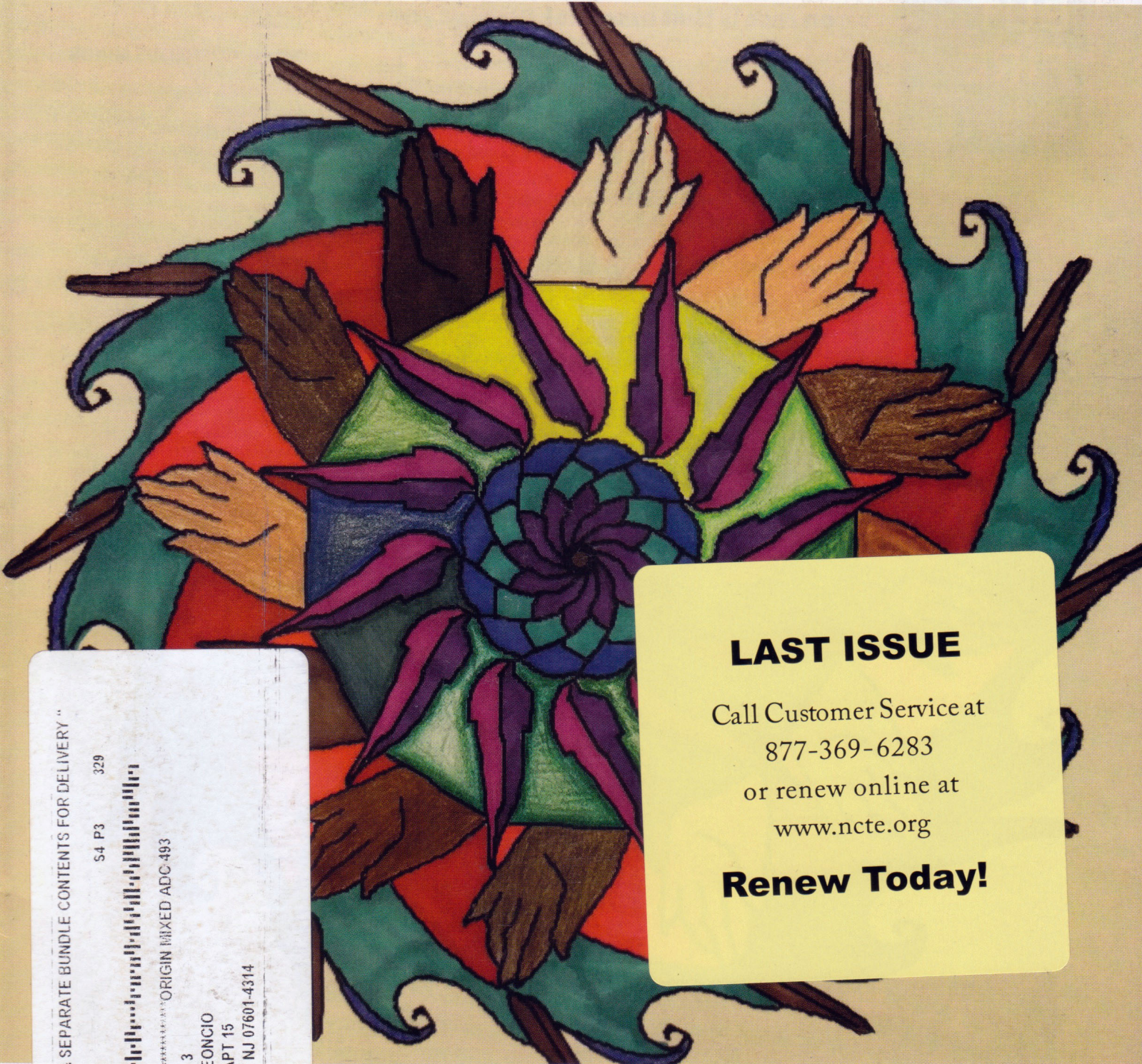


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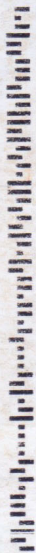
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SUBMISSION GUIDELINES

- 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 *Statement on Gender and 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 *Statement on Gender and Language* from the NCTE website at <http://www2.ncte.org/statement/genderfairuseoflang/>

TEACHING JOURNEYS

Submission Deadline: May 15, 2019

Publication Date: January 2020

Teaching is unique in that the longer you do it, the more you know you have so much left to learn.

—LEILA CHRISTENBURY AND KEN LINDBLOM, *CONTINUING THE JOURNEY: BECOMING A BETTER TEACHER OF LITERATURE AND INFORMATIONAL TEXTS*

Teaching is both a vocation and a passion, especially for English teachers, who often join the profession because they love literature and its capacity to inspire and transform. Teaching, as a practice, is also uniquely challenging. It is dynamic, constantly responding to changes in the culture that reverberate in the classroom. To be a good teacher is to be remarkably flexible, to embrace experimentation, to be willing to grow in unexpected ways alongside the students, who are teaching us about their perceptions of the world. Calling it a journey, as Christenbury and Lindblom do, seems apt. Understanding that the journey has no destination, just important stops along the way, is critical, however. That's what keeps us walking . . . and learning how to walk.

For this issue of the journal, the editors invite narratives about the teaching life. In particular, we are interested in stories about becoming and being an English language arts teacher and stories about moments when you may have doubted yourself but didn't give up. What roads led you to the English classroom? When have you worked through obstacles that, later, allowed you to be a better teacher for your students? Which texts keep

you engaged? What changes in the students, the culture, or the profession have you noted over the course of your career and how have you adapted? How have your students taught you to be a better teacher? What story can you tell that may motivate other teachers in the journey we are taking together?

COMEDY AND HUMOR

Submission Deadline: July 15, 2019

Publication Date: March 2020

I love mediocre people. The ones who try their hardest to make something beautiful, something great, something that someone will remember and talk about when they're gone—and they come up short. And not by a little bit. By a lot. They're my people. We laugh at them, but you really have no choice in this life but to believe with all your heart that you're extraordinary. You have to hold this conviction against all evidence to the contrary.

—JEFF ZENTNER, *RAYNE & DELILAH'S MIDNITE MATINEE*

Comedy and humor can make a life bearable and entertaining as one experiences various moments or key events. This is the case for many teachers and students in the English classroom as they approach language arts for understanding. A literary character can make reading and learning more dynamic with some laughs and wit developed by the author. For instance, Delia in Zentner's young adult literature novel surmises the meanings of mediocrity, but the extraordinary can also change one's perspective on life, as she comes to realize.

In the book *Humor Writing: Activities for the English Classroom*, Bruce A. Goebel proposes a classroom rule on humor and also making fun of high school culture: "No humor shared in class may target *specific* individuals in this school district, with the exception of your being allowed to make fun of yourself." This happens to be the case for Delia in Zentner's novel.

For this issue of the journal, the editors invite narratives about comedy and humor in the English classroom. In particular, we are interested in ideas and stories about reading literature that brings humor and lightheartedness for students and teachers. What characters connect with students and your own teaching practices such as through humor and laughter in selected literary works, dramatic comedy, or comic drama? When have you used humor writing that, later, permitted students to experience language humor, funny stories and essays, light verse, parody, or satire, among other forms? How do moments of *jeu d'esprit* unfold and keep students reading and writing, including multimodal literacies, texts, and techniques? Which elements of comedy and humor—from the classics to contemporary texts—sustain readers and thinkers in the English classroom?

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 published, it will appear in a future issue of *English Journal*. We welcome essays of 1,000 to 1,500 words, as well as inquiries regarding possible subjects. Indicate that you are submitting an essay for the Speaking My Mind feature when you upload the document to the Editorial Manager.

POETRY

Editors: Peter Elliott and Alexa Garvoille

Peter Elliott, The John Cooper School, Woodlands, Texas
Alexa Garvoille, MFA Program, Creative Writing, Virginia Tech, Blacksburg, Virginia

“To live in this world / you must be able / to do three things: / to love what is mortal; / to hold it / against your bones knowing / your life depends on it; / and, when the time comes to let it go, / to let it go.” These words from Mary Oliver’s poem “In Blackwater Woods” speak not only to how to live in this world but also to how we learn and teach. As teachers, we hold against our bones so much that our lives depend on—helping a student, learning a difficult concept, speaking up for justice, or reading a favorite text—but then must learn to let go. In the pages of *English Journal*, we look to publish well-crafted poems that connect our readers to topics central to English education: the impact of reading and writing on young people, words and language, classroom stories, and reflections on teaching and learning. Poetry reminds us, as educators, **how** to live in this world.

Submit your work by emailing an attachment to englishjournalpoetry@gmail.com. Use the subject line “Poetry Submission for Review.” The first page of the attached document should be a cover sheet that includes your name, address, email, and a two-sentence biographical sketch. In your bio, include how long you have been a member of NCTE, if applicable, and a publishable contact email. Following the cover sheet, include from one to five original poems in the same document. Though we welcome work of any length, shorter pieces (thirty lines and under) often work best for the journal. Poems must be original and not previously published. Simultaneous submissions are welcome, though writers must immediately withdraw from consideration any poems that are to be published elsewhere by contacting the editors via email.

Poets whose work is published will receive two complimentary copies of the issue in which their work appears. Additional inquiries about poetry submissions may be directed to the coeditors at englishjournalpoetry@gmail.com. We look forward to reading and celebrating your work.

ORIGINAL PHOTOGRAPHY

Teacher photographs of classroom scenes and individual students are welcome. Photographs may be sent as 8" × 10" black-and-white glossies or as an electronic file in a standard image format at 300 dpi. Photos should be accompanied by complete identification: teacher/photographer’s name, location of scene, and date photograph was taken. If faces are clearly visible, names of those photographed should be included, along with their statement of permission for the photograph to be reproduced in *EJ*.

ORIGINAL CARTOONS

Cartoons should depict scenes or ideas potentially amusing to English language arts teachers. Line drawings in black ink

should be submitted on 8½" × 11" unlined paper and be signed by the artist.

COLUMNS AND COLUMN EDITORS

Beyond Binary Gender Identities

Column Editor: sj Miller

Faculty Associate, School of Education
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Contemporary youth express gender identity in powerful and dynamic ways—in and out of school. Gender identity, the internal sense of how someone feels or experiences their gender, is constantly evolving and shifting, expanding the boundaries of language use and performance. As English teachers, it is our responsibility to center the lives of our students in our classrooms and schools in caring, respectful, and equitable ways. This responsibility includes advocating for students who question and contest cultural expectations of masculinity and femininity. It also includes ensuring that they are valued in *all* aspects of school and see themselves reflected in curricula, instructional choices, and educational policies. Currently, gender identity narratives are practically absent from the texts taught in high school English classrooms, and there are gaps in school policies that enumerate protections or validate multiple gender identities. We can change this together. The only pressing question is *How?*

This column invites writers to share the stories of how they recognize and affirm myriad gender identities in their classrooms and their schools and to offer concrete and creative suggestions for developing remarkably responsive language arts instruction. We also welcome stories of effort and struggle because we can learn from reflecting on both the challenges and triumphs of changing our thinking. A range of narratives that describe lessons, assignments, and educational practices that question and critique entrenched ideas about gender identity is necessary to address the kind of insensitivity that characterizes most educational settings. We have all been taught the “appropriate” social expectations for gender and gender identity, but by examining the effects of that instruction, working diligently to reject the gender identity binary, and being willing to learn from and support our students in their ever-evolving and dynamic expressions of gender identity, we can strengthen our schools and communities.

Inquiries, submissions, or suggestions for future columns should be directed to sj Miller at sosefit@aol.com. Submissions of 1,000–1,200 words should be sent as attachments.

Books-in-Action

Column Editor: Nicole Sieben

Assistant Professor, Secondary English Education
Coordinator, Graduate Programs in Adolescence
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According to hopemonger Shane Lopez, hope is the belief that the future will be better than the present and that we, as individuals and communities, have the power to create that better future. In his research, Lopez found that all youth have the capacity for hope, but only one in two school-age youth report feeling hopeful about their futures. His findings suggest there

FROM THE EDITORS

may be a “hope gap,” which is also present in our educational systems. English teachers have a role to play in helping to mediate that gap, and many are already doing so. As a framework, hope is a harbinger of possibility, the spine of agency, and a reason to strive. As a learning trait, it provides an important scaffold for academic progress and success. The more we inspire our students to envision the possibilities and pathways of their lives—through the literature and writing approaches we teach, the discussions we facilitate, and the assignments we design—the more we offer them hope.

This Books-in-Action column features essays that consider the ways in which various professional resources help ELA teachers put hope into action in the classroom. It invites writers to focus on the *how* of hope as they discuss recent publications that help us reimagine our teaching practices. Rather than traditional book reviews, essays should, instead, embed the writers’ reviews within narratives that describe how the ideas in books can be translated into curricular approaches that inspire our students to see their futures as hopeful. We especially welcome submissions that explore questions about the cultural and institutional practices that contribute to the “hope gap” and then offer creative suggestions for mediating that gap.

Inquiries, submissions, or suggestions for future columns should be directed to Nicole Sieben at siebenn@oldwestbury.edu. Submissions of 1,000–1,200 words should be sent as attachments.

Critical Global Literacies**Column Editor: Bogum Yoon**

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Joel Spring, who writes prolifically about American education and globalization, has noted that we live in an era in which “nothing is static.” Across the globe, nations, economies, and governing structures face incessant change, competition, and disruption. The dynamic social forces that undergird globalization spotlight its reliance on interdependence and intercultural awareness. The development of critical literacy practices that focus on global perspectives is central to preparing students to navigate this increasingly interconnected world. As English teachers, we might ask ourselves, “How do we invite our students to become socially responsible and critically conscious global citizens?”

Reading and writing activities that promote global awareness and cross-cultural understanding are important, but they need to be coupled with an emphasis on critical consciousness. A critical lens is fundamental if we are to be successful in opening an intellectual space for discussions of what it means to live in a world in which cultural boundaries are shrinking because of human migration, market practices, and advances in technologies.

This column invites essays that focus on global perspectives as an integral part of the secondary English curriculum. Topics that we are particularly interested in, but not limited to, include instructional frameworks that English teachers can use in the classroom to promote students’ global thinking and cross-cultural awareness with a critical stance; case studies that show how English teachers develop students’ critical global

perspectives through various materials, including global literature; and instructional practices that demonstrate how English teachers can bring the world to the classroom.

Inquiries, submissions, or suggestions for future columns should be directed to Bogum Yoon at byoon@binghamton.edu. Submissions of 1,000–1,200 words should be sent as attachments.

From Campus to Classroom**Column Editor: Marshall George**

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Preservice teachers, practicum students, and teaching interns view the familiar landscape of the secondary English classroom from a different vantage point. Their current learning experiences—in and out of the classroom—offer opportunities to rethink understandings of their content, their future students, and their development as English teachers. By sharing their perspectives as they grapple with the complexities of ELA education, they extend and diversify the professional conversation while fostering their own growth as reflective practitioners. Their insights have the power to provoke veteran teachers and teacher educators to think differently, as well, revisiting familiar assignments, reconsidering current perspectives, and reexamining long-held beliefs about teaching and learning.

This column seeks to share the viewpoints of those poised to enter the classroom as they consider the nature of teaching and learning the English language arts. We invite preservice teachers and interns to contribute thoughtful first-person essays about navigating the theory and practice of ELA teaching as they interact with students and teaching colleagues. Essays may address any topic and may be coauthored with fellow preservice teachers, cooperating teachers, university supervisors, or professors. Authors might address such questions as, Why is the ELA content I will soon teach viable for twenty-first-century students?; How do I engage with issues of justice, equality, and diversity, in and out of the ELA classroom?; and What do I consider the most pressing issues facing soon-to-be teachers? Essays grounded in the theory of ELA pedagogy are of particular interest.

Original submissions of 1,000–1,200 words should be sent as an electronic Word file to Marshall George at mg2003@hunter.cuny.edu. Inquiries about potential topics are welcomed and encouraged.

Journeys Inward**Column Editor: Mary Ellen Dakin**

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In *The Courage to Teach: Exploring the Inner Landscape of a Teacher's Life*, Parker J. Palmer asserts that teaching is composed of three essential knowledge bases: knowledge of our subject, knowledge of our students, and knowledge of ourselves. “Who is the self who teaches?” he asks; the search for answers to this question has the potential to transform our classrooms and our lives. English teachers work at the crossroads of the epic and the

To Dismantle Racism, We Must Discuss It

LORENA GERMÁN

The Multicultural Classroom

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I teach ninth-grade English at an urban independent school with predominantly White students, and sometimes the characters in the books we read are the only other people of color with me in the classroom. I invite them into the classroom intentionally. Their voices fill our space and bring depth to our conversation. In ninth grade, the students are especially concerned with their social lives and the conundrum of who they are becoming. I use this common age-based stress to design the motif of our English class: Identity. The characters in books lead us into engaging and far-reaching explorations. The texts I present are purposefully selected to open dialogue across difference and offer us salient vantage points. In this feature, I introduce readers to some of the characters my students have “met” in our classroom.

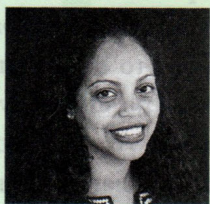
Gabi, from *Gabi, a Girl in Pieces* by Isabel Quintero, talks to us about her body. She critiques it, she loves it, she struggles with it, she wrestles it, she tries to fix it. We walk and laugh with her. We also cry with her. We question our own bodies with her. Her concerns are especially obvious when she crosses the US-Mexico border. She demands that we think critically with her about the fact that she “doesn’t look Mexican enough” because her skin is light. She is White-presenting and this proves to be an important element of her identity. She knows what others think of her: the looks, the doubts, the hesitations she gets because of the color of her skin. While the majority of my students don’t share that experience with Gabi, we do have a population of students (because we’re in Texas) that can identify with her. I, too, have relatives who could easily pass as White people. Gabi’s experience, then, becomes real and relatable for us as a class. Immediately, this fictional character presents us with a conversation that involves invested classmates and friends. We discuss how issues of skin tone

can surface tensions of beauty and acceptance within a family. We think about the ways that friends we have had for years may have been struggling with this concern about skin color silently and how we can go about broaching the conversation to offer them support. My White students often want to know how they can affirm the identity of a person of color who is White-presenting. It’s complicated and lifelong work, but we must get started sometime and somehow. Gabi’s voice is honest, and her truth-telling is an open door.

We also meet Jin Wang from Gene Luen Yang’s *American Born Chinese*. Jin takes Gabi’s struggle a step further: he makes the *choice* to pass as White. Jin is a great example of what racism and the supremacy of Whiteness can accomplish when internalized. Jin’s desire to fit in socially and to be accepted are so strong that he represses his own identity. He resists his culture, his language, his family, himself. The conversation about racism is often limited to the Black/White binary, yet racism is more than that. The experience of Asians and Asian Americans is important to understanding color hierarchies. Identifying the “model minority” myth, which we also discuss in this unit, allows students to see the sinister way racism can be masked and presented as something good, flattering even. The term *model minority* refers to a minority group perceived to be academically and socioeconomically successful, especially in contrast to other minoritized groups. At our school, we have a recognizable number of Asian exchange students from Korea, China, and other countries. They experience some of the microaggressions Jin experiences, and our White students commit the mistakes and express the biases that the characters exhibit in the text. This book allows us to engage in demystifying those interactions, face the tension, and unpack this cultural phenomenon.

Starr, the main character in *The Hate U Give* by Angie Thomas, is another young woman who comes to our classroom and helps us discuss race, White supremacy, and the color hierarchy so prevalent in our society. Starr's friend Khalil is killed by a police officer. What's unique about Starr's story is that her friend dies because of circumstances related to the color of his skin. We talk and think about the ways that people's skin tone unconsciously informs our perceptions and beliefs about them. I talk about the ways that as a teacher, I've often been confused to be a student or confused to be a Spanish teacher because of my youthful appearance and my name. I know that my White colleagues aren't delegitimized in the same way. The idea of a Brown English teacher is so foreign that well-educated adults misidentify a thirty-five-year-old Dominican woman as a student. I know this is also not a unique experience; I've talked with other educators, including college professors, who share this experience. Too often, our role as academics seems far-fetched; it doesn't exist as a possibility in the imagination of others. Starr helps us see how racism affects our imagination and therefore influences our biases.

Shakespeare's *Othello* also presents us with a reason to pause and empathize. We meet Othello, a Black man living alone in Europe who falls prey to an evil White man who eventually tears him down. Othello reveals to us how isolating color hierarchy can be. My students and I discuss the ways that it can be difficult to be the only person of color or the only "fill-in-the-blank" in a social space. Othello's pain



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and loneliness allow my students to peer into that experience and imagine what some of their peers, as well as my colleagues of color and I, may feel. We talk about the situations we find ourselves in and we discuss the ways that it can affect our sense of self. When you are the "only one," trauma from experiencing racism throughout your life bubbles up, often at the slightest trigger. You may doubt your intelligence, your strength, your power, even your rights. You may ask yourself: Should I be here? Should I just leave? Can I do this?

Not discussing the subtleties of issues of race and racism in the classroom is irresponsible. If we are preparing our students to engage with other humans in empathic and respectful ways, then we must do our part to address racism. If we are preparing young people to build a future that doesn't yet exist, then we must explain the need to dismantle racism. If we are supporting our young people as they seek to change the world—because they can, because it's doable—then we must play our role well and imagine that future with them. I encourage you to invite these characters and others into your classroom. Let's work toward imagining new possibilities with and for our students. How will we ever help them rid the culture of racism without discussing it first? 📖

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area knowledge. Further, reading comprehension, critical thinking, and intellectual discourse are just as accessible using student-selected topics as they are using “high-interest content” included in commercially prepared curricula. Lisa Delpit and Joanne Kilgour Dowdy’s *The Skin That We Speak: Thoughts on Language and Culture in the Classroom* provided a philosophical foundation for my lessons:

With some attention and thought any teacher should be able to create a curriculum for many school-based subjects . . . the object is not to lower standards or just teach what is interesting to the students, but to find the students’ interests and build an academic program around them. (45)

CREATING INTEREST INVENTORIES

During the first week of school, students complete interest inventories and submit lyrics to their favorite song for a future poetry analysis. These first-day activities build the foundation of our classroom community, as they position students as both teachers and learners. The interest inventory includes the following questions and instructions:

- What do you wonder about?
- What do you believe?
- What do you question?
- What topics/things do you want to read about?
- What is something you want me to know about you?
- What are your struggles?
- What are your fears?
- Complete this sentence: After graduation I hope to . . .
- If you could go anywhere in the world, where would you go?
- List five things you are good at.

I write at least one response from each student on large construction paper to display all around our classroom. And, students read them! Last October, while reading a collection of interest inventory

responses a student asked, “Who wrote these?” I told him that they were written by his classmates. “Some of these really touched my heart,” he said.

I share the master interest inventory with classes in the first week, too. We compare comments like *I love to read about sports, poverty, and my history with I’ll read about anything but sports and politics* and *I’m tired of reading about Black people* to illustrate the broad and, at times, conflicting interests of students in the class. I remind students, “You won’t always be interested in what we read, but by the end of the year, each of your interests will be represented in our readings.”

SELECTING A TOPIC OF THE WEEK

Using current events and student interest inventories, I feature one topic each week. Topics can range from the Ebola virus to Coachella. For each week’s topic, I pair a visual or audio text with a print text. Topics are introduced on Tuesday and students engage in a variety of written responses on Wednesday. Letters tend to be students’ favorite written response format. Last year, students’ writing assignments included letters to Colin Kaepernick (both in support of and challenging his activism), letters to our local representative concerning gun control, and letters to our local newspaper speaking out against biased coverage of a fight (and the ensuing police intervention) that took place at our school. In each of these cases, genuine interest compelled students to consider, articulate, draft, and refine their opinions about our weekly topic.

Students’ Tuesday exit slips often serve as springboards for the text analysis and writing opportunities. Last February, we analyzed a CNN clip of Emma González’s impassioned speech about the shooting that took place at her school in Parkland, Florida. Student exit slip questions included the following:

- Why did she shave her head?
- Why did she write her speech on her AP notes?
- Why didn’t people take the kids seriously?
- Why do they only care when White people get shot?
- How would people act if she was Black?

SARAH L. WEBB

After reviewing the exit slips relating to the CNN clip, I asked students these questions:

1. Do you feel like adults take your concerns seriously? Why or why not? Use specific examples to support your answer.
2. Yesterday, one of your peers commented: "Why do they only care when White people get shot?" Who do you think "they" is and do you agree? Why or why not? Again, use specific examples to develop your answer.
3. What was the purpose of González's speech? Does she use facts, opinions, or emotions to make her point? Who is her intended audience? What, specifically, does she want to change? (We will review the video/text again today.) Are there any parts of her speech that you challenge or disagree with? Explain.

However, explicit standardized test practice is ultimately beneficial in the context of public school testing requirements, so we do the work of test prep. If I observe a downward trend in weekly scores, I switch the format for a week or two and read passages aloud or have students test in groups.

REBRANDING OUR CLASS

A simple but profoundly transformational part of my new curriculum was rebranding the class. Every year, students lament about seeing the words *Intensive Reading* (formerly Read 180) on their schedules. Students felt that the term *intensive* was a euphemism for *slow*. Our classes are now called Critical Thinking and Reading for College Readiness. I recommend that teachers create original titles for their reading class—a name that is not attached to any commercial reading program.

PROVIDING ENRICHMENT OPPORTUNITIES

To facilitate community building, I provide an extra-credit opportunity that I call "A Few Minutes

CONTINUING TEST PREP

Students take an ACT or SAT practice test every Thursday. Tests are returned the following day. There is often resistance from students on test days.

Weekly Routine


Day of the Week	Focus	Description of Instructional Activities
Monday	Independent Reading	Using our school's computer lab, students select and print an article of their choice from <i>The New York Times</i> or <i>The Washington Post</i> . For homework, students complete a written response detailing important facts, opinions, the main idea, and the article's significance. (I provide a <i>News Response</i> paragraph template.)
Tuesday	Group Reading	Topics are chosen from current events and our master list of student interests. Weekly topics are also informed by students' choice of newspaper articles from their Monday homework. Tuesday grouping varies from whole class to groups of three or four. We make time for inquiry and discussion on reading days. Students make one observation or connection (text-to-text, text-to-self, or text-to-world) and ask two questions for their exit slip each Tuesday.
Wednesday	Writing	The students complete writing activities based on the previous day's discussion and student exit slips.
Thursday	Standardized Test Prep	The students practice for the SAT or ACT tests.
Friday	Poetry Analysis	We alternate between student- and teacher-selected poetry. Students take turns leading poetry analysis and close reading activities.

FIGURE 1. Each week the class follows a routine schedule.

of Me.” Students are invited to share a reading passage of personal interest or significance, give a presentation in an area of expertise, or share an object that represents their identity. Students have read Bible passages and original poetry, given demonstrations on how to create the perfect brow arch, and brought in family heirlooms. Every year, we are moved to tears, sit in wide-eyed silence, and laugh during these presentations.

We also take two field trips a year, one in the fall to our local university’s fine arts museum and one in the spring to our local playhouse. Last spring, *Hamlet* was the featured performance, so we read the play before our trip. These trips away from school provide

access to cultural events often new to the students that enrich and broaden their perspectives.

I’ve witnessed spontaneous joy, passionate engagement, and unprecedented gains on standardized tests as a result of this socially relevant reading program. Implementing a framework of weekly topics touching on students’ interests and current events while using multiple text sources has shown me that the possibilities of what students and teachers can create together are limitless. 

WORK CITED

Delpit, Lisa, and Joanne Kilgour Dowdy. *The Skin That We Speak: Thoughts on Language and Culture in the Classroom*. New Press, 2008.



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**NCTE RESEARCH FOUNDATION
ACCEPTING PROPOSALS FOR 2019 TEACHER
RESEARCHER GRANTS**

The Trustees of the NCTE Research Foundation support projects related to the teaching and learning of language, literacy, and culture. They seek proposals that reflect the diverse interests of our NCTE membership, including but not limited to proposals focusing on better educating underrepresented populations, equity pedagogies, curriculum changes, and the effect these changes have on students, school policies, teaching methods, student interaction and learning, community literacy, home-school literacy relationships, after-school programs, student literacy practices in and out of school, and other relevant topics of study.

Applicants should be *full-time classroom teachers at the time of proposal submission and for the length of the grant*. Proposals are invited from teachers of children and youth at any level, birth through grade 12. Teachers in urban, suburban, and rural settings are eligible.

Deadline for submitting the necessary documentation is **October 1, 2019**. All documents should be sent electronically to researchfoundation@ncte.org. **Applicants must be current members of NCTE.**

More information can be found at <http://www2.ncte.org/research/research-foundation-teacher-grant-program-2/>.