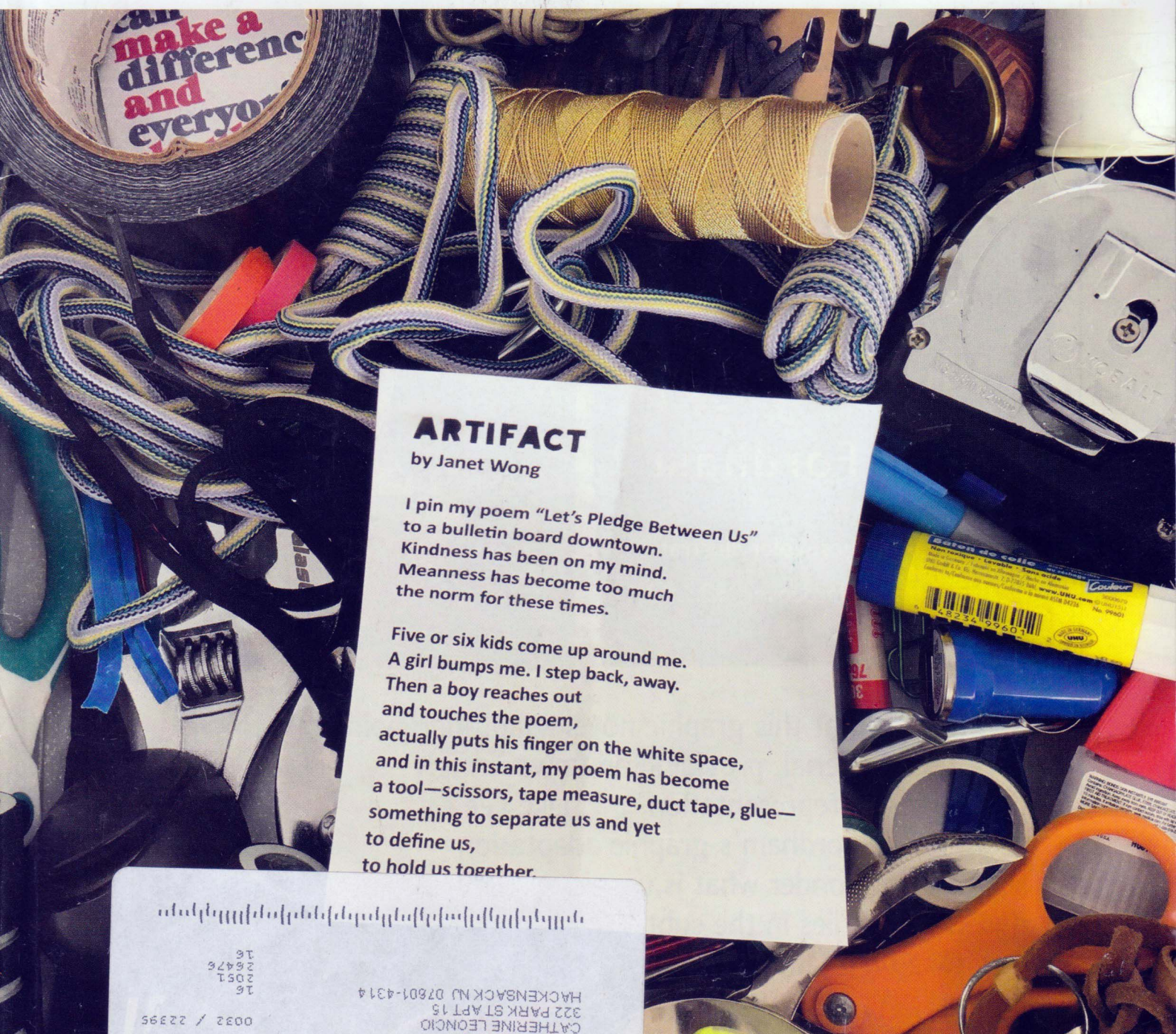


# ENGLISH JOURNAL



## ARTIFACT

by Janet Wong

I pin my poem "Let's Pledge Between Us"  
 to a bulletin board downtown.  
 Kindness has been on my mind.  
 Meanness has become too much  
 the norm for these times.

Five or six kids come up around me.  
 A girl bumps me. I step back, away.  
 Then a boy reaches out  
 and touches the poem,  
 actually puts his finger on the white space,  
 and in this instant, my poem has become  
 a tool—scissors, tape measure, duct tape, glue—  
 something to separate us and yet  
 to define us,  
 to hold us together.

16  
 2051  
 26476  
 16  
 HACKENSACK NJ 07601-4314  
 322 PARK ST APT 15  
 CATHERINE LEONCIO  
 744298 EU 2018 11  
 \*AULTO\*\*SCH 5-DIGIT 07640 F88F MIX COMAIL  
 0032 / 22395

Artifact by Janet Wong



# ENGLISH JOURNAL

**5 CALL FOR MANUSCRIPTS**

**9 FROM THE EDITORS**

Toby Emert and R. Joseph Rodriguez

**11 HIGH SCHOOL MATTERS**

***When Artifacts Prove We Matter***

Amanda K. Palmer

**14 SPEAKING MY MIND**

***A Blind Date with a Literary Soulmate***

Erin Parke

**17 SPEAKING MY MIND**

***Playing Both Sides: The Struggles of a Dual Enrollment Instructor***

Tracy Tensen

## ARTIFACTUAL INQUIRY

**20 LIVES ON DISPLAY: EXAMINING ARTIFACTS OF HOPE**

Dawan Coombs and Rachel Knecht Freeze

*During a novel study, students in rural Utah created a museum-style exhibit of personal artifacts to illustrate their connections to selected themes in the story.*

**31 CREATING SCHOOL WORK THAT STUDENTS VALUE**

Timothy J. Duggan

*As he reflected on a significant artifact from his own eighth-grade year, Timothy J. Duggan contemplated the importance of offering assignments that make students feel invested and proud.*

**39 WHOSE GHOST IS IT, ANYWAY?  
TEACHING SHAKESPEARE USING PRIMARY DOCUMENTS**

Sheridan Steelman

*Studying historical artifacts from the sixteenth century as they read Hamlet, Sheridan Steelman's juniors made compelling connections to the characters and plot.*

**48 "WHAT MAKES ME WHO I AM"?:  
USING ARTIFACTS AS COSMOPOLITAN INVITATIONS**

Tiffany DeJaynes

*As a classroom researcher, Tiffany DeJaynes revisited the curriculum of an English elective she helped design and found students using artifacts to investigate personal identity and create community.*

**55 WILLIAM BUTLER YEATS AND BEER GOGGLES**

John Wesley White

*John Wesley White's students' interpretation of Yeats's "A Drinking Song," one of his favorite poems, caused him to question his understanding of the poem and the teaching of poetry.*

**62 EDUCATIONAL ARTIFACTS AND PARTICIPATORY CULTURE:  
IDEAS FROM OMAN**

Tony Schiera and Rachel Schiera

*After a teaching stint in Oman, Tony Schiera and Rachel Schiera began reflecting on the success of their use of educational artifacts projects with high school students there.*



## GENERAL INTEREST

### 68 READY FOR COLLEGE ENGLISH?: TRY STUDY SKILLS

Nancy Frey and Douglas Fisher

*Conversations with graduates about their first year of college led teachers at a high school in California to develop a curriculum that pairs ELA content with explicit instruction about how to learn.*

### 74 ENGAGING BANNED AND CHALLENGED BOOKS THROUGH ROLE-PLAY SIMULATION

Burke Scarbrough, Ben Pieper, and Hayley Vetsch

*Engaging in a mock town meeting about banned novels invited preservice ELA teachers and high school students to sharpen their research skills and deepen their understanding of argument.*

### 84 SCAFFOLDING FOR INDEPENDENCE: WRITING-AS-PROBLEM-SOLVING PEDAGOGY

David Slomp with Rita Leask, Taylor Burke, Kacie Neamtu, Lindsey Hagen, Jaimie Van Ham, Keith Miller, and Sean Dupuis

*In southern Alberta, Canada, a university researcher and a team of teachers collaborated to develop a project designed to foster student independence on writing tasks.*

## POETRY

### 83 HALL PASS FOR A DEAD GIRL

Megan Neville

### 110 MEMENTOS

Matthew J. Spireng

### 114 TRAFFIC ON THE ANNIVERSARY OF ANNE BRADSTREET'S DEATH

Greg Schreur

## COLUMNS

### 95 BEYOND BINARY GENDER IDENTITIES

*Not the Girl Everyone Sees: A Transgender Teen's Experiences in a Faith-Based School*

Judith Dunkerly-Bean and Camden Ross

### 98 JOURNEYS INWARD

*My (New and Improved) Reading Life: A Self-Portrait*

Gage Jeter

### 101 FROM CAMPUS TO CLASSROOM

*Rewriting the Writing Process: Multimodality as Meaningful Instruction*

Megan Kane

### 105 BOOKS-IN-ACTION

*Teaching for Equity Inside and Outside the English Classroom*

Karis Jones

### 108 CRITICAL GLOBAL LITERACIES

*Globalizing Literature in the English Language Arts Classroom*

Kathy G. Short

### 111 TEACHING SHAKESPEARE

*When the "House" (of Montague) Is a Color, Not a Clan*

Laura B. Turchi and Ann C. Christensen

### 115 BOOKENDED

*The Author Is Dead: Long Live the Author*

I. W. Gregorio



National Council  
Teachers of English

Copyright © 2018 by the National Council of Teachers of English



## CALL FOR MANUSCRIPTS

Submit all manuscripts through the *English Journal* Editorial Manager at <http://www.editorialmanager.com/ncteej/>. Questions can be sent to [Englishjournal@ncte.org](mailto:Englishjournal@ncte.org).

### SUBMISSION GUIDELINES

- Manuscripts should be double-spaced throughout (including quotations, endnotes, and works cited), with standard margins. Please save copies of anything you send us. We cannot return any materials to authors.
- In general, manuscripts for articles should be no more than 10 to 15 double-spaced, typed pages in length (approximately 2,500 to 4,000 words including citations).
- Provide a statement guaranteeing that the manuscript has not been published or submitted elsewhere.
- Ensure that the manuscript conforms to the NCTE *Guidelines for Gender-Fair Use of Language*. (See address below.)
- Number all pages.
- Use in-text documentation, following the current edition of the *MLA Handbook*. Where applicable, a list of works cited and any other bibliographic information should also follow MLA style.

*English Journal* is refereed, and virtually all manuscripts are read by two or more outside reviewers. We will attempt to reach a decision on each article within five months. The decision on pieces submitted in response to a specific call for manuscripts will be made after the call deadline.

Prospective contributors should obtain a copy of the *Guidelines for Gender-Fair Use of Language* from the NCTE website at <http://www.ncte.org/positions/statements/genderfairuseoflang>.

### CREATING COMMUNITY

Submission Deadline: January 15, 2019

Publication Date: September 2019

*Inclusive community learning helps teachers discover ways to design pedagogies that make productive use of . . . the literacy repertoires students bring to schools.*

—STEVEN ALVAREZ, *COMMUNITY LITERACIES EN CONFIANZA*, 2017

Rapidly changing demographics, media saturation, and the exponential increase in technologies are significantly influencing the identities of the students who enter our classrooms each morning. Creating a welcoming and inclusive environment and learning to acknowledge the literacies that students bring with them to school are equally important goals. These goals, however, require attentiveness and a willingness to reflect on our pedagogies, revise our repertoire of lessons, and renew our commitment to the “project of education.”

Teaching in the twenty-first century often means teaching for the greater good. Schools have the capacity to operate as community spaces where learning experiences expand opportunities for students to thrive in spite of cultural challenges they might face. A caring interest in adolescents’ everyday lives can provide teachers a lens through which to view and understand the literacies students develop in their homes and neighborhoods, but which are often undervalued in the classroom.

For this issue of the journal, the editors invite articles that examine the development of welcoming, inclusive classrooms.

What are examples of projects and assignments that honor students’ cultural and linguistic identities? How have you invited students to become active participants in reshaping the culture of your classroom or your school? How do you foster *confianza*, or confidence and trust, in students to help them become advocates for themselves and their peers? Which aspects of the community of the classroom are most influenced by the communities in which students live? Which texts, lessons, units, or assignments have been most successful in inspiring goodwill and community spirit in your classroom?

### READING CONVERSATIONS

Submission Deadline: March 15, 2019

Publication Date: November 2019

*I think young people should not be judged by the level of their reading but by the way a book makes them think and feel. By the way it gives them hope. By the way it opens them up to new perspectives and changes them.*

—JACQUELINE WOODSON, NATIONAL AMBASSADOR FOR YOUNG PEOPLE’S LITERATURE, 2018

As English teachers, we believe in the power of literature to awaken us, change our views, and transform our understanding of the world. Our own experiences of that power have led us to a profession that celebrates the art of writing and the writers who make that art. Sometimes we struggle to convince our students of literature’s power. But sometimes there’s no struggle at all—when students feel “opened up” by a poem, a story, a novel, or a play, their reading experience can be memorable, even life-changing. In students’ best reading moments, a conversation between the reader and the story unfolds. And readers want to share that conversation with others. They want to express what the ideas in the reading make them feel and think and hope.

For this issue of the journal, the editors invite stories about teaching literature that students want to talk about and also stories of efforts to share literature that didn’t go as planned. We can learn from each other’s successful lessons and from those lessons that were “misses.” When have you seen your students absorbed by their reading? What beliefs come to life via literature? How has students’ activism been engaged by literature? Which texts made them question what they think they know and want to talk about that? When did the texts that changed *you* fall “flat” for your students? How are important conversations between teachers and students established and sustained through reading together?

### GENERAL INTEREST

May submit any time

We publish articles of general interest as space is available. You may submit manuscripts on any topic that will appeal to *EJ* readers. Remember that *EJ* articles foreground classroom practice and contextualize it in sound research and theory. *EJ* readers appreciate articles that show real students and teachers in real classrooms engaged in authentic teaching and learning. Regular manuscript guidelines regarding length and style apply.

### SPEAKING MY MIND

We invite you to speak out on an issue that concerns you about English language arts teaching and learning. If your essay is pub-



## When Artifacts Prove We Matter

AMANDA K. PALMER

NCTE Secondary Section Steering Committee  
Katy Independent School District  
Katy, Texas

Like every teacher, I have a box crammed full of student notes and various trinkets. Recently, I sat on the carpet with my daughter and sifted through these mementos, pausing to share the story of each item with her. I was transported back in time to my younger self. My first day in the classroom, I was barely five years older than the seniors I taught. My whole year centered around trying to look older, hide my inexperience, and do right by the students I taught even if I wasn't sure how.

I had not trained to become a teacher, only realizing the “call” as I finished my degree. I decided to work as a substitute teacher while fulfilling the requirements for certification. Three days into substituting, I found myself in the enviable position of long-term substitute teacher in an English III and English IV high school classroom for the entire spring semester. The learning curve was steep, but I was armed with the optimism that only comes with youth and having no clue about your own ineptitude.

The notion of “first, do no harm,” which is often associated with the Hippocratic Oath, became my guide. The thought of harming a single student—through words or actions—was unacceptable to me. While it would take time for my content knowledge and pedagogy to grow, I could make sure that every student felt valued and respected in my class.

Looking through the artifacts of my teaching career, each note or item indicates I mattered in a student's life. Interestingly, few of the artifacts connect strongly to the curriculum. Instead, the majority of the treasures that fill my feel-good box are from students who were grateful that I saw and accepted them. They represent the importance of relationships and a positive classroom culture.

One such treasure hangs in my office: a pastel drawing of Jay Gatsby casually standing next to his yellow roadster. I can look up from a task at my desk and find a direct connection to my days

in the classroom. Full of vibrant colors and flowing lines, the artwork takes me back to teaching Fitzgerald's *The Great Gatsby* and the excitement that surrounded the novel. It resurrects memories of the students researching the 1920s and throwing their own authentic Gatsby Gala. (Well, mostly authentic—it was a dry party.)

I taught the novel unit right before spring break, but it was the experience that the students looked forward to from the first day of school. They raided resale shops and garage sales to pull together zoot suits and flapper dresses. For a while, the event became a junior-year rite of passage. Students worked together to create the environment, learned to dance the Charleston, and then enjoyed foods popular in the 1920s. Their work resembled project-based learning before we even knew the term.

Omar, a student in my second period, gave me the drawing hanging in my office. He connected



FIGURE 1.  
“The Great Jay Gatsby” by Omar Ovalle, 2008  
(artwork used with permission)



## A Blind Date with a Literary Soulmate

ERIN PARKE

Dunedin High School  
Dunedin, Florida  
erinkparke@gmail.com

Having a text-rich classroom is a must for an English teacher. When teachers give students choice in what they read, the students feel their opinions matter (Miller; Skeeters et al.). Like most veteran English teachers, I've managed to horde more classroom books than my shelves can hold. This past summer, I attempted to put some order into the system, hoping that sorting the books by genre might encourage more students to check out a book or two.

Unfortunately, by the beginning of second semester, my book check-out sheet was looking rather unloved. I've tried a multitude of approaches to get my students interested in reading for pleasure: book talks, "Currently Reading" signs posted on the door, and books *everywhere*. However, the books remained untouched for the most part. I'd read *Book Love* and even taught the book in high school methods courses at the local university, but for some reason, Penny Kittle's description of a text-filled utopia seemed beyond my reach.

One way that I had incorporated choice into my classroom had been through a more structured activity. In my classroom, we often use literature circles to explore different texts on a similar theme. Students would be able to choose the book that they read, but they had to choose that book from a list of four or five that I provided. My students enjoyed choosing their texts for these circles, but their choice was still limited by the options I presented to them.

While I pride myself on the number and variety of choices students have in my classroom, there is always a chance that there may be simply too much. It can be daunting; in one study, researchers found that a percentage of students found too much choice in a reading list off-putting (Ya-Ling and Gordon). It might be overwhelming to look at a rainbow-array of books sorted by genres that might not make sense to students. For students who do not read often, or students who never choose a book for themselves, book

jackets might appear to be in a code that is revealed only to the lucky few.

If I could remove this roadblock to the world encased inside that intimidating cover, I might be able to provide students with a clearer window to what lay beneath. I ultimately decided to try out something I had seen done in libraries and on Pinterest boards: a "Blind Date with a Book." Instead of having to decode a blurb on the back, or judge it by its cover, students would know what they were going to get when they chose a particular book simply by reading a few bullet points on the cover.

### A BLIND DATE . . . WITH A BOOK

For weeks, students had watched the red-butcher-paper-wrapped books pile up on my desk. Every day, at least one asked me what they were.

"You'll see" was my only response.

After several weeks of figuring out the ins and outs of how I wanted the program to run in my classroom, along with what felt like an eon of wrapping books, I was finally ready to try my "Blind Date with a Book." On an unusually chilly Florida February morning, my first-period juniors walked into my classroom to find the whiteboard lined with red-wrapped books (see Figure 1). Pithy descriptions were written in black marker: "mystery, unreliable narrator," "LGBTQ, romance, coming-of-age," "social justice, female protagonist, police brutality."

"What is this?" a student asked.

"It's a blind date with a book!" I responded.

"A what?"

As the rest of the class filtered in, several students stopped to peruse the books lining the whiteboard. My first period English III class is an amalgamation of students: the studious, the talented but unmotivated, the ones who need help but don't know how to ask for it; they are the kind of students whom most would not peg as avid readers, particularly