

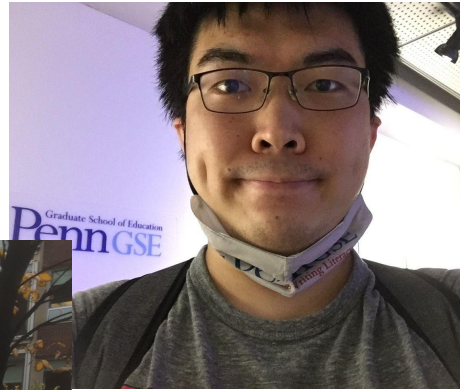
Inquiry III, Inquiry into Adolescent Reading the Word and the World:

[recording]

Genres, the Adolescent Writer, and Situated Context of Reading

An Inquiry by Dachao Sun (snd@upenn.edu)

**Student/Inquirer in Reading/
Writing/Literacy (Education)
Program 2021-22**



**EDUC 629.001 TEACHING ENGLISH/LANGUAGE AND
LITERACY IN MIDDLE AND SECONDARY SCHOOLS
Graduate School of Education, University of Pennsylvania
Fall 2021 December 5, 2021**



Requirements

The purpose of this inquiry is to investigate and to provide a detailed description and analysis of how adolescents read the word and the world. You will form an **inquiry question**, based upon your work in the course to date, and collect data to answer your question – using your fieldnotes, interviews, and artifacts to explore your question. You should plan to interview at least one adolescent to understand how they engage in/with the world and to explore your topic of inquiry. The focus of this inquiry is thinking deeply about the literacy practices of the participants in your field site and how particular practices are valued and promoted while others thrive in alternate spaces.

To engage with this inquiry deeply, you want to position yourself as a really fabulous, close reader of your fieldwork site. You want to read the classroom for all of the different ways that it embodies language and literacy and observe and reflect on the range of ways that adolescents interpret, participate in, challenge, and/or respond to the various texts and contexts in this site. It is important to consider how the fieldwork experience is congruent with and/or bumping up against your past and current understandings about adolescents' engagement with texts and contexts? It might be helpful to include specific excerpts from your fieldnotes, as well as artifacts from the classroom.

As you think about and plan for this inquiry in the weeks before it is due, please consider the following questions. You may choose to focus on one or two that are most salient in your context:

- What have you gleaned, either from your **observations and/or conversations with the cooperating teacher**, about the kinds of curricular expectations, standards, policies, and mandates that inform the school/classroom's culture of reading?
- How do **adolescents talk about, engage with, and negotiate** different texts and contexts?
- What are some of the **specific experiences of student readers** in this space? (By "readers", we envision students' engagement not only with print texts, but also with other texts that are part of the classroom literacy environment. This includes: class policies, online texts, visual texts, social organization patterns, opportunities for talk or writing about "texts", etc.).
- What **identities**, as readers, do students construct for themselves in the classroom? What identities are constructed for or available to students in this space? How do students take up, resist, question and/or re-write the different activities in the classroom?
- What **spaces or opportunities** are available (or not) for "reading the word and the world"?
- In what ways is this classroom a **multimodal** space?

Based on these materials, we would like you to compose a digital story about your inquiry project: what did you learn by closely listening to adolescents in/across your fieldwork site? We will be viewing these digital stories together in the last weeks of class. This will provide rich data for our collaborative inquiry into the literacy practices of adolescents in a range of schools and grade levels. You will receive additional materials to guide you in composing your story, but you should be mindful that three minutes is a very short time, so you should hone in on telling one particular part of the story.

Genre – Biography / Autobiography

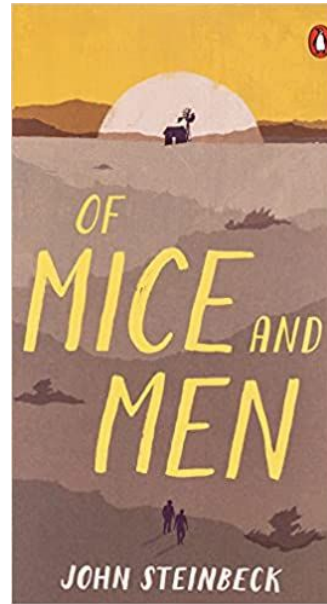
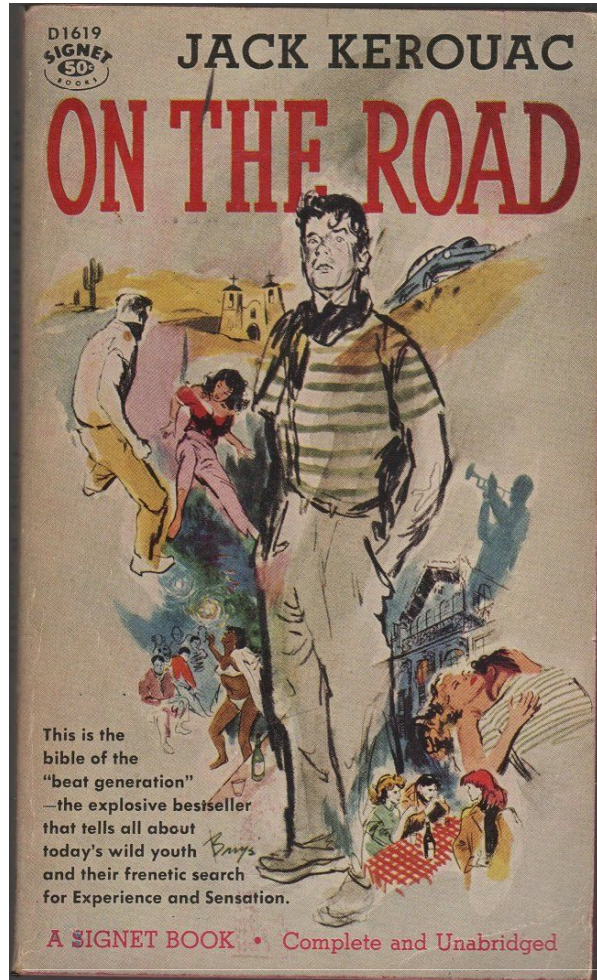


Resource: LaGravenese, R. (Director). (2007). Freedom Writers [Film] 1:27:36. MTV Films, Jersey Films, and 2S Films.

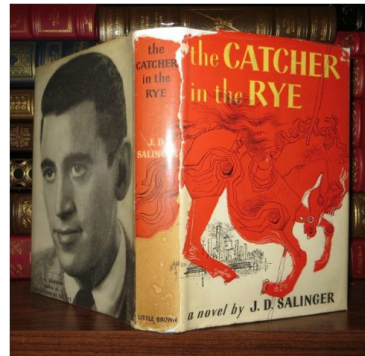
Genre – Fictions / Novels / Realism and Drama



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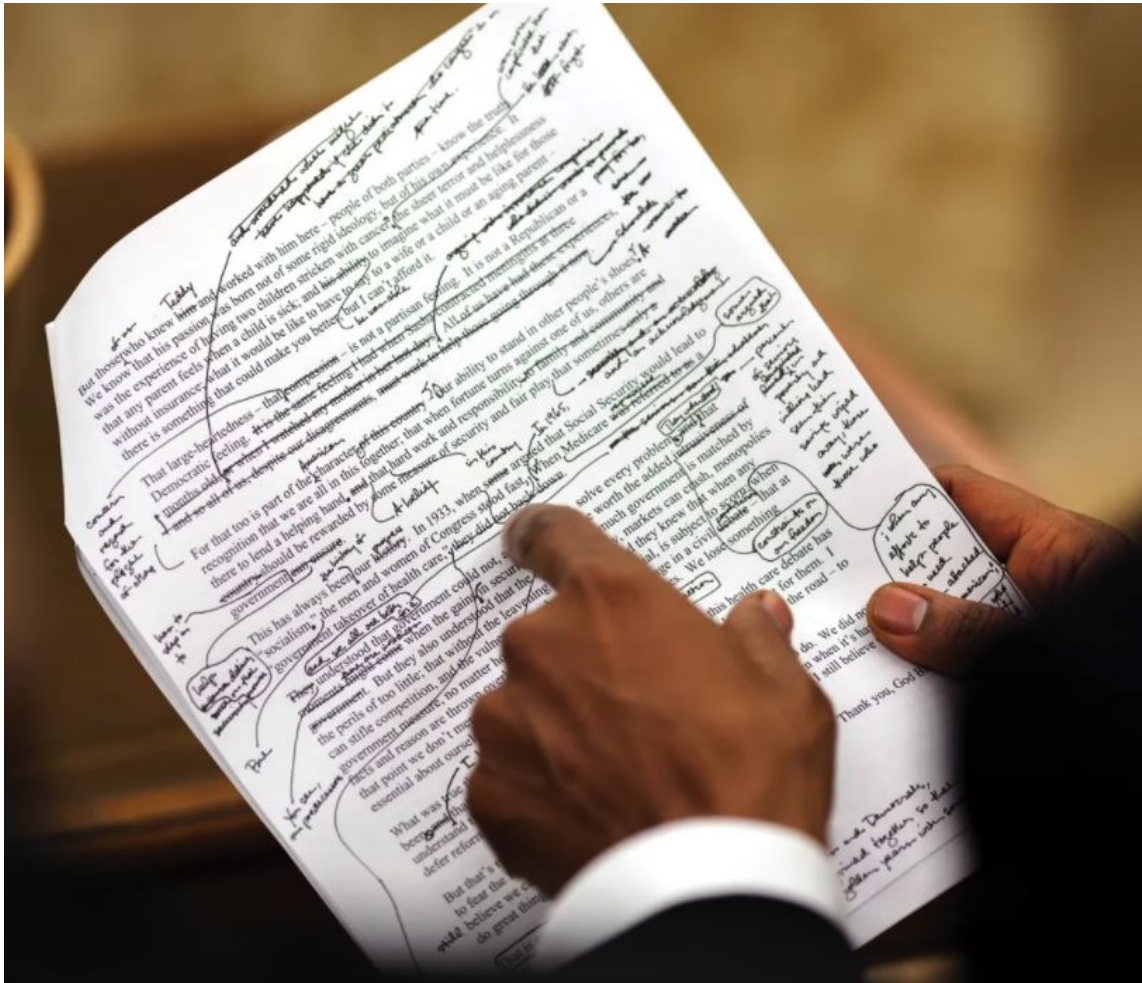


“That was John Steinbeck, *The Grapes of Wrath*. It’s required, 10th-grade reading material; and if that doesn’t prove to you that this is not a hostage situation, I don’t think that you’re qualified to report even the *weather*.” – character in movie *The Public* (2018) “amended” an explanation to news-reporter who live-interviewed another key character in the midst of a lock-down inside the Cincinnati Public Library.



Resource: Estevez, E.. (Director). (2018). *The Public* [Film]. Greenwich Entertainment.

Genre – Manuscripts, “Drafts”, and Marginal Notes



September 9, 2009. Revising a speech for a special joint session of Congress.

Photograph by Pete Souza

(Image Credit: Obama, 2020, A President Looks Back on His Toughest Fight, *The New Yorker*. [Link](#))

studying represent
 psychological tool (of thinking - Nyctology) ① "moving around" X
 und. taking notes of the world following, dynamic + static images
 scanning motion,
 social practice - Hamilton
 being situated in the world
 -> do things
 critical social practice - Street
 issues involving
 "always + questions of power" ② Talk through the whole thing
 - script can make or break it.
 use narration.
 ③ "Beautiful" scenes - sunset, flowers, etc.
 "Here we are" charming moments.
 aesthetics. markers.
 ④ other parts of room; hovering w/ s-crackers.
 ⑤ use open access resources (Creative Commons)
 ⑥ attribute/consent (end, on slide).
 ⑦ Don't worry about it
 "doctrines"
 use private
 cite them
 w/ "credits"
 "mix" == taking things/parts.
 (thoughts) "story-board" it, write the script.
 testimonials; talk-rec.
 be "collective" in a storyline.
 minutes = essential things (data, student testimonials)
 thread through readings quotes.
 This year's pandemic made it virtual.

Writing as an “Output” of Perception: Piece by Student

Prompt/Requirement: *Which aspects of the Tufts undergraduate experience prompt your application? In short, “Why Ours”?* (100-150 words)

Finding the University was like finding a diamond in a hack stack. Finding a college that allows me to explore environmental science and interdisciplinary art is an infrequent opportunity. During the winter of my junior year, I spent time talking to current students, researching programs like the study abroad program “Tufts at London”. The Fine Arts program has classes like “Embodied Resistance Through Textile Practice” that will let me explore using textile art as a form of protest and feminism while also having the resources of a top research university.

I believe that an art education should not be defined to a single major and the customized art experience that the Fine Arts program strives to achieve in its curriculum solidifies my interest to learn in an environment free of the constraints of a traditional single-major experience, with room to explore the limits of what art truly can be. Lastly, after talking with Professor K. at my portfolio review, I left excited about what a tufts education has to offer.

(cont.) The Main idea, Evidence, Analysis, and Link Paragraph Strategy

Conjunction

Theme/Statement

Substances

Analyses/Judgment

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Conclusion: Situated Context of Reading

Literacy means one's ability to read and write (traditional).

Social practice (Hamilton): it varies across time and space as people *do* it.

Critical social practice (Street): marginalized / dominant

Learning happens in the situated, normally social context.

Phonological and phonemic (44 sounds/phonemes) awareness.



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Inquiry II: Inquiry into Adolescent Writing

EDUC 629 Teaching English/Language and Literacy in Middle and Secondary Schools
Graduate School of Education, University of Pennsylvania
Fall 2021 October 24, 2021
Dachao Sun (and@upenn.edu)

In this inquiry, a close look into a piece of student writing is delivered with the ultimate intent of learning from its process for improving of teaching adolescent writing. Substances are drawn from fieldnotes of the tutoring sessions that I had with the student in just the last few weeks, as well as classroom simulation using the descriptive review process when a small group of three graduate students analyze student writing pieces.

The original writing is appended to the end, and the content is organized accordingly into four sections as follows.

Part 1: Content for the Writing – Student, Environment, Intended Audience

When the student writer Mr. T first came to me in the online chat room I wasn't well prepared for any college essay materials or strategic tips beforehand; there were some examples I read from our class when specifically addressing topic-by-topic adolescent writing, while it is quite different than customizing a tutoring effort for a real person/student writer. Mr. T gave me in a straightforward way the question prompt he wanted to work with me, which asked about the reason(s) of liking the program – rationale of applying, so is to say – and gradually through reading his draft and constant on-screen correspondence I learned that Mr. T is a local high school senior who's been practicing art in particular, looking for programs that could provide him an education in art/museum art discipline. He wrote from home, he told me, and that we continued to type together during the two-hour sessions: he modified the draft as I spoke, and I added/organized comments and suggestions using the remaining space in the document. The overall (online) writing environment offered us sufficient amount of freedom and guidance or "tuning" at the same time. Such semi-collaborative format lasted through the other sessions later for the next two weeks, too.

To answer this prompt, Mr. T certainly had to draw ingredients from his journey thus far and in particular the bits he got inspired artfully and by the University he was writing for. I commented he always (and should)

Thank You!

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Hooray!!