NEW YORK UNIVERSITY  
Steinhardt School of Culture, Education, and Human Development  
Literacy Teaching and Learning Study Abroad Program  
Integrated Curriculum Design for Global and Digital Learning Environments  
6 – 25 July 2017

Course Instructors  
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Course Description  
Discover how diversity has impacted teaching and learning in British schools, in comparison to those in America. You’ll visit a range of schools and deepen your understanding of language development, literacy learning, multimodality and the education of young people in the world’s most diverse city. You will be provided with models and opportunities to differentiate instruction and develop multimodal approaches for working with diverse learners. Trips to cultural sites round out the program.

Overview  
In this intensive three-week study abroad course we introduce multimodality and differentiated approaches for working with diverse learners. The workshops for this program will emphasize the use of multimodal texts, media literacy and differentiated approaches for teaching and learning. An overarching goal of the proposed sessions is to provide participants with a range of resources for developing lessons, activities and educational materials suited for students of diverse participation backgrounds.

We draw examples from range of different sites, including museums, schools, theaters, and the city of London itself. The media and technologies we explore include digital video and audio recording devices, Web 2.0 technologies, and mobile and tangible devices. Teaching and learning activities will draw on the expertise of a variety of professionals from fields such as education, media, arts and drama.

Course Objectives  
By the end of the course, students will develop (or begin to develop):
1. An awareness of multiple varieties of multimodal texts and critical media resources for interactively engaging different learners;
2. Differentiated approaches for designing lessons and teaching about literacy; and
3. an archive of research-engaged curriculum lessons and activities focused on working with students of diverse cultural and linguistic backgrounds.

Course Texts  
Readings will be made available for electronic downloads and through the Internet. In addition, students should also find and/or purchase a copy of the following Shakespearean play: Twelfth Night.
Course Requirements
Students are expected to complete three main projects for this course. Please see appendices for further instructions and due dates.

Annotated Bibliographies (Appendix A). You will be responsible for writing annotated bibliographies using either MLA or APA format. Your responses will be aimed at summarizing, synthesizing, and analyzing all readings excluding the Shakespeare play.

Group Literacy Lesson (Appendix B). You will be divided into small groups to prepare and facilitate a 40-minute interactive lesson that integrates differentiated instruction as well as multimodal pedagogy. Your lesson should be innovative and apply concepts, activities and/or models of teaching and learning from the course.

Professional Portfolio (Appendix C). You will develop a literacy archive of your learning. The goal is for you to be exposed to a range of literacy practices that feature elements of differentiation and multimodality. The total number of tabs in your portfolio will correspond to the number of credits for which you are registered. Therefore, a three-credit course will require a minimum of three tabs in addition to the landing page. All participants are encouraged to include more tabs as suited to their professional goals and program of study.

Grading

Annotated Bibliographies 20 points
Group Literacy Lesson 30 points
Digital Professional Portfolio 30 points
Participation and Attendance 20 points
Total 100 points

Participation and Attendance
You will spend much of the next few weeks with classmates sharing ideas, advice, and experiences. You are a valuable resource for your peers, and the stronger the community we build in this program, the richer the experiences we will have in the study abroad program. To this end, you are expected to attend all sessions for the duration of this program and to arrive on time. Tardiness can cause unnecessary delays to planned events and impede the learning of others. Please be mindful that in joining our study abroad community, you are committed to ensuring a high standard of cooperative learning.
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<thead>
<tr>
<th>DATE</th>
<th>TOPIC</th>
<th>READING, WRITING, &amp; PROJECT WORK</th>
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<tbody>
<tr>
<td>April 20</td>
<td>Orientation and Logistics</td>
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<td></td>
<td>Joining the Conversation</td>
<td><em>You may be familiar with these texts and ideas already. If so, you only need to skim them as a refresher.</em></td>
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<td></td>
<td><em>You may be familiar with these texts and ideas already. If so, you only need to skim them as a refresher.</em></td>
<td>Read the Freire, Gee, and Delpit texts before we meet. Please read the Gee piece first. You do not need to complete annotated bibliographies for these texts.</td>
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<td>Individual Portfolios and Group Literacy Lessons</td>
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<td>July 10</td>
<td><strong>Discovery Children’s Story Centre</strong></td>
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<td></td>
<td>Observations of teaching and learning</td>
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<td>Date</td>
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<td>July 11</td>
<td><strong>St. Andrews (Barnsbury)</strong> Observations of teaching and learning</td>
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<td>July 12</td>
<td><strong>Albion Primary School and Hackney Pirates</strong> Observations of teaching and learning and discussion</td>
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<td>July 13</td>
<td><strong>Tate Britain</strong> Visual Representation and Aesthetics</td>
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| July 14    | **Audio Narratives (AM)** Voice, Memories and Stories Debrief School Visits Professional Portfolio Development and/or Group Lesson Planning (PM) IOE library or NYU London open spaces |                                                                           | • Writing due before class begins. Bring a completed draft of your narrative for Jane Ray's workshop  
• Create a collaborative audio recording during class  
• Meet with Astor Fellows group  
• Continue developing your individualized work with particular attention to the sessions and speakers from this week  
• Groups may also arrange to meet and plan their lessons |
| July 17    | **Audio Narratives (AM)** Voice, Memories and Stories Professional Portfolio Development and/or Group Lesson Planning (PM) The Dominion Theatre *An American in Paris* |                                                                           | See Friday the 14th                                                                                                                                 |
| July 18    | **Punchdrunk Theatre Company** Workshop in Literacy and Immersive Theatre Practices |                                                                           | Design an immersive literacy experience with resident artist, experience literacy strategies and discuss teaching practices with Punchdrunk Enrichment |
| July 19 | **Dr. Natasha Kirkham**  
Language acquisition and development, social and emotional development |
| --- | --- |
| July 20 | **Professional Portfolio Development and/or Group Lesson Planning (AM)**  
IOE library or NYU London open spaces  
- Continue developing your individualized work with particular attention to the sessions and speakers from this week  
- Groups may also arrange to meet and plan their lessons |
| July 21 | **The Globe Theatre**  
Play and Performance  
- Experience literacy strategies and discuss teaching practices with teaching artist  
- Shakespeare, W. *Twelfth Night* |
| July 24 | **Group Lesson Planning**  
IOE library or NYU London open spaces  
Groups meet to finalize lesson materials and presentation |
| July 25 | **Literacy Lessons**  
Multimodal Pedagogy and Differentiated Instruction  
Group lessons due including presentation, plans, resources |
Appendix A
Annotated Bibliographies

Overview
You will be responsible for writing annotated bibliographies using either MLA or APA format. Your responses will be aimed at summarizing, synthesizing, and analyzing all readings excluding the Shakespearean play. You will want to include the following in your summary:

- Begin with a sentence or two summarizing the main argument
- Include the aims and objectives
- Sum up the key findings and/or conclusions
- Use the suggestions for “Critical Reading Approaches” below to inspire your critical response. Keep in mind that questions are part of a critical response. The bulk of your response should be focused here.

Each annotated bibliography is strictly limited to 200-400 words. Written responses are graded according to the Steinhardt Grading Scale posted in “Resources” on NYU Classes.

You will hand in these documents to “NYU Classes” by the date listed. I recommend that if you are not bringing a laptop or portable computer with you to London you should consider uploading your responses before you arrive. While the building we are living in has Wi-Fi, we are not guaranteed access to computers and the computer lab.

Critical Reading Approaches
A. Strategies for Active Reading As you study and think about the course readings, please keep in mind that there are various ways to read a text. These include the following:
- Reading within the text: You should read all texts for meaning and comprehension, attempting first to understand the author’s central arguments and the ways in which she attempts to achieve them.
- Reading around the text: You should read all texts sensitive to the contexts in which they were written.
- Reading against the text: Only after you have made sense of a text and situated it within its various contexts can you be critical of it.

B. Framing Questions for Critical Reading Whenever you set out to do a critical reading of a particular text, you can use the following questions as a framework to guide you as you read. Whenever you set out to do analytical writing, you can also use the following questions as a framework to guide you as you write:
- What’s the point? This is the analysis/interpretation issue, which examines the author’s angle.
- Who says? This is the validity issues, which examines on what (data, literature, hearsay, etc.) are the claims based.
- What’s new? This is the value-added issue, which explores the author’s contribution to existing knowledge.
- Who cares? This is the significance issue (the most important issue of all—the one that subsumes all others), which asks, a) is this work worth doing; b) is this text worth reading; c) does it contribute something important?
Appendix B
Group Literacy Lesson

Overview
You will be divided into small groups to prepare and facilitate a 40-minute interactive lesson that integrates differentiated instruction as well as multimodal pedagogy. Your lesson should be innovative and apply concepts, activities and/or models of teaching and learning from the course. Below is an outline of the project breakdown.

Group Lesson Plan
Your group is responsible for submitting a hard copy of the group literacy lesson on the day of the presentation with the following components:

1. A relevant title
2. A lesson abstract (100 words or less)
3. Intended grade level and context for the lesson (What is the overall unit and what are the larger learning goals?)
4. A list of any and all resources and preparation needed to complete the lesson activities (e.g., printouts, websites, etc.)
5. Conceptual/theoretical foundation for the intended lesson: 200-400 words on the foundation of your lesson design. (Why will this lesson work? What theories inform your design?)
6. A list of the standards the lesson addresses (e.g., NCTE, IRA, Common Core)
7. Instructional Plan (Objectives, Introduction, Activities, Student Assessment, Closure)

Group Presentation
Your group is responsible for engaging the class in an interactive lesson that integrates key learning from the course and should include the following components. Please note that you do not have to teach the entire lesson to your classmates. The goal is clear understanding of your lesson and to allow your classmates to engage with your ideas, not necessarily to walk through it step-by-step.

Opening Activity
The purpose of the opening activity is to engage classmates in order to stimulate interest, and develop shared understandings of the concepts you explore in your lesson. This can be an activity from the lesson or it can be an active introduction to your learning goals and challenges.

Small Group Activity
The purpose of the small group activity is to provide a forum for all class members to engage in a multimodal and differentiated activity about your specific topic.

Closing Discussion
Part of the presentation should also be devoted to whole-group discussion. The purpose of this closing activity is to provide you with feedback about the multimodal and differentiated lesson you designed and to give an opportunity for the class to learn through dialogue. You will have questions for your classmates that ask them to think critically about your lesson and give you feedback.
Appendix C
Digital Professional Portfolio

Overview
You will develop a digital literacy archive of your learning. The total number of tabs in your portfolio will correspond to the number of credits for which you are registered. Therefore, a three-credit course will require a minimum of three tabs in addition to the landing page. All participants are encouraged to include more tabs as suited to their professional goals and program of study. At least one tab must have a multimodal focus. The Multimodal Design Rubric (Appendix D) will be used for this assignment. All tabs should reflect our class and the ideas, concepts, and teaching practices you have engaged with while in London.

Students have previously used Blogger, Wordpress, Tumblr, Wix or GoogleSites to host their digital portfolio. If you are interested in another platform (e.g., create a book) for your professional portfolio, please seek pre-approval from the instructor. (Previous students found Wix to be the most user-friendly platform for this type of portfolio.)

Portfolio Contents and Options (The following are suggestions, you may create other tabs if you choose.)

Landing Page (Required, this page does NOT count in your total tab count)
Explain the purpose of your webpage by identifying your aims and objectives. Include a brief professional bio that explains your research or pedagogical interest and specialty. Provide directions about how to navigate your website.

Pedagogic Implications
Apply your learning from the various sessions and speakers to design curriculum materials. You might revise previous lesson plans and classroom activities to include multimodal or differentiated practices. There should be a direction connection between your lessons and the content of our course.

Digital Narrative
You may document a specific aspect or theme from the course (e.g., viewing Shakespeare at the Globe Theatre) by creating a two to three minute film or audio narrative or use other multimodal media of your choice.

Visual Journal
Create a visual representation of the various spaces that you have explored through your study abroad experience. Provide a caption for each image to explain key concepts you have learned or ways in which you have been challenged to grow. These captions should give a clear and complete analysis of these aspects of the course.

Composing Critical Media
Assess yourself in some creative way by composing a series of critical media projects in the forms of poems, songs, or blog posts that demonstrate what you have learned from this course.

Language and Literacy Research
Examine a topic that is of relevance to your future profession and consider its implications in education. Your research report should include three sections: research question and rationale, literature review, and conclusions. It should include references to the course readings. You may submit this final piece as a paper or a digital portfolio. *Note that this last option is recommended for PhD or MA students planning for doctoral certification.

Other – discuss with professor if you would like to pursue a different type of page.
Appendix D
Multimodal Design Rubric and Grading Scale

Organization and Development
A – the project as a whole demonstrates a developed thesis that includes a range of modes and a clear sense of organization.
B – project has some minor weaknesses in audience awareness, including limited use of modes to develop the argument.
C – project has serious shortcomings in argumentation and minimally integrates modes beyond written text.
D or F -- no clear thesis, lacks focus, and does not use a range of modes to develop the argument effectively. Incomplete.

Mechanics, Format, and Design
A – utilizes the best modes to express complex ideas clearly. Demonstrates an understanding of format and design in a multimodal project. Effective use of color, typeface, layout, image selections, audio choices, among other features. Text is error-free. All links work and images are in focus and appropriately sized.
B -- demonstrates a basic use of format and design to engage the audience and develop main ideas, has minor errors in conventions and some links, images, or texts are not properly working.
C – has a primary focus on written text over other modes. Lacks understanding of multimodal format and design as tools to engage the audience and develop main ideas. Has significant errors in conventions and links, and images or texts do not function as they should.
D or F -- contains poorly constructed sentences and little or no use of modes beyond written text. Does not utilize format and design to convey meaning and the final product resembles a traditional paper rather than a digital portfolio. Displays little coherence given its major errors in conventions and links, and images or texts do not function as they should.

Research and Sources
A -- integrates research and sources to develop ideas in the digital portfolio and abides to copyright and “fair use” policies.
B -- integrates some research and sources to develop the digital portfolio and abides to copyright and “fair use” policies.
C -- lacks research and sources to support claims in the digital portfolio and/or does not fully attend to “fair use” policies.
D or F -- does not have any research and sources in the digital portfolio and/or does not adhere to “fair use” policies.

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1 Multimodal design takes into account that the use of modes (e.g., sound, music, images, words) in digital environments (e.g., websites, videos) allows for new ways of making meaning. For example, images, sounds, among other features once considered ancillary to written language, now comprise layering capabilities to express ideas in ways not possible only using linear or paper-based materials. Thus, a well-designed digital portfolio will make use a range of modes and display their interrelationship to fulfill the requirements for the digital portfolio.

2 This rubric will be used to assess the Digital Portfolio and Literacy Artifacts Project as well as any additional multimodal design completed for this course. This rubric will also be used to assess the multimodal presentation of the Literacy Lesson.
Appendix D (cont’d)
Literacy Lesson Plan

(This is the submitted hard copy of your lesson plan. Submit one copy through NYU Classes with all group members names attached.)

Lesson must include the following:

☐ Lesson Plan Title and Standards List (standards the lesson addresses with corresponding numbers)
☐ Abstract - not to exceed 100 words, clear description
☐ Context in which the lesson will be given
☐ Grade Level, Lesson Plan Type, Estimated Lesson Time
☐ Printouts, Materials and Technology
☐ Resources and Websites List

Conceptual/theoretical foundation: From Theory/Research to Practice
A -- clear theory foundation with resources and citations,
B -- some theory, but not clearly connected to practice with resources
C -- theory, but unconnected, resources not fully listed
D/F -- no theory or poor theory, no or unclear citations

Preparation & Materials Describe the activities and/or tasks the teacher needs to complete before the lesson
A -- clear list with all activities/preparation & materials accounted for
B -- clear list, missing a few steps
C -- vague or unclear list, missing several components
D/F -- very poor list or no list

Student Objectives
A -- clear and complete objectives ("Students will...") These should be concrete and able to be specifically assessed.
B -- objectives, but not complete
C -- objectives not focused on students or missing several elements
D/F -- very poor objectives, no objectives

Session Introduction and Activities Outline
A -- steps and procedures are specific and complete
B -- steps are a little vague or a few are missing
C -- missing several steps
D/F -- very unclear steps, no steps listed

Extensions List
A -- several possible extensions listed, both above and below grade level with clear explanations
B -- extensions listed, but only a few or unclear
C -- extensions are confusing or not clearly related to lesson
D/F -- extensions are missing or completely unrelated to lessons

Student Assessment/Reflections
A -- assessments and reflections clearly explained with details and rubrics
B -- assessments listed, somewhat unclear and missing details
C -- assessments are confusing or not clearly related to the lesson
D/F -- assessments are missing or completely unrelated to lessons
Literacy Lesson Presentation

Opening Activity/Explanation of the Lesson
A -- Engaging and stimulating, creates shared understandings
B -- somewhat engaging, attempts to create shared understandings
C -- somewhat engaging, does not attempt to create shared understandings
D/F -- not engaging, no activity, no shared understandings

Small Group Activity
A -- provides a forum for all class members to engage in a multimodal and differentiated activity about the special topic
B -- provides a forum for some class members to engage in a multimodal and differentiated activity about the special topic
C -- attempts the forum, but does not engage most class members
D/F -- no forum for engagement, does not attempt an activity

Closing Discussion
A -- whole class discussion, focused with good facilitation, a forum for feedback and an opportunity for the class to ask questions and give constructive criticism.
B -- whole class discussion, discussion dominated by a few, a forum for feedback and an opportunity for the class to learn, but not for everyone
C -- attempt class discussion, but poor facilitation. Class does not have a good opportunity to learn or give feedback
D/F -- discussion stalls, no feedback, no discussion at all