EDSE 786  
The Teaching of Literature in the Secondary Schools  
Fall, 2009  
Mondays, 4:30-7:15  
Wardlaw #114

I. Descriptive Information

A. Course number and title:  EDSE 786  
The Teaching of Literature in the Secondary Schools

B. Course description:  This course is designed to provide an intensive examination of issues, approaches, and methods utilized in the teaching of literature for practicing teachers of secondary students.

C. Course credit:  3 credit hours

D. Prerequisites:  None

E. Intended Audience  This course was designed to serve an audience of pre-service and practicing secondary school language arts educators.

F. Instructor  Mary E. Styslinger, Ph.D.  
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Office Hours  
Mondays 3:00-4:30

Additional Office Hours  
Th.8.27 11:00-1:00; 3:30-4:00  
F.9.4 11:00-1:00  
W.9.9 10:30-3:30  
F.9.18 11:30-1:15  
F.9.25 11:00-2:00  
Th.10.1 10:30-1:00  
Th.10.8 10:30-1:00  
Th.10.15 10:30-1:00  
Th.10.22 10:30-1:00  
Th.10.29 10:30-1:00  
Th.11.5 10:30-1:00  
Th.11.12 10:30-1:00  
W.11.18-S.11.22 NCTE Conference  
Th.11.25-S.11.29 Thanksgiving Holiday  
Th.11.3 11:00-1:00
II. Course Goals and Objectives

A. Goals
1. Through modeling, advisement, instruction, and field experiences, students adopt and strengthen professional attitudes needed by English language arts teachers.
2. Students acquire and demonstrate the dispositions and skills needed to integrate knowledge of English language arts, students, and teaching.

B. Objectives
Students in this course will:
1. demonstrate reflective practice and collaboration with both faculty and other candidates.
2. demonstrate knowledge of different composing processes.
3. demonstrate knowledge of, and uses for, an extensive range of literature.
4. examine and select resources for instruction such as textbooks, other print materials, videos, films, records, and software, appropriate for supporting the teaching of English language arts.
5. align curriculum goals and teaching strategies with the organization of classroom environments and learning experiences to promote whole-class, small-group, and individual work.

II. Required Texts and Readings

Students will purchase the following texts:

Secondary English students should already have the following (from EDSE 547):
(if you don’t have it, pages are available on BB but are NOT in reading packet)

All students will need to have access to a copy of Romeo and Juliet.

Secondary English students should have the following memberships and subscriptions:
Membership in NCTE and subscription to English Journal (www.ncte.org)
membership in SCCTE (www.sctte.org--with conference registration-can wait as necessary)

*Foreign Language (MAT) students will NOT purchase the *texts above but will need to purchase Mechanically Inclined.
Supporting articles and chapters related to course topics will be posted to our class Black Board Site and made available for purchase at Universal Copies (please see me if you want to purchase a print copy). It is the responsibility of students to check the website preceding class for required readings. A selection of young adult literature will be provided by the instructor and “checked out” to students. No grade will be assigned by the instructor until all borrowed texts are returned.

IV. Attendance
Learning is a social process, and this course is designed to support collaboration. Therefore, it is critical that you attend weekly class meetings and become a member of the community of learners, taking responsibility for your own growth and the growth of others. It is essential that any one enrolled in USC courses attend classes and participate fully in course activities, reading assignments, and writing experiences, as directed by the course instructor.

Attendance is required for success in this professional course. Any absence will affect the final grade, as will coming in late to or leaving early from class. Absence from class is not a valid excuse for failing to meet deadlines or fulfilling course requirements. Participation may not be made up except in extreme cases of illness or loss.

The attendance policy for this class is in accordance with the University of South Carolina graduate attendance policy. Missing greater than 10% (4 ½ hours=more than 1 class) of the required 45 hours will result in failure of the course.

V. Course Requirements
A. Class Participation
This course will reflect a “workshop” design. Reading, writing, and language issues, approaches, and methods related to the teaching of literature will be introduced through class immersion and engagement. You are expected to take part in all activities and need to come to class prepared to share your ideas, experiences, and writing with others.

B. Critical Reading
Carefully read all assignments. You will demonstrate your variety of reading experiences through personal and professional connections.

C. Reading Journal
Your reading journal is a place for you to write personal responses to the narrative/literature you are reading for this course (i.e. SSR, book clubs). We will read “around” three different unit themes; these are color-coded on the last page of this syllabus. Write at least 2 entries per week for a minimum of 26 entries, using the suggestions provided as a guide. Try as many of these suggestions as possible. Think independently and write imaginatively. Remember that these entries can serve as future assignment models for your own students. Your ideas, opinions, and thoughts about your reading are important. When writing each journal entry, include the title of the book, the author, page started and stopped, the journal question being answered, and your response. These will be collected and shared with your instructor and classmates throughout the semester.

D. Say/Do Portfolio
You will construct a portfolio which documents professional connections made between your expository/textual reading for this course with your teaching experiences this semester. As you are reading, think carefully. What does the reading “say” to you? Next, look carefully at the classroom world that surrounds you. What can you “do” in the classroom that relates to your reading? What have you seen another teacher “do”? What can you “say” about
what/how/why she/he has done? How would you “do” it differently?

A Say/Do portfolio will consist of a minimum of 14 artifacts (1 per 14 topical line items on last page of syllabus) that relate what you have read to what you can do or have seen others do in connection with the reading. Foreign language and theatre teachers will have 14 artifacts total from texts assigned but not necessarily from every line item. Include the topical line item (e.g. Book Clubs), author (e.g. Daniels), title (e.g. Book Pass), pages (e.g. pp 112-114) at the beginning of each say/do entry.

I would like you to include at least 2 of each of the following in this portfolio:

• lesson plans in STOPME format designed and related in connection to your reading (sample lesson plans are available on BB under “Assignments”)
• Classroom support materials that you design in connection with your reading that show what you want to do in your classroom (i.e. handouts, overheads, book lists)
• artifacts from your internship classroom (i.e. handouts, student work samples, ADEPT observations) that show what you did to connect to your reading

The remainder of your portfolio entries are open. Consider the following as well:

• Poetry, narrative, journal, art, drama, lyrics, hypertext, or any number of multiple genre responses that connect what you have read with what you would do based on what you have read
• any means you can think of that makes a connection between reading and the classroom—between what an author is saying and what you are or want to be doing

Accompanying each artifact should be a one-page explanation that makes explicit the connection between the “saying” and the “doing.”

This portfolio is a place to collect, record, and think about connections you are making between what you are reading and what you are doing and what you are seeing and what you are wondering about. What methods did you try to implement in your classroom? Why did you decide to try book clubs with students? What reading did you draw from in planning for book clubs? What happened when you had book clubs? What happened when you gave students time to read silently in class? What happened when you gave students young adult novels to read? How did they respond? Why do you think they responded in this way? How do their responses compare to professional reading you have done that describes the process and importance of book clubs or independent reading, etc. What challenges did you face in implementing best practice in the teaching of reading and writing? What would you change next time, and why? What questions would you like to ask your self, your students, your classmates, or your administrators? What will you try next, and why? This is a place to reveal and record your wanderings and your wonderings.

These portfolios will be read by your instructor and shared with classmates 4 times during the semester.

E. Say/Do Reflection

A portfolio is not just a collection of resources. What differentiates a portfolio from a folder is its emphasis on reflection. As you progress through the creation of this portfolio, write a 5-7 page cumulative narrative that demonstrates your thinking about your reading this semester and these artifacts. Tell me about the connections that you have made across the semester. What are the “big ideas” and threads you see binding all of these ideas together? Is there order to the chaos of readings? How do you see yourself growing and changing as a reader and a teacher throughout these pages? Does it really all come back to Rosenblatt? What
excites you, frustrates you, about what you see yourself saying and doing in this portfolio? What do you want to say and do better? Reflections reveal deep thinking about any experience imagined or tried.

F. Book Clubs
During this semester you will engage in book club conversations with classmates. You will need to be prepared, text and reading journal in hand, to participate in all engagements related to book clubs, including a final collaborative project with an accompanying rubric.

G. Multigenre Paper
Teachers need to be readers and writers. In order to teach a process well, we must live it ourselves. So you will select a literary work from your SSR (documented through your reading journal) and write a 7-10 page multigenre paper a la Ramano about this work of literature.

H. Resource Collection
You will select a core text from a listing of the most frequently taught novels and works in secondary schools. You will then decide upon an “approachable” theme/foci (e.g. “What’s my future?”) that you wish to explore with students. Gather ideas from the texts you are given and online. Teachers beg, borrow, and steal, but they also CITE. Please be very careful to cite ANY and EVERY resource that helped you to combine these materials. You will then collect a binder of resources around that theme. Your collection must include at a minimum, resources including the following:

- Canonical text
- YA novels for book clubs
- Music
- Informational text/Articles
- Film
- Art
- Informational text/Essays
- Poetry
- Short stories
- Picture Books
- Play(s)

Divide your binder into sections labeled and ordered as indicated above. Include your selected materials within each section. You may copy the cover for YA novels and films, but include the entire resource when length allows. Collect all your resources onto a one-page handout to be copied and shared with classmates and posted on BlackBoard. Use APA format to document resources. Place the title of your canonical text at the top of the page; place the title of your theme/foci immediately beneath. Then list your sections as indicated above with APA citations of resources beneath each category.
I. Literature Review/Inquiry Project

Doctoral students will complete one of the following additional assignments: 1) a 10-page review of literature (citing in appropriate APA format) on a topic of professional interest, related to one of the ideas introduced in this course; 2) an inquiry project around one of the ideas introduced in this course and write a 10-page narrative of the experience. Please set up a meeting with me to discuss these options further.

VI. Evaluation and Grading

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<thead>
<tr>
<th></th>
<th>Master’s Level</th>
<th>Doctoral Level</th>
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<tbody>
<tr>
<td>Reading Journal</td>
<td>15%</td>
<td>10%</td>
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<tr>
<td>Say/Do Portfolio</td>
<td>25%</td>
<td>20%</td>
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<tr>
<td>Say/Do Reflection</td>
<td>15%</td>
<td>10%</td>
</tr>
<tr>
<td>Book Club</td>
<td>10%</td>
<td>10%</td>
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<tr>
<td>Multigenre Paper</td>
<td>15%</td>
<td>20%</td>
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<tr>
<td>Resource Collection</td>
<td>20%</td>
<td>15%</td>
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<tr>
<td>Literature Review/Inquiry Project</td>
<td>0%</td>
<td>15%</td>
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</tbody>
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Editorial Note

All assignments are to be wordprocessed, double-spaced, and well edited. All curriculum materials utilized in planning must be cited correctly in APA format. Points will be deducted for turning in unedited writing. As prospective English language arts teachers you will be held to the use of standard conventions for written English.

Students with Disabilities

In accordance with University policy, if you have a documented disability and require accommodations to obtain equal access in this course, please contact the professor at the beginning of the semester or when given an assignment for which an accommodation is required. Students with disabilities must verify their eligibility through the appropriate office.

Plagiarism

University policies regarding academic responsibility WILL BE STRICTLY ENFORCED!

See: Student Affairs Policy STAF 6.25
http://www.sa.sc.edu/carolinacommmunity/judicial.htm#Academic%20Responsibility

Any student who turns in work copied from another source (including the Internet) without due credit to that source and without the consent of that other source has plagiarized and will receive a 0 on the assignment. In addition, a letter of Academic Dishonesty will be issued by the instructor and Department Chair to be placed in the student file.

Please be especially aware of this as you compile texts for your resource collection. Cite where you obtained ideas for combining texts around your theme/foci.
VII. Major Topics of the Course, color-coded by thematic text-sets

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
<th>Reading/*Assignment Due</th>
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<tbody>
<tr>
<td>8.24</td>
<td>Transacting with Literature</td>
<td>BB; Herz &amp; Gallo (pp. 15-25)</td>
</tr>
<tr>
<td>8.31</td>
<td>Responding to Literature</td>
<td>Probst (pp. 1-70); review Milner &amp; Milner (3rd 97-149 or 4th 127-174); BB; #1 portfolios and journals due</td>
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<tr>
<td>9.7</td>
<td>Labor Day – no class meeting</td>
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<tr>
<td>9.14</td>
<td>Fostering Talk Around Literature I</td>
<td>Probst (pp. 71-100); BB; #2 portfolios and journals due</td>
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<tr>
<td>9.21</td>
<td>Fostering Talk around Literature II</td>
<td>BB; review Milner &amp; Milner (3rd 74-97 or 4th 89-118); #3 portfolios and journals due</td>
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<tr>
<td>9.28</td>
<td>Enacting Response</td>
<td>Wilhelm (all); #4 portfolios and journals due</td>
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<td></td>
<td>(10.1 last day to drop without a WF)</td>
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<tr>
<td>10.5</td>
<td>Book Clubs</td>
<td>Daniels (all but 188-210); BB; #1 portfolios and journals due</td>
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<tr>
<td>10.12</td>
<td>Reading Like A Writer</td>
<td>Noden (49-93); Daniels (188-210); BB; #2 portfolios and journals due</td>
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<tr>
<td>*10.19</td>
<td>On Teaching Grammar</td>
<td>Anderson (pp. 1-60); #3 portfolios and journals due</td>
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<tr>
<td>10.26</td>
<td>(Multi-Genre) Writing</td>
<td>BB; #4 portfolios and journals due</td>
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<tr>
<td>11.2</td>
<td>Editing/Revising with Mini-Lessons</td>
<td>Noden (1-48, 94-end); Anderson (pp. 61-end); BB; multigenre paper draft due; #1 and #2 portfolios and journals due (#1 and #2 exchange)</td>
</tr>
<tr>
<td>11.9</td>
<td>Organizing Units with Literature</td>
<td>Probst (pp. 101-116); Herz &amp; Gallo (pp. 27-130); BB; multigenre paper due</td>
</tr>
<tr>
<td>11.16</td>
<td>Creating Reading/Writing Workshop I</td>
<td>BB; #3 and #4 portfolios and journals due (#3 and #4 exchange)</td>
</tr>
<tr>
<td>11.23</td>
<td>Creating Reading/Writing Workshop II</td>
<td>BB; ALL FINAL portfolios with reflections and journals due</td>
</tr>
<tr>
<td>11.30</td>
<td>Valuing and Evaluating</td>
<td>Probst (pp. 231-255); Milner &amp; Milner (3rd 353-397 or 4th 411-444); BB; resource collection due</td>
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<tr>
<td>TBA</td>
<td>Final Conferences</td>
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Please remember to check the Black Board site (BB) for supporting readings and handouts/overheads. Before you come to class, PRINT ALL SUPPORTING MATERIALS (HANDOUTS AND ARTICLES) and BRING THEM WITH YOU each week.