

EDIS 5401: Teaching Secondary English, II
CISE
Concurrent Enrollment in EDIS 488

3 Credit Hours
Spring 2016

January 20-May 3, 2016
W 3:30-6pm
Dell 2, Room 102

Instructor

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Because an unquiet pedagogy is preoccupied with the uncertainties of the culture of the classroom, language and thought, home and school language, cultural literacy and multicultural education, reading and meaning, writing and composing, it is, by nature a pedagogy that requires investigation.

--Paulo Freire

Invocation for Future English Teachers of the World



Without education, society would collapse, and without curiosity, education would be banal! Education that enriches society has contemporary relevance for students, providing them the means for both pursuing their individual interests and for ameliorating current ills faced in society. Don't allow the enormity and ambiguity of responsibility intimidate you; instead, consider it a challenge and an opportunity for investigating what makes you curious, enacting creativity in your role as a teacher, and sharing what you are passionate about with others. Teaching is a challenging, life-changing, powerful adventure.

In the first semester of this two part series on teaching the English language Arts class (ELA) to students at the secondary level, you were introduced to related key issues, approaches, and strategies. In this semester, you will further explore issues, approaches, and strategies; however, the application of your knowledge and skills to curriculum design tasks for concept-based instruction and assessment will be our primary focus. This semester is intended to shift you out of the role of “student” and to position you more as a professional. You will prepare for your professional role as an ELA teacher, but even more closely relevant, for your Fall student teaching internship. You will be prepared to employ a critical stance towards pedagogy (what Freire calls unquiet pedagogy: that which raises consciousness, disrupts power dynamics that impede justice, and pushes against the status quo). You will be able to examine the assumptions of teachers and students; account for the unique culture and literacies of students as you develop appropriate instruction; and you will regularly question existing practices and their efficacy for your students. By the end of the semester, you will be prepared to influence the evolution of local, national, and global societies—by providing effective literacy instruction to your future students.

Course Goals

This semester, you move one giant step further towards becoming an influential and effective teacher. My overarching goal for you is that you are able to **negotiate the complexity of the teaching, learning, and English Language Arts in the 21st century** that you will find when you enter the classroom next semester, and then after that in your career.

We WILL Negotiate the Complexity of Teaching, Learning, & the English Language Arts in the 21st Century.

Goals Texts Resources Experiences Assessments Motivations Culture Language Varieties

A woman in a dark suit is juggling four globes of the Earth.

Course Objectives You Will Be Able To...

1. Cultivate an **imaginative practice** that leads you and your students to create original, artful, and multi-modal self-expressions;
2. Design **concept-based instruction** using the **Backward Design Framework** and by employing evidence-based practices in English, creating authentic learning experiences that build upon students' varied backgrounds, language varieties, goals, and motivations to enrich and individualize instruction; most specifically,
 - a. Make informed selections from a range of diverse print and electronic texts for use with adolescents based on student interest, literacy background, and relevancy to conceptual content (IRA/NCTE 1, 2, 9);
 - b. Teach students a range of strategies to comprehend, interpret, evaluate, and appreciate texts through whole group, small group, and individualized reading/writing workshops (IRA/NCTE 3, 5, 11);
 - c. Provide students with a range of experiences with diverse print and electronic texts that will guide students' learning, writing processes, and writing development (IRA/NCTE 1, 7, 8)
 - d. Create opportunities for students to create texts in response to varied audiences and purposes (IRA/NCTE 4, 5, 12)
 - e. Develop a principled approach to responding to diverse students' work and guiding editing and assessment of their texts (IRA/NCTE 9, 10)
 - f. Approach language in a way that helps adolescent learners access the power and possibilities of language (IRA/NCTE 5);
3. Participate effectively in shaping a **learning community** of peers/colleagues premised on democratic values, shared goals, and a respect for differences; and
4. Develop the habits of a **reflective practitioner**, among them:
 - a. actively participating in discussions and presentations (both speaking and listening)
 - b. scrutinizing one's own perspective for bias
 - c. providing invested and timely feedback to others (affirmation *and* critique)
 - d. using peer and instructor feedback to systematically re-see and regularly revise work
 - e. investigating, problem-solving and experimenting in the face of what is unknown or untried

Note: *The course objectives outlined in #2 are aligned with the International Reading Association/ National Council of Teachers of English (IRA/NCTE) Standards for the English Language Arts.*

HOW We Learn in This Course: Iteration, Modeling, Experimentation, and Collaboration

When we no longer know what to do we have come to our real work, and when we no longer know which way to go we have begun our real journey. The mind that is not baffled is not employed. The impeded stream is the one that sings.

—Wendell Berry

Iteration: This course does not function linearly! Because of the complex nature of the English Language Arts, you will find yourself jumping forward, backward, up, down, and all around in your learning process. It will feel uncomfortable at times, and you may feel as though the ground beneath your feet disappeared. It is important to recognize the value of the iterative learning process—yours as well as your future students—and to come to terms with ambiguity.

Modeling: *Every strategy* used in this class can be added to your developing repertoire of teaching and learning strategies for middle and high school students. This course models a variety of instructional methods significant to the teaching of English Language Arts.

Experimentation: You will have the space, opportunity, & encouragement to experiment with methods and ideas that you are interested in. This experimentation will occur in writing, in micro-teaching lessons, in class activities and discussions, and in unit and lesson plan development.

Collaboration: You will continue to develop your cohort as a professional learning community and a safe space for experimenting with new ideas and taking risks. You will be a member of three different learning teams this semester: your **Workshop**, **Literature Circle**, and **Hot Topics** groups. These groups will be created with input from you regarding your interests, challenges, and specific inquiries. These groups will support collaborative inquiry, and reflective teaching and learning practices. You will see references to these two groups in the assignments and activities descriptions included in this syllabus.

Also significant to successful collaboration in this course are various digital platforms...

- **Collab** (<https://collab.itc.virginia.edu/portal>) as a repository for sharing resources, readings, and student work among ourselves. Most assignments will be submitted there; the grade book allows you to track your performance in the course.
- **Wordpress Blogs** (<https://pages.shanti.virginia.edu/>) as a platform for collaborative inquiry and reflection;
- **Chalk & Wire** will primarily be used for 488; however, work posted there will occasionally be referenced and used in this course. (https://ep.chalkandwire.com/ep2_curry/login.aspx?cus=377); and
- **Google** (<https://www.google.com/>) as our collaborative creation space.

TEXTS to Set Your Hair on Fire

"In trying to get her alcohol burner to light, I set my hair on fire and didn't even know it until the kids started screaming," he says. "But as ridiculous as that was, I actually thought, if I could care so much I didn't even know my hair was on fire, I was moving in the right direction as a teacher — when I realized that you have to ignore all the crap, and the children are the only thing that matter."

--Rafe Esquith



You will be exposed to a diverse selection of texts, articles, videos, teaching Blogs, and websites that will inspire you as a teacher. The books you acquire for this course will be books you will continue to use for years and years as you work with new student groups in your own classroom each year. Don't sell them back if you can afford it—you are developing your own "professional library." Here is the list of texts you will need to buy, borrow, or rent for this class: (For a complete list of the course texts, see Appendix A)

Carried over from EDIS 5400

- Beers, K. (2003). *When kids can't read, what teachers can do*. Portsmouth, NH: Heinemann
- Bomer, R. (2011). *Building adolescent literacy in today's English classrooms*. Portsmouth, NH: Heinemann.
- Kutz, E. & Roskelly, H. (1991). *Unquiet pedagogy: Transforming practice in the English classroom*. Portsmouth, NH: Heinemann.

Unique to EDIS 5401

- Campbell, K. H. (2007). *Less is more: Teaching literature with short texts—Grades 6-12*. Portland, ME: Stenhouse. (978-1571107107) ***on reserve in Clemons Library**
- Chadwick, J. A., & Grassie, J. E. (2016). *Teaching literature in the context of literacy instruction*. Portsmouth, NH: Heinemann. (978-0-325-07474-0)
- Gallagher, K. (2011). *Write like this: Teaching real-world writing through modeling & mentor texts*. Portland, ME: Stenhouse. (978571108968) ***on reserve in Clemons Library**
- Spandel, V. (2013). *Creating Writers: 6 Traits, process, Workshop, and Literature*. (6th ed.). Boston, MA: Pearson (978-0132944106)
- Tovani, C. (2011). *So what do they really know? Assessment that informs teaching and learning*. Portland, ME: Stenhouse. (9781571107305) ***on reserve in Clemons Library**

ONE of the following texts related to Critical Pedagogy:

- Early, J. S. (2006). *Stirring up justice: Writing & reading to change the world*. Portsmouth, NH: Heinemann. (0325007470)
- Christensen, L. (2009). *Teaching for joy and justice: Re-imagining the language arts classroom*. Milwaukee, WI: Rethinking Schools. (9780942961430)
- Morrell, E. (2004). *Linking literacy and popular culture: Finding connections for lifelong learning*. Norwood, MA: Christopher-Gordon Publishers, Inc.
- O'Donnell-Allen, C. (2011). *Tough talk tough texts: Teaching English to change the world*. Portsmouth, NH: Heinemann. (9780325026404)

ONE of the following texts related to a “hot” issue in ELA instruction:

**Note—Do not purchase this text yet. We have some work to do to figure out which one you will read!*

1. Digital writing

- a. Hicks, T. (2013). *Crafting digital writing: Composing texts across media and genres*. Portsmouth, NH: Heinemann. (978-0325046969)
- b. Wilber, D. J. (2010). *iWrite: Using blogs, wikis, and digital stories in the English classroom*. Portsmouth, NH: Heinemann. (978-0325013978)
- c. Kajder, S. (2010). *Adolescents and digital literacies: Learning alongside our students*. NCTE (9780814152997)

2. Grading in the Language Arts

- a. Tchudi, S. (1997). *Alternatives to grading student writing*. Urbana, IL: NCTE. (0-8141-0130-5)
- b. Dueck, M. (2014). *Grading Smarter, Not Harder: Assessment Strategies that Motivate Kids and Help Them Learn*. ASCD.
- c. Wilson, M. (2006). *Rethinking rubrics in writing assessment*. Portsmouth, NH: Heinemann. (978-0325008561)

3. Vocabulary Instruction

- a. Beck, I. L., McKeown, M. G., Kucan, L. (2013). *Bringing words to life: Robust vocabulary instruction*, 2nd edition. New York: The Guilford Press. (978-1462508167)
- b. Michaels, J. R. (2001). *Dancing with words: Helping students love language through authentic vocabulary instruction*. NCTE (978-0-8141-1051-5.)
- c. Robb, L. (2014). *Vocabulary is comprehension: Getting to the root of text complexity*. Thousand Oaks, CA: Corwin Literacy.

4. Teaching Grammar

- a. Anderson, J., & Dean, D. (2014). *Revision decisions: Talking through sentences and beyond*. Portland, ME: Stenhouse Publishers.
- b. Noden, H. R. (2011). *Image grammar: Teaching grammar as part of the writing process*. Portsmouth, NH: Heinemann. (978-0-325-04174-2)
- c. Weaver, C. (Ed.). (1998). *Lessons to share on teaching grammar in context*. Boynton/Cook.

5. English Language Variation in the Classroom

- a. Bryson, B. (1990). *The mother tongue: English and how it got that way*. New York, NY: Perennial.
- b. Hudley, A. H. C., & Mallinson, C. (2014). *We do language: English language variation in the secondary English classroom*. New York: Teachers College Press. (978-80775498-6)
- c. Fecho, B. (2003). *Is this English? Race, language, and culture in the classroom*. 978-0807744079

6. Writing Workshop at the Secondary Level

- a. Atwell, N. (2014, 1998, 1993). *In the Middle: New Understandings about writing, reading, and learning*. Portsmouth, NH: Heinemann. (Choose any edition of *In the Middle*)
- b. Kittle, P. (2008). *Write beside them: Risk, voice, and clarity in high school writing*
- c. Hicks, T. (2009). *The digital writing workshop*. Portsmouth, NH: Heinemann. (978-0-325-02674-9)

7. Differentiation in the English Classroom

- a. Benson, J. (2014). *Hanging in: Strategies for teaching the students who challenge is most*. ASCD
- b. Bloland, D. D. (2006). *Ready, willing, and able: Teaching English to gifted, talented. And exceptionally conscientious adolescents*. Portsmouth, NH: Heinemann (978-0-325-01000-7)
- c. Tomlinson, C. A., & Imbeau, M. B. (2010). *Leading and managing a differentiated classroom*. ASCD.

Grading

Students in EDIS 5401 are expected to complete all assignments and will be graded according to the following scale: A (95-100), A- (90-94), B+ (87-89), B (83-86), B- (80-82)

Note—You must receive at least a B- to move into your student internship next semester.

I have done my best to set up the course so that you can all be successful—I want to make sure that you all have the skills needed so that next semester’s internship can be an amazing launch into your teaching career! There will be many opportunities for peer and instructor feedback before most assignments are due. Please use the important professional skill of communication if you struggle in any way. My office door is always open to you.

The following list outlines how your final course grade will be calculated. The section that follows provides details and points to rubrics for each of these items:

- Weekly Reflective Learning Blog: 20%
- Critical Pedagogy Exploratory: 10%
- Concept-Based Unit Plan Project: 60%
 - Portfolio Preface: 10 pts.
 - Introductory Week: 5 pts.
 - Unit Plan Lessons: 35 pts.
 - Drafts: 10 pts.
- Professionalism: 10%

Assignments: Creation, Innovation, Reflection, & Experimentation!



1. Weekly Reflective Learning Blog (20%)

You will each set up and keep a WordPress blog related to your analysis, evaluation, and reflection of the weekly course readings and activities. Your blog will support collaborative inquiry and reflective teaching and learning practices—all attributes of effective teachers. There will be a minimum of 12 weekly entries, and while you will be provided with prompts to focus your thinking and writing, this is where you can explore *your own* learning, questions, concerns, and ideas. You will respond to the entries of your Discussion group each week. Your blog will be kept private over the course of the semester, shared only with the instructor and your Discussion group. By the way, there is an extra week of blogging built in so that you can miss a week if Grandma comes to town, you have a wedding in Hawaii to attend, you come down with something dreadful, or...

Due Date: Initial posts due by midnight Sundays; response posts due Wednesday’s by class time.

Grading: Refer to Appendix A for the evaluation rubric; two graded check-in points: 3/2/16, & 4/27/16

More Information: see “Reflective Learning Blog” for assignments specifics

2. Critical Pedagogy Exploratory (10%)

These exploratories provide students with the opportunity to explore critical English methods pedagogy. Facilitators will “problematize” English methods as a way to step “outside the box” of traditional practices. To promote this process, small groups will collaborate to review a current, innovative methods text for the class and demonstrate application of something in it that challenges class members to move beyond their comfort zone through the construction and implementation of a lesson plan.

Due Date: Each group will sign up for a specific presentation date on either 2/17/16 or 2/24/16
Grading Criteria: See Appendix B for the evaluation rubric; refer to the “Critical Pedagogy Exploratories” folder on our Collab site for more details; included there is a guide to the assignment, the lesson plan template, Exemplars, and the evaluation rubrics.

3. **Concept-Based Unit Plan (CBUP) Project (60%)**

Working in a simulated grade-level professional learning community with your Workshop group, you will each develop a concept-based unit plan demonstrating your understanding of the backwards-design unit, lesson planning processes, and evidence-based practices in the ELA. Each team will develop a description of the context (school and classroom communities, and individual student cases). Together, you will also create plans for the first week of school, working to build a classroom learning community and set up routines and expectations. Individually, you will then create plans for a 3-week concept-based unit. This project will be published as a website, and once your student internship placement has been determined for the Fall semester, I will introduce you to your mentor teacher and include the link to your project for his or her enjoyment. Reviewing the unit will allow your mentor insight into your beliefs, your creative side, and your developing approach to teaching and learning.

Due Date: We will work on this project in some capacity every week. For an overview of the draft due-dates, please see Appendix D- F. The Final Project will be shared with the class on the exam day, and turned in for instructor evaluation.

Grading Criteria: See Appendix D-F for Assignment details and evaluation rubric.

A. Preface (10pts)

The *Preface* serves to describe the context in which you will situate the other pieces of your CBUP Project. Choosing a local school, you will write descriptions of the school and classroom communities and create individual student cases representing a diverse student population. The preface will provide a reader with an understanding of your developing belief system about instruction. There are four parts to the preface: Part I, the context for your unit (25 pts.), Part II, the Backward Design plan (60 pts.), Part III, a Unit Promo (10 pts.), and Part IV: Final Reflection (5)

Due Date: Part I: Drafts due 2/3/16, Final due 2/17/16. Part II: Drafts due 2/17, 2/24, 4/20, 4/27, Final due on exam day. Part III: Due on exam day.

Grading Criteria: See Appendix D for more details and the evaluation rubrics

B. Introductory Week (5pts)

Your job is to imagine that you have been hired to teach in the school and classroom described in Part I of your Preface. With your team, you will create three summary lesson plans that can be taught in the first week of school.

Due Date: Drafts due 2/3 & 4/27/16. Final Draft due exam day.

Grading Criteria: See Appendix E for more details and the evaluation rubric

C. Concept-based Unit Plan (35pts)

You will design a 3-week concept-based unit plan to follow the introductory week plans developed for the class of students described in your CBUP-Project Preface. I will model using the Backward Design Framework for you; we will hold multiple class-based writing workshops; and you will have opportunities to get feedback from both your peers and the instructor.

Due Date: Final Draft: Exam Period

Grading Criteria: See Appendix F for more details and the evaluation rubric

D. Drafts (10pts)

In order to stress the recursive nature of planning instruction for 6-12 students, the majority of the CBUP Project will not be assessed until all the pieces have been pulled together. However, in order to ensure that the class writing workshops are of value to you and to ensure that your learning is progressing appropriately, I will collect drafts of lesson plans along the way. Some will receive instructor feedback, and others will receive peer feedback.

Due Date: You will turn in drafts of your work on 2/3, 2/17, 2/24, 3/2, 3/16, 3/23, 3/30, 4/6, 4/20, and 4/27.

Grading Criteria: For each draft that you turn in on-time and to the correct location, you will receive a point.

4. Professional & Academic Responsibility (10%)

Acquiring a stance of professionalism is an important step toward both thinking and behaving like a teacher. Therefore, promptness, regular attendance, effective communication, and active participation are expected. There are no excused absences, *per se*. **If extenuating circumstances prevent your attendance at a given class, notification of the instructor *in advance* is required, as well as arrangements - with a peer - to collect any weekly handouts.** More than two absences and/or repeated late arrivals will compromise your course grade and may affect advancement to your Internship. Active participation in a course means coming to class prepared and achieving a balance between attentive listening and thoughtful. The following are essential elements for ensuring your own active participation in this course:

- The assigned reading are the foundation for each class session and must be read thoroughly and critically *before* the class in which they are to be discussed. *Please bring the assigned readings with you to each class so that you can refer to the reading during our discussions.*
- Discussions with partners, small groups, and the entire class are all important parts of the class experience. It is important to participate in these discussion, and equally important to always remember to be respectful of your classmates, both in your written and verbal comments; tactless, negative or demeaning remarks—even if you are “only kidding”—do not have a place in our classroom.
- Completion of activities that are required for class but not graded will be included in the preparedness and class participation grade.
- Important information will be sent to you via email throughout the course. It is your responsibility to ensure the instructor has your correct email address and to check your email regularly.
- When the instructor has notified you that the syllabus has been updated, it is your responsibility to download the new version of the syllabus from collab and complete course tasks accordingly.

Due Date: on-going, with two graded check-in points:

Grading Criteria: See Appendix H for evaluation rubric

COURSE CALENDAR					
	DATE of class	ESSENTIAL QUESTIONS to ask yourself as you read, write, and DO this week.	READINGS that will get you thinking for class this week.	FOCI topics & activities in class this week.	ASSIGNMENTS to complete for class this week.
1	1/20	<i>What does it mean to have an unquiet pedagogy?</i>	<ul style="list-style-type: none"> 1st 3rd of critical pedagogy text 	1. Literature Circle #1 2. Intro to crit. pedagogy	1. Set up Blog 2. Lit Circle Prep #1
2	1/27	<i>Who ARE my (today's) students? How can I find out who my students are, what they are interested in, and what resources they bring to class with them?</i> <i>How do I set up the school year so my students can be successful?</i>	<ul style="list-style-type: none"> This American Life, Episode 474, Collab 4882 Syllabus 2nd Third of your Critical Pedagogy Text Critical Pedagogy Exploratories Guide Smagorinsky's "Contexts of Teaching" Steineke's "Getting kids to like each other and work together" 	1. Literature Circle #2 2. Project Preface 3. Intro Week	1. Blog #1 2. Lit Circle Prep #2
3	2/3	<i>What does it mean to begin with the end?</i> <i>What skills do my students need to have to thrive in the 21st century? As long as they can Tweet, they'll be okay, right?</i> <i>What do I need to take into account when I choose the texts for my student to read and study in my class?</i>	<ul style="list-style-type: none"> 5401 Syllabus Handout on the <i>Introductory Week</i> of Portfolio Project Handout on The <i>Portfolio Preface</i> Book Love, Chapters 1-3 (on Collab) Frey & Fisher, Rigorous Reading, Chapter 1 (on Collab) Final 3rd of Lit Circle text 	1. Literature Circle #3 2. Backward Design 3. 21 st Century ELA Skills 4. SOLs & CCCS 5. Text Sets 6. Choose Hot Topics Text	1. Blog #2 2. Lit Circle Prep #3 3. Draft: Preface 4. Draft: Intro Week MAP 5. Draft: "Hair-on-fire" Text List
4	2/10	<i>I'm an English teacher and I love a good novel! How can a short text be as effective as a good novel?</i> <i>What counts for "texts" in an English classroom?</i> <i>How can I ensure that my students are making connections among all the concepts they are learning about?</i>	<ul style="list-style-type: none"> Less is More, Chapters 1-2 plus assigned chapter Teaching Literature, Chapters 3 & 5 (on Collab) 14 Questions to Guide your Curriculum Mapping & Lesson Design Reading Diversity Tool <p>Text Resources</p> <ul style="list-style-type: none"> News articles NYTimes articles Teach w/ Movies <p>Concept (& Text) Resources</p> <ul style="list-style-type: none"> Smagorinsky's Virtual Library of Conceptual Units ILA's Instructional Units Teaching Tolerance's Perspectives for a Diverse 	1. Concepts 2. Enduring Understandings 3. Essential Questions 4. Concept-Based Units 5. Choosing Texts 6. Text Complexity	1. Blog #3 2. Draft 2: "Hair-on-fire" Text List 3. Draft: Intro Week

			<p><i>America</i> (Particularly the central text anthology)</p> <ul style="list-style-type: none"> • Teaching for Change • Teach the Books You Love 		
5	2/17	<p><i>How in the world do I decide what to focus on when I am creating a unit?</i></p> <p><i>How do I create assessments that are authentic representations of what the students have learned?</i></p>	<ul style="list-style-type: none"> • <i>So What do They Really Know</i>, Chapters 1-3 <p>Assigned Reading from:</p> <ul style="list-style-type: none"> • “Structuring & Assessing Integrated Projects,” Claggett, 4 (on Collab) • Steineke (2009) <i>Assessment Live</i>, Assigned Chapter (on Collab) • “Roundtables,” Dolgin, 3 & 4 (on Collab) 	<ol style="list-style-type: none"> 1. Unit Objectives 2. Authentic Assessments 3. CPE #1 & 2 4. Hot Topics Check-in 	<ol style="list-style-type: none"> 1. Blog #4 2. Draft: Backward Design, Parts A-C
6	2/24	<p><i>If I want my students to have positive reading experiences, what can I do?</i></p> <p><i>How can I support my students’ reading experience so that they meet my objectives?</i></p> <p><i>How do I assess my students’ reading experience?</i></p>	<ul style="list-style-type: none"> • 1st 3rd of Hot Topic text • Hot Topics Article • Claggett, Chapter 2 (on Collab) • Gallagher (2002) “Focusing the Reader,” from <i>Deeper Reading</i>, pp.38-50, (on Collab) • Chapters 3 & 4 Wilhelm, <i>Strategic Reading</i>, • <i>Talking in Class</i>, 6-8 (on Collab) 	<ol style="list-style-type: none"> 1. CPE #3 & 4 2. Reading Experiences 3. Assessing reading 	<ol style="list-style-type: none"> 1. Blog #5 2. Draft: Backward Design, Parts D-F 3. Hot Topics Notes #1
7	3/2	<p><i>How do I integrate writing instruction on a regular basis in my classroom?</i></p> <p><i>How can I make grammar instruction relevant to my students?</i></p>	<ul style="list-style-type: none"> • 2nd 3rd of Hot Topic text • Hot Topics Article • Gallagher, <i>Write Like This</i>, 1 + assigned chapter • Spandel (2013), <i>Creating Writers</i>, Chapters 1-part of 2 (on Collab) • Anderson, <i>Mechanically Inclined</i>, assigned chapter 	<ol style="list-style-type: none"> 1. Writing Instruction 2. Grammar Instruction 3. Hot Topics-Obituary 	<ol style="list-style-type: none"> 1. Blog #6 2. Hot Topics Notes #2 3. DRAFT: Reading Experience lesson
	3/9	No Class—Spring Break			
8	3/16	<p><i>What ways are there to provide progress feedback other than grades?</i></p> <p><i>Once a student has a draft, how can I support the revision process?</i></p>	<ul style="list-style-type: none"> • Tovani, Chapters 3-5 • Anderson & Dean (2014), <i>Revision Decisions</i>, Chapter 2 (On Collab) • Overmeyer (2009), <i>What Student Writing Teaches Us</i>, Chapter 3 • Finish Hot Topics Text <p>Student feedback: https://www.teachingchannel.org/blog/2012/04/24/5-ways-to-personalize-student-feedback/</p> <p>Written feedback-podcast: https://www.teachingchannel.org/videos/student-feedback-through-technology http://www.pennykittle.net/index</p>	<ol style="list-style-type: none"> 1. Assessment of Student Work- 6+1 Traits 2. Feedback/Conferencing 3. Hot Topics-RAFT 	<ol style="list-style-type: none"> 1. Blog #7

			php?page=writing-conference-videos		
9	3/23	<p><i>I'm an English teacher—How can I provide students with rich authentic assignments without killing myself grading them?</i></p> <p><i>Isn't grading too subjective? How do I attach a grade to students' work that is meaningful?</i></p>	<p>Choose 1 of the following articles:</p> <ul style="list-style-type: none"> • A Better Grading System • The Grey Areas of Grading • The Trouble with Rubrics <p>Choose 2 of the following blog posts:</p> <ul style="list-style-type: none"> • When Grading Harms Students • Should Students Grades be Lowered for Lateness? • More thoughts on Feedback, Grading, and Latework • Navigating a No-Zero Grading Policy • Rick Wormelli's Responses to a Parent of High Achieving Student regarding Grade Changes 	<ol style="list-style-type: none"> 1. Creating a grading plan 2. Unit Workshop—writing lesson curriculum map, Rubrics 	<ol style="list-style-type: none"> 1. Blog #8 2. DRAFT: Curriculum Map 3. DRAFT: Updated Backward Design 4. DRAFT: Summative Assessment 5. DRAFT: Writing Lesson plan
10	3/30	<p><i>How will I know when homework is appropriate for my students?</i></p> <p><i>What kind and how much homework is necessary?</i></p> <p><i>What can I expect next semester in my internship?</i></p>	<p>Choose 2:</p> <ul style="list-style-type: none"> • HW and Responsibilities,” Fisher & Frey • “Questioning HW,” Hass • “HW as Social Networking,” Kitsis • “Involving Students,” Nelms • “HW on HW,” Sallee & Rigler <p>Choose 1 of the Articles in your Hot Topics folder</p>	<ol style="list-style-type: none"> 1. Homework (Socratic Seminar) 2. Unit Plan Workshop—lesson plan, Closure, Feedback 	<ol style="list-style-type: none"> 1. Blog #9 2. DRAFT: Full detail Lesson plan 3. Draft: Summary lesson plan
11	4/6	Formal Peer Feedback Day			<ol style="list-style-type: none"> 1. Blog #10 2. DRAFT: Full-detail Lesson Plan 3. DRAFT: Summary lesson plan
12	4/13			<ol style="list-style-type: none"> 1. Internship Student Panel 2. Unit Plan Workshop—lesson plan 3. Aligning Assessments 	<ol style="list-style-type: none"> 1. Blog #11 2. Questions for Panelists 3. DRAFT: Full detail lesson plan
13	4/20	<i>How can I make sure</i>	TBD according to student	1. Unit Plan Workshop:	1. Blog #12

		<p><i>that the plans I have developed meet the overarching unit objectives that I identified?</i></p> <p><i>How do they influence the way I create instruction for my students?</i></p> <p><i>What can I do to “sell” my unit to students?</i></p>	requests or identified areas of need.	Backward Design, Lesson plans 2. Unit Promo	2. DRAFT 2: Backward Design Document
14	4/27	<p><i>What are the routines I need to establish in the first week of school to ensure that my unit can be smoothly implemented?</i></p>	TBD according to student requests or identified areas of need.	1. Re-visiting the Preface and the Introductory Week Plans	1. Blog #13 2. DRAFT: Full Preface 3. DRAFT 2: Introductory Week Plans
Exam	5/4 (?)		The Sharing your Digital CBUP Projects and Reflective Portfolio. We will have a celebratory feast.		1. Final: CBUP Project 2. Reflective Portfolio

Appendix A:

Reflective Learning Blog Grading Rubric

Grading Criteria:

This blog is 20% of your grade, and you will have a minimum of 12 weekly entries. The first time your blog does not meet the expectations, you will receive individualized feedback from the instructor. There will be two (graded) check-ins from your instructor.

Criteria	1 Point	.75 Point	0 Points
Keep a Reflective Reading Blog that has one or more weekly entries and addresses the course readings and/or prompts. Some of these reflections will be shared in class. (x2)	Faithfully keeps a weekly reflective reading Blog, reflecting on most of the readings and/or prompts for the week.	Frequently reflects on the readings and/or prompts in a reflective reading Blog; and/or reflects on many of the readings and/or prompts from the week.	Does not regularly reflect on the readings and/or prompts in a reflective reading Blog; and/or only reflects on a few of the readings and/or prompts from the week.
Reflect on the course readings and/or prompts in a way that shows depth of thought in relation to specific texts and activities. (x2)	Reflections are very detailed, citing texts and/or activities, showing a depth of thought related to the week's readings and/or prompts	Reflections are missing some detail that would provide the reader with a clearer understanding of the author's ideas; sometimes cites the texts and/or activities.	Reflections lack the detail that would provide the reader with a clear understanding of the author's ideas; rarely cites the texts and/or activities.
Actively Read and Respond to the blog entries of your group members, supporting the development of a rich learning community.	Regularly responds to peer group members' blog posts with questions, affirmations, shared experiences, and/or personal or professional connections.	Responds occasionally to peer group members' blog posts with questions, affirmations, shared experiences, and/or personal or professional connections.	Rarely responds to peer group members' blog posts with questions, affirmations, shared experiences, and/or personal or professional connections.

Appendix B:
Critical Pedagogy Exploratory Guide
Grading Criteria

Grading Checklist for Literature Circle Discussions

These are individual grades; however, they are based heavily on your work within the group so it is important that you trouble-shoot and/or seek help if you feel the group is not working effectively together.

	Lit Circle 1	Lit Circle 2	Lit Circle 3
Read assigned text	Yes/No	Yes/No	Yes/No
Posted 3 talking points before class time	Yes/No	Yes/No	Yes/No
Brought CPE text to class	Yes/No	Yes/No	Yes/No
participated in the discussion sufficiently so that your peers are cognizant of your ideas, questions, and insights.	Yes/No	Yes/No	Yes/No
You have followed the norms of our classroom in conducting each discussion	Yes/No	Yes/No	Yes/No
You have worked with your group to thoughtfully evaluate each discussion meeting	Yes/No	Yes/No	Yes/No

Each “Yes” response equals 1 point for a total possible point value of 18

Grading Criteria for Lesson Plan Development:

These are individual grades; however, they are based heavily on your work within the group so it is important that you trouble-shoot and/or seek help if you feel the group is not working effectively together. The only piece that is done individually is the “In retrospect” part of the lesson plan. Additionally, the lesson plans are all turned in for final evaluation individually.

	<i>Meeting or Exceeding Expectations</i> 1	<i>Nearing Expectations</i> .75	<i>Insufficient</i> .5	<i>Incomplete or Missing</i> 0
Lesson Plan	A fully detailed and scripted plan with the 3 major components: Objectives, instructional steps, & assessment (using the lesson plan template for the CPE)	A scripted plan that includes all 3 major components and is on the CPE template; may lack detail to support the readers understanding of the plan	A lesson plan that lacks one or two of the following: scripting, objectives, instructional steps, and assessment. It may or may not be on the CPE lesson plan template	An incomplete or missing lesson plan. Missing more than two of the following: scripting, objectives, instructional steps, and assessment. It may or may not be on the CPE lesson plan template
“Unquiet” Quality	Choice of activity is a significant challenge to our peer group’s thinking, it is	Choice of activity is a challenge to our peer group’s thinking, it is “unquiet;”	Choice of activity is not a challenge to our peer group’s thinking, it is not	Lesson plan missing or incomplete and there is no opportunity to gauge how “unquiet” it is.

	“unquiet;” it represents a risk taking on the part of the student-teachers.		“unquiet;”	
Supporting Materials	Supporting materials (if such materials are involved) are appropriate, engaging, and relevant to the peer group; the quality of student-created materials (if such materials are involved) is professional and designed purposefully.	Supporting materials (if such materials are involved) are appropriate to the peer group; the quality of student-created materials (if such materials are involved) is neat and error free, but attention to aesthetics may be missing.	If supporting materials were involved in the lesson, one or two were missing and/or were not appropriate for the peer group, and/or had errors.	Any necessary supporting materials were missing.
Collaboration	Instruction balances group member involvement and individual roles are indicated on the lesson plan.	Group member roles in the lesson are indicated on the lesson plan, but involvement may be slightly unbalanced.	Group member roles in the lesson are indicated on the lesson plan, but involvement is obviously unbalanced.	Group member roles in the lesson are not indicated on the lesson plan
“In-Retrospect” Self Evaluation	“In retrospect” self-evaluation completed thoroughly and thoughtfully, reflecting on specific aspects of the lesson, its execution, the responses to its execution, its effect, your materials, etc.	“In retrospect” self-evaluation completed, reflecting on its execution, the responses to its execution, its effect, your materials, etc.	“In retrospect” self-evaluation completed, but lacks reflection on one or more of these: specific aspects of the lesson, its execution, the responses to its execution, its effect, your materials, etc.	“In retrospect” self-evaluation not completed.
Academic Responsibility	Emailed to instructor 24 hours prior to class (or earlier) Posted individually with feedback loop notes and “In retrospect” reflection within 24 hours after teaching the lesson to the assignments place on our Collab site.	Emailed to instructor 24 hours prior to class (or earlier) Posted individually with feedback loop notes and “In retrospect” reflection within 48 hours after teaching the lesson to the assignments place on our Collab site.	Emailed instructor fewer than 24 hours prior to class; posted individual lesson with feedback loop notes and “in Retrospect” reflection” within 48 hours after teaching the lesson to the assignments place on our Collab site.	Did not email instructor the lesson plan before class; and/or did not post individual lesson with feedback loop notes and “in Retrospect” reflection” after teaching the lesson to the assignments place on our Collab site.

Multiple the final score by 5 for a total possible point value of 30

Grading Criteria for Lesson Plan Implementation

	<i>Meeting or Exceeding Expectations</i> 1	<i>Nearing Expectations</i> .75	<i>Insufficient</i> .5
Skillful interactions	Consistently and actively listened, responded to, and built on student responses in order to expand instructional content and elicit serious participation and motivated responses.	Inconsistently listened to, responded to, and built on student responses in order to expand instructional content and elicit serious participation and motivated responses.	Seldom listened to, responded to, and built on student responses; did not expand instructional content nor elicit serious participation and motivated responses.
Pacing	Pacing for the individual activities was appropriate, and together built a complete lesson that provided sufficient time to develop learning. Lesson was completed within the 30-minute time frame.	Pacing for most of the individual activities was appropriate, and together built a complete lesson that provided close to sufficient time to develop learning. Lesson was completed within the 30-minute time frame	Pacing for most of the individual activities was not appropriate: there was either not enough time or too much time for learning to occur; and/or lesson was not completed within the 30-minute time frame
Teaching team	The teaching team was effective; each person was well-aware of his/her role, moved from one person to another with transitions, and treated each other respectfully.	The teaching team was mostly effective; each person was aware of his/her role, transitions may have been missing on occasion, and members treated each other respectfully.	The teaching team was not effective working together. One or more member may not have been confident in his/her role, transitions were missing, and the members may not have treated each other with respect.
Supporting materials	Supporting materials were ready, effectively distributed, and used to support objectives.	Supporting materials were ready, but they could have been more effectively distributed.	Supporting materials were not ready.
Relevance	Relevance to participants was evident through their serious participation and motivated responses		
Professionalism	Performance was professional (in contrast to a “familiar”/friend). Language, appearance, and tone were all appropriate for a classroom teacher.	Performance was mostly professional; one or members of the teaching team may have slipped out of role once or twice.	Performance was not as a professional, but rather as a “familiar”/friend. Language, appearance, and/or tone were not appropriate for a classroom teacher.

Multiple the final score by 5 for a total possible point value of 30

Grading Checklist for the Handout

Keep in Mind:

- Natasha will make copies of your handout if you send it to her at least 24 hours in advance of your lesson.
- This handout must be posted to the Resources section of our Collab Site in the folder “Critical Pedagogy Exploratories”.

	Yes 2	No 0
One-page (use of back is optional)		
Visually effective (eye-catching and well-designed)		
Effectively synthesizes the book’s content and its possibilities		
Communicates what is “unquiet” about the source book		
On-time: Group either brought enough copies for the class (13) or gave it to Natasha at least 24 hours in advance to make copies. Posted in the Collab folder before lesson begins.		

Each “Yes” is two points, for a total of 10 possible points

Appendix D

Preface Grading Criteria

Part 1: The Context (25 points)

	Meets or Exceeds Expectations 1	Nearing Expectations .75	Insufficient .5	Missing 0
School Profile X3	School profile provides a detailed, narrative description of the 488 school environment, providing the reader with strong insight into the context within which the students learn. Characteristics described include all or almost all of the characteristics listed in the assignment.	School profile provides a narrative description of the 488 school environment, providing the reader with some insight into the context within which the students learn. Characteristics described include many of the characteristics listed in the assignment.	School profile provides a description of the 488 school environment (may not be in a narrative form), providing the reader with little insight into the context within which the students learn. Characteristics described include only few of the characteristics listed in the assignment.	Missing
Class Profile X10	Class profile provides a detailed narrative group profile of the 488 class of students for which you will design your units. It reflects a group with a wide range of ability levels and varying degrees of resistance to being in school. [If your field placement class does not meet these terms, then you will have to adapt student profiles to reflect these attributes.]	Class profile provides a narrative description of the 488 class of students for which you will design your units. It may focus more on individuals within the class rather than creating a group profile. It reflects a group with a wide range of ability levels and varying degrees of resistance to being in school. [If your field placement class does not meet these terms, then you will have to adapt student profiles to reflect these attributes.]	Class profile provides a description of the 488 class of students for which you will design your units (may not be in narrative form). It may focus more on individuals within the class rather than creating a group profile. It does not reflect a group with a wide range of ability levels and varying degrees of resistance to being in school.	Missing
Student Profiles X10	You have one-paragraph profiles of four individual students that provide specific details of the variety within the larger group: gender, ethnicity, background, family, interests, life issues/challenges, motivations; these four students represent the range of differences in your class as required by the list of characteristics in the assignment.	You have one-paragraph profiles of four individual students that provide specific details of the variety within the larger group. You may be missing details that would be significant to supporting the students' learning in the classroom. These four students represent the range of differences in your class as required by the list of characteristics in the assignment.	You may be missing one student profile, and/or multiple required characteristics from the assignment description.	Missing more than one student profile.
Academic Responsibility X2	You completed your draft and the final document by the deadlines. Your writing has no errors that impede the reader's understanding of the text. Word usage and language structure is appropriate for an academic setting.	You completed your draft and the final document by the deadlines. Your writing has few errors that impede the reader's understanding of the text. Word usage and language structure is appropriate for an academic setting.	Your draft or your final document was posted after the deadline. And/or your writing has many errors which impede the reader's understanding. Word usage and language structure may not be appropriate for an academic setting.	Both the draft and the final document were posted after the deadlines.

Preface Part II: Backward Design

BACKWARDS DESIGN ____/50 pts.

While you don't need to include the actual graphic, all parts of the design document are present. All parts are complete and reflect the finalized document; it may also include additional possibilities [bracketed] that you want to keep in mind as possibilities for future iterations of the unit.

****Note, you will be working with the class to make this into a rubric as an exercise!*

____ UNIT CONCEPT (5pts) is relevant to the 488 student population

____ 21st CENTURY SKILL FOCUS (5pts) is relevant to the 488 student population

____ ENDURING UNDERSTANDINGS (5pts) are enduring, based on transferable, big ideas at the heart of the discipline and in need of un-coverage.

____ ESSENTIAL QUESTIONS (5pts) are overarching questions that drive teaching and learning within the course/unit; they represent the questions for which you want students to formulate answers over the course of the unit. They are provocative, arguable, and likely to generate inquiry around the central ideas (rather than a "pat" answer). They are kid-friendly, and the students will likely view them as relevant.

____ OBJECTIVES (20pts) will be a comprehensive list of all your unit objectives and the related lesson objectives. You will indicate in which lesson(s) the lesson objectives are addressed

____ ASSESSMENT (20 pts) will be a comprehensive list of all assessments (organized by diagnostic, formative, and summative) and the objectives that they address. It was also include a description of how a unit grade will be calculated.

Part III. Unit Promo (15 points)

For each of the two concept-based units, you will develop a Unit Promotional. This provides a creative, digital "advertisement" for the unit; is relevant to the adolescent population it is designed for; identifies the most significant features of the unit. (e.g., central concept, main skill, texts, major assessment).

****Note, you will be working with the class to make this into a rubric as an exercise!*

Part 1V. Final Reflection

Appendix E
Introductory Week Grading Criteria

Overall Criteria:

	1 <i>Nice job!</i>	.75 <i>A little more work required</i>	0 <i>Missing, or, you missed the target completely.</i>
Establish focus on: the individual (self); the group (community); the relationships (teacher-student and student-student); and those facets that combine to make authentic learning possible			
Provide opportunities for building trust among students and with the teacher			
Portray the expectations that you have for students and that they have of you and the class (both academic and behavioral)			
Expose students to a variety of processes (e.g., reader response, coding text, writing workshop) and structures (e.g., team work, learning logs) in which they can expect to engage throughout the year – and, more specifically, the structures and processes that you will be building on in the concept unit that follows the Introductory Week			
Employ a variety of strategies for collecting information about students' interests, needs, & preferences that can help you to more strategically develop relevant, meaningful learning experiences for your profiled students throughout the year			
Lay the groundwork for a democratic practice, e.g., instruction that shares power with students, taps into and respects differences, and involves students in conversations with social/cultural importance			
Set the stage effectively for the concept unit that follows, i.e., include specific processes/content necessary to students' effective learning, establish reference points that will help the next unit proceed more smoothly, etc.			

Criteria for the Daily Plans:

The full detail plan: Details the teaching process for each learning activity adequately enough for an outsider (e.g., co-teacher or substitute teacher) to understand and deliver			
The full detail plan: Scripts “instructional talk” of all tasks/products being assessed; this will include a combination of description (what is being said to students) and explanation (additional information that your reader needs to know, e.g., target responses)			
Keeps profiled students at the center (student-centered learning) and involves them in relevant learning (i.e., draw on students’ interests, knowledge]; value-added where you indicate choices/adaptations for specific profiled students			
Includes a bridge at the beginning of each lesson that connects the plan to the previous day’s learning experience, making explicit the logic of the instructional sequence from one day to the next			
Reflects a logical progression of activities <i>within</i> the lesson			
Provides a variety of instructional activities that are strongly motivated, give priority to inductive learning, and provide modeling of processes/products			
Indicates reasonable time frames for effective enactment of each major segment/step of instruction			
Includes closure that gives a definite end point to the lesson			
Where homework is deemed <i>appropriate</i> : it is <i>relevant</i> in the context, would be considered <i>meaningful</i> from a student perspective, is typically a task that could not be done easily or at all in the classroom, <i>and</i> is one for which the teacher has adequately prepared students to do in isolation			

Appendix F CBUP Project Lesson Plans

INDIVIDUAL LESSON PLANS [using designated format & templates] ___/40 pts

For full-detail plans:

- ___ Detail the teaching process for each learning activity adequately enough for an outsider (e.g., co-teacher or substitute teacher) to understand and deliver
- ___ Script “instructional talk” of all tasks/products being assessed; this will include a combination of description (what is being said to students) and explanation (additional information that your reader needs to know, e.g., target responses)

For all plans:

- ___ Keep profiled students at the center (student-centered learning) and involve them in relevant learning (i.e., draw on students’ interests, knowledge]; value-added where you indicate choices/adaptations for specific profiled students
- ___ Include a bridge at the beginning of each lesson that connects the plan to the previous day’s learning experience, making explicit the logic of the instructional sequence from one day to the next
- ___ Reflect a logical progression of activities *within* the lesson
- ___ Provide a variety of instructional activities that are strongly motivated, give priority to inductive learning, and provide modeling of processes/products
- ___ Indicate reasonable time frames for effective enactment of each major segment/step of instruction
- ___ Include closure that gives a definite end point to the lesson
- ___ Where homework is deemed *appropriate*: it is *relevant* in the context, would be considered *meaningful* from a student perspective, is typically a task that could not be done easily or at all in the classroom, *and* is one for which the teacher has adequately prepared students to do in isolation
- ___ Include timely follow-up in subsequent plans on all homework and/or collected student work, processing it in a way that validates students’ efforts and/or uses it for assessing and/or following up on student learning
- ___ Align the designed instruction with the lesson’s stated objectives
- ___ Include a daily assessment plan with objectives cross-listed to indicate the method of assessment for the plan’s objectives being assessed.
- ___ Contain a complete “materials appendix”.
- ___ Reference sources of instructional strategies and materials used

6. THE UNIT’S “READING EXPERIENCE” ___/10 pts.

In addition to reflecting the “daily plan” rubrics above, this component:

- ___ Includes all elements of the reading experience (before/during/after) detailed by Wilhelm
- ___ Primary text frontloading adequately frames and motivates student interest
- ___ Reflects a majority of Hillock’s components of environmental teaching
 - Students get to exercise one or more choices
 - The instructional goals are stated in ways that students can understand

- It reflects the terms for student ownership in the reading project
- It is personally relevant to students (and, ideally, socially significant).
- It involves inquiry into challenging problems/issues
- Instructional support is provided for all steps
- Students have the chance to practice the skills/understandings involved (to eventually apply them independently)
- It makes concrete/visible what students understand (e.g., text coding)
- It involves or leads to group work to create or solve something
- The instruction provided maximizes students' potential for success
- It culminates in some real-world application or performance.
- Differences (in point of view, in culture, etc) are engaged constructively

7. OVERALL UNIT PROJECT DESIGN RUBRICS ___/10 pts

All components of the unit project, as a whole, will be assessed for how they work together to:

- Place students at the center of the action with teacher as coach & artist
- Provide CHOICE in a variety of learning experiences
- Offer occasions to CREATE, EXPRESS, & PERFORM in a variety of discourse modes
- Promote multiple perspectives, e.g., multicultural, gender, etc.
- Involve students in both INDUCTIVE and EXPERIENTIAL learning
- Provide multiple opportunities for student response/input
- Encourage student agency and action
- Engage students in asking their own questions
- Reflect democratic practice, e.g., instruction that shares power with students, taps into and respects differences, involves students in conversations with social/cultural importance
- Provide integrated English study through the inclusion of:
 - **Vocabulary instruction**
 - **A syntax and or language concept**
 - **Writing instruction**
 - **Embedded technology** (that supports instruction)
 - **Instruction that uses text as a model**
 - **Instruction that uses text as mentor text**

AND:

- Include a variety of assessments that demonstrate understanding of assessment methods and tool
- options consistent with your assessment philosophy
- Demonstrate technology use that supports instruction in meaningful ways
- Reflect application of formative feedback from instructor and peer reviewer

Appendix H

Attendance & Punctuality Rubric (10% of final grade)

Rubric: EDIS 5401: Professionalism

Show: Descriptions

Professionalism	Meets or Exceeds Expectations 1 pts	Nearing Expectations 0.75 pts	Insufficient (consider improvement 0.5 pts	Unacceptable (Requires meeting with 0 pts
Attendance/ Punctuality	Meets or Exceeds Expectations No unexcused absence and always punctual	Nearing Expectations One unexcused absence and almost always punctual; or, no unexcused absences but tardy on occasion.	Insufficient (consider improvement Two unexcused absences and/or regular unexcused tardiness	Unacceptable (Requires meeting with Three unexcused absences and/or frequent unexcused tardiness
Preparedness	Meets or Exceeds Expectations Completes all assigned tasks (in and out of class) on time; brings texts and laptop to class when appropriate; reads assigned texts thoroughly and critically before the class in which they are used.	Nearing Expectations Frequently completes all but 1 or 2 tasks. May forget text and/or computer 1 or 2 times.	Insufficient (consider improvement Completes some tasks; brings texts and computer some of the time.	Unacceptable (Requires meeting with Rarely completes tasks; frequently forgets computer and/or texts.
Participation	Meets or Exceeds Expectations Always contributes (in large and small groups); always remembers to be respectful of classmates, both in written and verbal comments.	Nearing Expectations Frequently contributes but with preference for small or large group settings; always remembers to be respectful of classmates, both in written and verbal comments.	Insufficient (consider improvement Contributes occasionally, but not enough to contribute to the learning community as a positive member. May not always remember to be respectful of classmates, either in written and/or verbal comments.	Unacceptable (Requires meeting with Rarely participates in discussions or class activities and/or fails to be respectful of classmates, both in written and verbal comments.
Communication	Meets or Exceeds Expectations Communicates with instructor, university supervisor, mentor teacher, group partners, and 488 partner (if applicable) in a timely and respectful manner regarding scheduling issues, need for individual support, questions.	Nearing Expectations Communicates with instructor, university supervisor, mentor teacher, group partners, and 488 partner (if applicable) in a respectful manner regarding scheduling issues, need for individual support, questions, sharing ideas, etc. May	Insufficient (consider improvement Struggles to communicate in a timely manner with more than one of the following people: instructor, university supervisor, mentor teacher, group partners, and 488 partner (if applicable). Remains respectful when	Unacceptable (Requires meeting with Does not communicate appropriately (regarding timeliness & respect) with more than one of the following: instructor, university supervisor, mentor teacher, group partners, and 488 partner (if applicable).

Feedback	Meets or Exceeds Expectations Graciously receives and critically responds to feedback from instructor, university supervisor, mentor teacher, and peers; attention to/consideration of feedback is clearly visible in subsequent teaching practice, discussion, assignments, etc.	Nearing Expectations Graciously receives and responds to feedback from instructor, university supervisor, mentor teacher, and peers; attention to/consideration of feedback is sometimes apparent in subsequent teaching practice, discussion, assignments, etc.	Insufficient (consider improvement Responds to feedback from instructor, university supervisor, mentor teacher, and peers, but may exhibit defensiveness, indifference, or disrespect. Attention to/consideration of feedback is infrequently apparent in subsequent teaching practice, discussion, assignments, etc.	Unacceptable (Requires meeting with Exhibits defensiveness, indifference, and/or disrespect when receiving feedback. Feedback is rarely integrated into subsequent teaching practice, discussion, assignments, etc.
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