“It’s fitting that this graphic novel adaptation holds fast to its source material, providing an unwaveringly faithful visual representation. . . . Like Lee’s spare novel, Fordham’s graphic adaptation leaves us to ponder what is unsaid, what is unseen, what lies in the subtext. A moving new take on a familiar story.”
—BOOKLIST
CALL FOR MANUSCRIPTS

Submit all manuscripts through the English Journal Editorial Manager at http://www.editorialmanager.com/ncteij/. Questions can be sent to 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-
CALL FOR MANUSCRIPTS

lished, 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
For Gwendolyn Brooks, writing was essential to life and “like breathing or eating.” More specifically, she noted, “Poetry is life distilled.”

As such, we invite teachers and teacher educators to write poems that “distill” their lives—in and out of the language arts classroom. We seek well-crafted poems that connect our readers to the worlds of teaching and learning.

Send up to two original poems—no more than thirty lines each—by email attachment to Englishjournal@ncte.org. Use the subject line “Poetry Submission for Review.” The poems must be original and not previously published or simultaneous submissions. On each poem, please include a brief biographical sketch (forty words maximum) and your contact information. Poets whose work is published will receive two complimentary copies of the issue in which their work appears.

Additional inquiries about poetry submissions should be directed to the editors at Englishjournal@ncte.org.

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
Curriculum and Instruction
University of Wisconsin–Madison
sj.miller@wisc.edu

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 sj.miller@wisc.edu. 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
English Education
State University of New York at Old Westbury
sieben@oldwestbury.edu

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 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 sieben@oldwestbury.edu.
Critical Global Literacies
Column Editor: Bogum Yoon
Associate Professor
Department of Teaching, Learning, and Educational Leadership
College of Community and Public Affairs
State University of New York at Binghamton
byoon@binghamton.edu

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: Melanie Shoffner
Associate Professor
Department of Middle, Secondary and Mathematics Education
James Madison University
Harrisonburg, Virginia
shoffner@jmu.edu

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 Melanie Shoffner at shoffner@jmu.edu. Inquiries about potential topics are welcomed and encouraged.

Journeys Inward
Column Editor: Mary Ellen Dakin
Retired English Teacher and Literacy Coach
Revere High School
Revere, Massachusetts
maryellendakin@gmail.com

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 everyday. We wander with our students through the shifting terrains of literature, and we sometimes find that the texts we teach and the conversations they provoke challenge us to explore our own “inner landscapes.” These moments urge us to consider the kind of teacher we have been and also the kind of teacher we are becoming.

This column invites writers to craft authentic nonfiction narratives of self-discovery, redirection, and renewal. When have you seen your own life reflected in the literature you teach and paused to ponder the implications? What specific events, situations, texts, classes, or ideas challenged the teacher within and sent you on a journey toward some greater understanding of your subject, your students, your world, and yourself? Tell us the story of that journey. We are especially interested in lively, personal writing that shares specific classroom moments that inspired introspection, challenged your thinking, and pushed you to consider how who you are influences how you teach. We welcome submissions that showcase voice, sensory details, dialogue, and dynamic characterizations that encourage readers to reflect on their own teaching journeys.

Inquiries and submissions should be directed to Mary Ellen Dakin at maryellendakin@gmail.com. Submissions of 1,500–1,800 words should be sent as attachments.
CALL FOR MANUSCRIPTS

Teaching Shakespeare
Column Editors: Laura B. Turchi and Ann C. Christensen
Laura B. Turchi, Assistant Professor, College of Education
Ann C. Christensen, Associate Professor, Department of English
University of Houston
lturchi@uh.edu; achrist@uh.edu

Shakespeare’s plays, staples of the secondary English curriculum, are both “difficult” and rich in opportunity. This column asks about and offers ways in to Shakespeare’s works beyond starting with act 1, scene 1. It also serves as a forum for teachers to share instructional activities, innovative lessons, and useful tools they have developed to help students enter a Shakespearean text and dig deep. How do you assist students with Elizabethan English verse, promote their interest in complicated characters, or relate their worlds to the social worlds depicted in the plays?

Writers for the column should consider how the strategies they discuss are relevant to those teaching struggling readers and emergent English learners, as well as those teaching students with advanced literacy skills. We are especially seeking classroom narratives that push against equating a Shakespeare play with a summary of plot and characters or with watching the film version. We invite stories that illustrate the value of attending to language, movement, staging, and expression and that cast studying a Shakespeare text as an opportunity for students to explore identity and perform their understanding in innovative and multimodal ways. To complement these stories, we welcome classroom and student videos, podcasts, and other Shakespeare-inspired creations as posts to our “Teaching Shakespeare” group on NCTE Connects.

Questions to consider might include, When you teach Shakespeare plays, which scenes work best “on your feet”?; What film clips pop for discussion?; or How do you guide your students to use images, dictionary definitions, and period sources to complicate a reading of “Moor” for Othello, or the Prince of Morocco in The Merchant of Venice, or Aaron in Titus?

Inquiries, submissions, or suggestions for future columns should be directed to Laura B. Turchi at lturchi@uh.edu or Ann C. Christensen at achrist@uh.edu. Submissions of 1,000–1,200 words should be sent as attachments.

2018 NCTE CHILDREN’S BOOK AWARDS

Charlotte Huck Award for Outstanding Fiction for Children
After the Fall by Dan Santat (Roaring Brook Press)

HONOR BOOKS: Forever, or a Long, Long Time by Caela Carter, (HarperCollins); Little Fox in the Forest by Stephanie Graegin (Schwartz & Wade Books); Refugee by Alan Gratz (Scholastic Press); The End of the Wild by Nicole Lea Helget (Little, Brown and Company); The Rooster Who Would Not Be Quiet! by Carmen Agra Deedy, illustrated by Eugene Yelchin (Scholastic Press)

Orbis Pictus Award for Outstanding Nonfiction for Children
Grand Canyon by Jason Chin (Roaring Brook Press)

HONOR BOOKS: Chef Roy Choi and the Street Food Remix by Jacqueline Briggs Martin and June Jo Lee, illustrated by Man One (Readers to Eaters); Dazzle Ships: World War I and the Art of Confusion by Chris Barton, illustrated by Victo Ngai (Millbrook Press); Her Right Foot by Dave Eggers, illustrated by Shawn Harris (Chronicle Books LLC); The Quilts of Gee’s Bend by Susan Goldman Rubin (Abrams); The World Is Not a Rectangle: A Portrait of Architect Zaha Hadid by Jeanette Winter (Beach Lane Books)

Both awards were presented at the Children’s Book Awards Luncheon during the 2017 NCTE Annual Convention in St. Louis, Missouri. You can watch a recording of the announcements at http://www.ncte.org.awards/orbispictus.

Artifacts, or objects, are present in everyone’s life. Memories of objects are powerful pulls on identity. Objects are handed down, over generations, some brought from foreign trips as mementos. These objects are special, and they tell stories.

—KATE PAHL AND JENNIFER ROWSELL, ARTIFACTUAL LITERACIES: EVERY OBJECT TELLS A STORY

Throughout history, people have imbued objects with meaning and significance. Family heirlooms, souvenirs from traveling, documents that memorialize the people we love, tokens of appreciation or kindness, even objects that signify challenge, struggle, and pain become keepsakes that remind us of who we are and who we have been. The artifacts of our lives excite us, soothe us, cajole us, and inspire us; they invite us to reminisce and share stories, connect with the past, and reflect on the future. An object’s materiality is powerful and evocative. It is easy to recall how a childhood toy felt when you picked it up or the slant of the script from a special handwritten note, for example, because the artifacts we keep and hold in memory shape us and sustain us.

Classrooms are filled with objects that symbolize the stories of our work: the posters on our walls, the photographs on our desks, the files of papers and lesson plans and assignment guidelines, the books from our college classes that still occupy a space on the shelf, a particular pen, or a small gift from a former student—these are reminders of who we are as teachers, of why we persist, and of the legacy we hope to leave. This issue of English Journal explores teaching and learning artifacts and the memories they arouse. In the call for manuscripts, we asked writers to consider this question: “How does artifactual inquiry help us learn, understand, and teach?” We were interested to know about the ways in which English teachers perceive their identities to be marked by personal and professional artifacts and about the ways in which teachers are asking students to consider the significance of the artifacts of their lives. Authors shared both kinds of stories.

In the High School Matters feature, Amanda K. Palmer offers a heartfelt account of the gift of a drawing by one of her students after his class read The Great Gatsby; she also recalls her fear of losing that drawing and other mementos when Hurricane Harvey pummeled southeast Texas in 2017. Dawan Coombs and Rachel Knecht Freeze describe a lesson on teaching the young adult novel The Serpent King, in which students curated a museum-style exhibit of personal objects that connected them to the characters in the novel. Timothy J. Duggan recalls a school project from his middle school days that he still displays in his office and asks readers to consider the pitfalls of what he calls the “disposable curriculum.” Sheridan Steelman explains how she inspires her students to engage with Shakespeare by offering them opportunities to examine historical documents that help students understand the setting, characters, situations, and dialogue in his plays. Tiffany DeJaynes reflects on the power of sharing personal artifacts in a tenth-grade English course that highlights qualitative research to teach students about the tenets of inquiry and to build community. John Wesley White questions his reverence...
FROM THE EDITORS

for two poems—artifacts from his own reading life and his training to be an English teacher—when the preservice teacher candidates in his class offer interpretations of the poems that he had never considered. And Tony Schiera and Rachel Schiera detail the story of developing an artifacts-rich curriculum for high school students in Oman and offer tips for translating what they learned for the English classroom.

Rounding out the issue are three general interest articles. Nancy Frey and Douglas Fisher write about their work with teachers in a high school in California where the English faculty led an initiative to develop courses that highlight college and career readiness. Burke Scarbrough, Ben Pieper, and Haley Vetsch share their experience of designing a unit they taught in three disparate classroom settings that employs role-play to address issues of censorship. David Slomp’s report on a multiyear project developed with a team of middle school and high school English teachers in Alberta, Canada, illustrates how scaffolded composition instruction can foster independence in young writers.

We expect that as you read the articles in this issue you will be reminded of scenes from your own teaching life and that you will also be inspired to create units and lessons that leverage the emotional power of artifacts to engage us and teach us. [E]  

WORK CITED


TOBY EMERT and R. JOSEPH RODRÍGUEZ, in their roles as classroom teachers and teacher educators, have both developed many lessons that highlight the use of artifacts to invite students to share stories and to reflect on content. Toby is a professor of English education in the Department of Education at Agnes Scott College in Decatur, Georgia, and Joseph is an assistant professor of literacy, multilingual, and multicultural education at California State University, Fresno.

ABOUT THE COVER: WHAT MAKES AN ARTIFACT?

Cover Photo: Artifact by Janet Wong

When I was a writer-in-residence for the University of Southern California Writing Project, a requirement for our journals was to choose an artifact, write about it, and then write about the writing. My junk drawer provided plenty of inspiration. What makes something an “artifact”—instead of just a piece of stuff? And, beyond that, what makes something an artifact that represents our times?

Janet Wong is the author of thirty books for children and young people and the co-creator, with Sylvia Vardell, of The Poetry Friday Anthology series; their most recent book is GREAT Morning! Poems for School Leaders to Read Aloud (Pomelo Books, 2018). A member of NCTE for nearly twenty years, she has served on the NCTE Commission on Literature and the NCTE Excellence in Poetry for Children Award Committee. She can be contacted at janet@janetwong.com.