20 – Book Club Presentations – Group 5

Prepared Reading: *Reading* Chapters 5 & 6

W 4/22 – Envisioning Your Classroom & the Rules that Will Govern It

Prepared Reading: *Principled* Chapter 9

F 4/24 – Children’s Stories... not just for children?

Prepared Reading: *Reading* Chapter 10

Must bring a Children’s Story to Class

Week #15

M 4/27 – Finding Inspiration Anywhere You Can – *Finding Neverland*

Assignment Due: Professional Portfolio

W 4/29 – *Finding Neverland* cont.

F 5/1 – Course Closure Activities/Evaluations

Finals Week/End of Semester

(Note: This Schedule is Subject to Change at the Instructor’s Discretion & Reading Selections are Abbreviated by Title)