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### The All-Inclusive Paradigm

According to scholars Ernest Morrell and Jeffrey Duncan-Andrade, “The Digest of Education Statistics forecasts that, during the next decade, the number of ethnic minority teachers will shrink to 5 percent, while the enrollment of ethnic minority children in America’s schools will grow to 41 percent” (88). This statistic is slowly becoming a reality in schools across the country, so as I try to form my own paradigm of English education it is important for me to consider the fact that a majority of my students are going to be minority students. Which is why I have chosen to construct a paradigm called ‘all-inclusive’ in which each student is able to be expressive in my future classroom.

Furthermore, this paradigm will draw on the work of Peter Smagorinsky and Morrell and Duncan combining the ideas of these three scholars and educators. In terms of a foreground and background approach to this paradigm I desire for the foreground to contain the ideas expressed in Morrell and Duncan’s article on *Promoting Academic Literacy*. Within this article Morrell and Duncan state that, “Hip-hop texts are literary texts and can be used to scaffold literary terms and concepts and ultimately foster literary interpretations” (89). Morrell and Duncan focus specifically on the use of hip-hop in the classroom, and that may be one text I can use, but in general this quote focuses on the idea that there are many forms of texts that can be used to scaffold literary terms and literature as a whole.

In contrast, my background is going to focus on the work of Smagorinsky, which is highlighted in his book *Teaching English by Design* mostly coming from chapter 4 (title). What Smagorinsky ultimately discusses is a big picture frame of planning for a school year.

Smagorinsky states in chapter four *Planning the Whole Course*, “By thinking of the whole year before I design individual units in detail, I am searching for overall coherence in the students’ experiences in my class” (45). Essentially working from the larger frame of the school year and working down to specific lesson plans. This resonates with me because that is how my brain works in general, but more specifically this is the kind of practice I want to mirror in my career as a teacher.

Furthermore, in order for this to work, however, I will have to take a few weeks in the beginning of the semester to get to know my students, considering there will be different backgrounds present in the classroom. With that being said, once I learn what they like, whether that is hip hop or Harry Potter, I will be able to incorporate Smagorinsky’s idea of big picture planning.

Similarly, many of the conversations we have had in this class have been surrounding the idea of using digital texts in the classroom. Ideally, I would like to be able to use both digital and paper texts, but even more so incorporate the ideas from Morrell and Duncan where sometimes the text might be a set of rap lyrics. I truly want to be all-inclusive with every student and give him or her an environment where they feel comfortable to not only learn, but also be enthusiastic about what they are learning. Therefore, while working through the big picture planning I also plan to, ideally, incorporate both types of texts into my classroom.

Even more so, in order to be all-inclusive there has to be some form of culturally relevant teaching, which is a type of teaching that display a consciousness of culture. In my English 408

class a text we are currently reading, *The Dreamkeepers* by Gloria Landson-Billings, speaks to this theory of culturally relevant teaching. Specifically, the idea of incorporating community into the classroom: which falls in line with my paradigm of English teaching. In order for me to facilitate a culture of all-inclusiveness in the classroom my students have to view each other as all-inclusive, therefore administering a community-oriented classroom helps with this notion. The portion of the text from Landson-Billings that speaks to this comes from a short story about a teacher, Julia Devereaux, who states, “Teachers with culturally relevant practices see themselves as part of the community, see teaching as giving back to the community, and encourage their students to do the same” (38). This is the kind of attitude, and outlook, I want to have as a teacher and specifically to bring this into the classroom to cultivate a sense of all-inclusiveness amongst my students and myself.

Consequently, I am aware that there are multiple paradigms at work within this paper, but truly it is stemming from this idea of being all-inclusive. After nearly 16 years of being a student, reversing the way my brain thinks from student to teacher has made me realize there is a desire within me to include every student in the classroom. This may include being aware of where my students stand in English specifically, but also where they stand up to that point in their lives when they step into my classroom. For me it goes beyond curriculum and straight into the heart and humanity of a student. In order for them to truly be engaged with English they need to be engaged with learning in general and oftentimes their social and cultural background brings a lot to the table when they walk into a classroom. Therefore, through the work of Smagorinsky and Morrell and Duncan my paradigm of English teaching focuses on the desires and experiences of the students in a push to be all-inclusive.

## Reference

Landson-Billings, Gloria. "Chapter 3." *The Dreamkeepers: Successful Teachers of African American Children*. San Francisco: Jossey-Bass, 1994. 38. Print.