TEACH_ED 356 - Tutorial in Education: English Methods

Wednesdays 4:00 to 6:30 p.m., Annenberg G-08, April 2 – June 4, 2003
Instructor: Norman Frey
(847) 579-1150
nlf840@nwu.edu or nfrey@earthlink.net

Course Description

This Tutorial explores the art and the craft of teaching the English/language arts in middle and high school across the range of grade and ability levels. We look at what is, and what can be. Our work blends a review of subject matter with pedagogical theory, directed toward lesson construction, classroom teaching strategies, and the accomplishment and assessment of student learning.

Areas of focus will include understanding and applying ISBE professional standards to curriculum, teaching strategies, and student learning; constructing anchor ideas for unit design; using writing for learning as well as communication; designing projects for demonstration/exhibition; studying selected works for literary analysis and applying that analysis in the design of teaching objectives; teaching minilessons you have designed; employing technological advances and expanding the repertoire of classroom protocols in the service of learning; and understanding professional practices and responsibilities.

A primary resource will be the collegiality of your peers. Thus, much of your learning will result from doing and reflecting with colleagues and instructor serving as coaches and friendly critics. Overall, by the end of the quarter, you will have expanded your responses to the questions: What is an English teacher? What are the qualities of successful English classrooms? And ---- what are the avenues for achieving those qualities?

The Tutorial prepares you for the Illinois state certification test as well as for the internship/student teaching phase of teacher education.

CONCEPTUAL FRAMEWORK: The guiding principle of the School of Education and Social Policy lies in our vision of learning, learners, and teaching as interdependent and ever changing. We understand that learning takes place in all stages of life and in many different settings, not only in schools. We view increasing diversity in the world as a rich resource for authentic learning. Ours is a vision firmly grounded in social practice, and we actively connect pedagogical theory to everyday experience in the classroom and beyond. Through research and reflection, we seek to understand the nature of learning communities and how innovations in pedagogy, technology, and social policy can improve our institutions and our lives.

ISBE CONTENT AREA STANDARDS IN ENGLISH LANGUAGE ARTS: Pre-service English teachers will familiarize themselves with the content area standards in English Language Arts and the ISBE goals for student learning in reading, literature, writing, listening and speaking, and research and will view curriculum design, teaching practices, and instructional materials they develop for students in the context of those Standards and goals. While each session in this tutorial is coded with reference to one or more primary Standards and ISBE goals pertaining to the topic at hand, a host of other goals and their sub-sections may also pertain to the work at hand since the work of an English Language Arts classroom is multi-faceted. In all cases, a knowledge of Standards and goals informs teacher design and implementation of the teaching of English.

KEY: ISBE Content Area Standards = CAS  ISBE State Learning Goals for Students=SLG
CF= NU Conceptual Framework
Required Texts:

(Conceptual Framework 1, 2, 3)


Note: These texts provide a foundation for your professional library as English/language arts teachers. While we will not read all sections of every text in this ten-week quarter, they are resources for the domains of the language arts and will serve you well in the future. *Texts are available at Norris Bookstore.*

Course Policies & Practices

Assignments listed for each session are the basis of reports, demonstrations, and discussions. Hence, on-time preparation is required. Using field experience in the Practicum and your background as English majors, employ your own resourcefulness and creativity to respond to assignments for class discussion and critique. Use of Internet sources requires bibliographic documentation. Explore new terrain and take risks. *(CF 1, 2, 3)*

- **Types of assignments**, in addition to text reading: reporting on specific topics from English classrooms at field site; responding in reading log “talking points” about issues and ideas that you encounter in the reading; developing lesson plans and instructional materials (projects, tests, writing tasks and prompts, rubrics for evaluation of student work, technology exercises, etc.); mini-teaching and critiquing. Collaborative partnerships will be encouraged (explanation will follow).

- **Middle and Secondary**: Application to middle school curriculum and teaching methods, as well as high school, will be integral to the topics of this tutorial. Any assignment specified for a freshman class may be prepared for grades 6-8.
• **Literature**: Requirements include reading in the genres, as specified in the following course outline. If you do not already own copies of these titles, texts are readily available in most high school (and the university) libraries or in Norris and Evanston bookstores.

• **Talking points**: For each week’s text readings, maintain a reading log of quick notes on ideas encountered in the reading that you want to talk about in class. Which particular ideas do you regard as essential – or at least, as ideals – for your own classroom practice as a teacher? Which ideas or positions run counter to your experience as a learner or do not make much sense to you as theory? Which ideas deserve discussion and clarification in our group session? Talking points give you a voice in our sessions: agree, disagree, explore.

• **Written assignments** should be word-processed and demonstrate appropriate grammar, spelling, punctuation, sentence construction, and attention to other aspects of standard composition. Make sure you save a copy to disc for eventual inclusion in your digital portfolio. Weekly written work will be critiqued in writing by the instructor. All assignments are potential portfolio documents.

• **Mini-lesson teaching**: You will be creating a number of lesson plans, some of which you will teach to our class as mini-lessons. Again, note the resources upon which you can draw: your own schooling, electronic resources, the readings, and your mentor teachers at your site schools. You will also have experience in critiquing lessons taught by your colleagues. Note: in preparing mini-lessons and other demonstrations, you should assume that your class contains some LEP students with varying degrees of learning difficulties and some non-native speakers of English, recent arrivals at the school. Both populations may require a more hands-on, concrete approach in the teaching vs. the wholly abstract.

• **Course Portfolio**: A three-to-four week unit plan based upon an approach and design of your choice will be the culminating assignment in the course as part of the Methods course portfolio which will become a part of your comprehensive professional digital portfolio. Principles of unit plan design will be discussed well in advance of the due date, the final meeting of the course.

Course grades will be based upon (1) your regular attendance and constructive participation as member of the class; (2) weekly written assignments, including the talking points and teaching materials you have generated; (3) responsible critiques of colleagues’ work; (4) minilesson teaching, both written and demonstrated; (5) course portfolio including the unit plan; (6) self-evaluation: reporting level of participation, engagement, preparation, achievement, growth. As we proceed, you will become aware of the rubrics for A, B, C.

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**KEY: ISBE Content Area Standards = CAS  ISBE State Learning Goals for Students=SLG**
Course Outline and Assignments

To prepare for each session beyond #1, look ahead a week at a time for preparation requirements. Note: April 30 (novel) and May 21 (drama) require a substantial reading load. Also, field trip requirement due May 28. You might want to start early.


==Survey of the syllabus and the terrain of the Language Arts. (1) ISBE CONTENT AREA STANDARDS: ENGLISH LANGUAGE ARTS/ and (2) State Goals 1-5 English Language Arts.

==Autobiographical sharing: Where have you come from, in terms of your own school literacy experiences, and what are your primary goals/needs as you prepare to be a teacher of Language Arts? What can the Methods course do for you? And you for it?

==Lesson plan models.

==Talking points/passionate passages == Partnerships

==Reading assignments: skimming (and evaluating, esp. "You Gotta BE the Book")

==Resources and time management: how do teachers know so much and how did they get that way? What are your most important resources this quarter?

==SPECIAL GUESTS ON TOPICS TBA: technology, the urban classroom (inclusiveness and diversity in the classroom)

Big Suggestion: From your Practicum site, obtain a copy of English/Language Arts mandates, objectives, standards and/or rubrics for student performance. If you can obtain a department course of study (curriculum), all the better. For each week’s topic in the tutorial, let’s hear what your school is doing or expecting.

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Session #2, Apr. 9: Teaching short fiction.

Assignments for Apr. 9

(1) Readings:
- Christenbury, Chs. 5, 9—Questioning
- Schoenbach, Chapters 1-5—on the key subject of teaching reading! SKIM for an overview of main topics. Make note of significant areas you may want to re-visit later, e.g., for forthcoming assignments, unit plan and/or during student-teaching.

(2) Literature: Select a short story from your own library or from the curriculum at your site school. CAS (Content Area Standards): State learning goals SLG: 2A,B

(3) For discussion (written- 1 page & oral): (ISBE CAS 1A, 2C)

(a) What connections could be established between the story and the students’ own experience or frames of reference? Teaching activity: How would you interest students in the story?

ISBE SLG goals: 1B3d, 4c, 5d; 2B

(b) Using the story you have chosen, determine the reading difficulties likely to be encountered by your students. What methods/strategies from Schoenbach could you employ to enable them to read homework assignments meaningfully and independently? Teaching activity: What supports would you provide at the beginning, gradually relinquishing them to give students independence. CAS: 1B

SLG: 1A, B, C; 2A, B

(c) In terms of language arts skills and the content (literary elements) of the story itself, what student learning goals would you establish to direct your teaching of the story?

SLG: 1A,B,C; 2A,B
(4) **Lesson plan** (written - 1-2 pages)
(a) Design a lesson plan (30-40 minute class session) for class study of the story. Your class session will derive its shape and substance from the goals established for this lesson. Determine topic of the lesson, Standards and State learning goals, activities to carry out those goals, means of assessing results. (As a new teacher, make note of the main questions you will ask students.)

(b) **Reports and demonstrations** Group sharing of lesson plans plus volunteers to demonstrate excerpts from the lesson. Purpose: information sharing + development of rubric: what are we looking for in sound lesson planning and classroom teaching?  

**Session #3. Wed, April 16: Teaching Writing Assignments for Apr 16:**

(1) **Readings:**
- Christenbury, Chs 4, 8
- Atwell, Chs 1-9 --- SKIM—but jot brief notes on ideas that you might want to re-visit later. Also suggested: use paste-it notes to mark the text for later recall.

(2) **Adjusted versions of a writing assignment (written):** Based on a current issue, problem, event, or topic, design two versions of a composition assignment that require the students to draw upon their personal experience or observation or thinking. The two versions should be of varying degrees of challenge to accommodate the range of students in this heterogeneous class at grade ___x___(your choice of 7-12).

For each version, specify purpose (expository, descriptive, narrative, or persuasive); occasion (audience; length; take-home or in-class); and the main composition goal or goals of the writing (rubric). Indicate how you have adjusted each version for the particular demographics of your class.

*CAS 1A, B; 8E; 13C SLG: 3C (3a-5b)*

(3) **Mini-lesson:** After you have performed your own analysis of the composition tasks required in the theme assignment (above), show how (methods) you would teach your students to perform one specific element of composition. Examples: thesis construction; organizational pattern (e.g., compare/contrast); focus/support and elaboration; paragraph construction, etc. (Consult the composition text used at your site school for more information on the elements of writing.)

*CAS 13F; 15C SLG: 3B (3a,4a,5)*

(4) **Field work and class sharing:** Interview your mentor-teacher (and/or other faculty) on any aspect of teaching writing that you want to discuss. Take notes—and be prepared to share with colleagues in Methods tutorial.

Suggestions (not exhaustive by any means): What have proven to be good teaching activities (methods)? How to structure student-directed activities in small groups? Can students really work in partnerships to improve writing practices? What about the computer and writing programs? Use of writing labs? How? What are the good points and the pitfalls? What are the characteristics of writing assignments that really work? What are the various occasions for writing, besides the standard theme? Are journals useful in the writing process? How often should students write? How much of what they write should be graded? And—what about grading? Best tips? What about double grades on the papers or no grades, until the end? What
are the most productive ways to respond to student writing? How to prevent students from becoming discouraged? The value of re-writing? -- required or recommended? What about the portfolio method of teaching writing? What are the secrets to prevent over-load of grading demands on the English teacher? And—the whole area of teaching writing to ELL students and Special ed students? What methods can the general classroom teacher use that are productive and effective for the students? 

CAS 16

Session #4. Wed., April 23: Teaching Grammar and Language

Assignments for April 23:

(1) Readings:
- Weaver, Teaching Grammar in Context. Skim the book but focus on Chs 5 and 6, pp. 102-183.
- Christenbury, Ch 7.

(2) Field work and oral report: Try to observe the teaching of grammar and language (usage, spelling, vocabulary) at your field site. If observation is not possible, then arrange to have a conversation with your mentor-teacher or other teachers about the teaching of grammar. (Is there a grammar genius on the faculty? Take copious notes.) Then, be ready to share what you have learned: What seem to be the prevailing viewpoints on teaching grammar and language? Are the principles that Christenbury and Weaver advocate evident at your site school? How are these readings and observations shaping your own approach to teaching grammar and language?

 ISBE: 3

(3) Mini-lesson teaching: Written (all) and demonstration
Prepare a lesson plan on any aspect of grammar for a freshman or middle school class of general ability level. Show how you will teach the element (methods). Avoid wholesale borrowing from workbooks or texts of the net. What principles or beliefs are driving your teaching? Can you incorporate any principles from Weaver and Christenbury in your teaching? (Make this the grammar lesson you wish you had in school.)

Select a 10-minute segment from the lesson for teaching demonstration in the seminar. If there are handouts, please supply Tutorial members with a copy.

Note: While members of the Tutorial will demonstrate teaching, those in the audience will serve as demo class members. As well, they will serve as colleague observers who will write a short critique for each presenter. Each Tutorial member will submit a written plan of the lesson.

 CAS 15B; 19B SLG: 3/4 (for criteria of presentation)

(4) Identify the elements of English grammar/punctuation/usage you need to re-visit, re-view. Make a list, and we'll compile the results in class, and then, determine a strategic plan. (Can technology be employed to assist your learning?)

Session #5, April 30: Teaching the Novel

Assignments for April 30:

(1) Readings:
Christenbury, Ch. 6.
Wilhelm, J. “You Gotta BE the Book.” ---Skim first third and mark text. Bring to class.

(2) Literature: Required—whole class: Conrad, Heart of Darkness.

Plus: are you familiar with any of these titles? Please read or re-read at least one title.
#1) **Search for self-knowledge/identity:**
Dickens, Great Expectations
Tan, Joy Luck Club

#2) **Search for self-knowledge/identity**
Hurston, Their Eyes Were Watching God
Knowles, A Separate Peace

#3) **Wasted talent and passion:**
Fitzgerald, The Great Gatsby
Wharton, Ethan Frome

#4) **Morality in a corrupt society:**
Golding, Lord of the Flies
Twain, The Adventures of Huckleberry Finn

#5) **Alienation/the Absurd/Revolt:**
Camus, The Stranger
Solzhenitsyn, One Day in the Life of Ivan Denisovich

#6) **Romantic heroines:**
Bronte, Jane Eyre
Hardy, Return of the Native

#7) **Victims of society:**
Chopin, The Awakening
Wright, Native Son

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(2) **A good old lit discussion:** What do you regard as the most significant anchor ideas (ideas, themes, motifs) in Heart of Darkness that could serve as touchstones or foundations for teaching the entire work to a mixed ability-level Senior class (college prep). How (in what ways) does at least one of those ideas manifest itself throughout the novella? -- (Show & Tell)

**CAS 11F, G**

**SLG: 1B5a; 1C5a,b,d; 2A5a,b; 2B5a,b.**

(3) **Mini-lesson teaching, 2 volunteers.** It’s the first day for Heart of Darkness in your Senior English class. Devise an introductory “hook” or anticipation activity that will set the framework for the study of this novella and that will intrigue and motivate the students to dive into the story. What will you do (methods)? Note: technology may be employed.

**CAS 1H, 1D, 24D**

**ISBE: 1C (3-5)***

Due next week:
Choice of 4a or 4b ---- more

(4a) **Film Project for Alternative Assessment:** “Apocalypse Now” (or “Apocalypse Now Redux”). Required: viewing of film (on DVD)

In place of the traditional exam or theme following the study of Heart of Darkness, your students may elect the film Apocalypse Now or the Director’s cut, Apocalypse Now Redux as the basis of a project. (Note: a project may be but is not limited to a paper.) The success of the project depends, in large part, on the parameters established by you, the teacher.

Design a project as an alternative assessment that offers appropriate prompts but affords students sufficient leeway to tap their creative powers. Big questions: What do you want your students to learn from the film and about the film in relationship to the novella on which it is
Based? What does “reading the film” entail? What questions should guide this reading? Where should all of this lead—what results? What kind of product? Students may work in partnerships.

In your assignment specifications to the class, explain exact requirements of the project, the work procedures (the process), and the rubric of evaluation, namely, how you will evaluate this. Make sure accountability measures are clear to students. (Provide each member of the Tutorial with your handout. It should key each element of the project to the appropriate ISBE Lang. Arts goal.)

CAS 1F, G; 12C, F, G, T, U, W

SLG: 1C5; 2A&B; 3A, B, C; 4B5; 5A, B, C

Or---

(4b) Literature Project for Alternative Assessment: For a month, your students, in partnerships, have been reading (and maybe discussing) their choice of novels from the list above. As the culmination of this independent reading in your Senior English class, design a project as an alternative assessment to the traditional exam or single-work essay. Students may work in their partnerships, or individually. In your assignment specifications to the class, explain exact requirements of the project, including reminder to remain true to the authors’ respective conceptions of characters and the world they inhabited; the work procedures (the process), and the rubric of evaluation. Make sure accountability measures are clear to students. (Provide each member of the Tutorial with your handout. It should key each element of the project to the appropriate ISBE Lang. Arts goal.)

CAS 20B.

SLG: 1C5(a-d); 2A & B; 3A, B, C; 4B5; 5A, B, C

Mini-lesson teaching: Presentations of project assignments next week in Tutorial.

CAS 24 B, D

Session #6, May 7: Teaching non-fiction

Assignments for May 7:

(1) Presentations: alternative assessment project assignments. Written versions due.

(2) Readings: Schoenbach, Ch. 6-8; samples from newspapers (see below)


(3) From Practicum school: Consult the literature curriculum. Which non-fiction titles are taught in the language arts curriculum (specific essays, whole books). Next, consult the composition curriculum. Do you see a variety of specific types of non-fiction writing occasions beyond the analysis of literature? Give examples for sharing in our Tutorial.

CAS 1A

(4) From the newspapers: Using all sections (not only the Book Section) of the Tribune or Sun-Times or New York Times (or whatever newspaper you read), make a curriculum list of non-fiction forms of writing that can serve as models for student writing and reading. Specify the particular forms of non-fiction and accompanying illustrative examples that you found in the newspaper. (Example: film or music reviews – concert at Symphony Center).

CAS 1o, 1P

SLG: 5B4a, 5a

(5) Create a study guide (no longer than a page) for one reading assignment in a work of non-fiction (e.g., a chapter from Walden or an Emerson essay or from any of the excerpt handouts from Hansberry, Lincoln, DosPassos). The intent of the study guide is to encourage and support the reader (in grade x) to grapple with the text. In doing so, the reader should be
given something of value to do with the reading, e.g., applying original thinking to the words on the page.

CAS 8B, 8M

SLG: 1B, C

(6) True confessions (oral): Describe in detail the process by which you began and completed a research paper for a college class and/or high school. What implications does your experience have for your work in teaching the research paper or making a research assignment as a middle-or high school teacher? Write a course policy statement defining academic honesty that would be appropriate for your students. This should include both print and electronic sources.

CAS 23H, I; 29 C, D, E

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Session #7, May 14: Poetry/Pop Culture

Assignments for May 14

(1) Readings:
- Christenbury, Ch. 10
- Articles: handout--“O Taste and See: Poetry with Eighth Graders”–Bloland

Wilhelm, J. “You Gotta BE the Book.” --SKIM middle third and mark text. Bring to class.

(2) Mini-lesson teaching: Choose a short poem of 30 lines or fewer to demonstrate to our class.
(a) Rehearse in front of a mirror. The aim, of course, is to bring the text to life–full-bodied and vigorous and passionate.
(b) What questions would you ask the class about the poem? About your reading? About theirs? Bring copies of the poem to Tutorial. SLG: 5C3b; 4A3b; 4B3a.

Following the reading, Tutorial members will offer a critique in terms of coaching for a repeat.

CAS 4C; 8G; 1J; L; 22A

(3) Curriculum-building (1 pg. written): Select any main work of literature used in this course or any lit. of your choice that you might teach. Then, determine particular titles of poetry (or music, art, film, interdisciplinary connections) that could be integrated into the teaching to illuminate both the poem (or the music, art, film) and the longer work. Supply a one-line explanation for each ancillary title. (Note: this is good practice for designing the unit plan–coming soon.) SLG 2B3a, b

(4) Report (group discussion): Choose a work from popular culture (music, video, or interactive electronic media). Describe it (provide lyrics in the case of music) and defend its inclusion in the English/Language Arts curriculum. For what age group is this appropriate? Do you anticipate any parental objections? How will you handle these SLG: 2B5b, 1B5c; 2B4a; 4B3a

CAS 12C, W; 1A
Session #8, May 21: Teaching Drama

Assignments for May 21:
(1) Readings.
   Wilhelm, J. “You Gotta BE the Book.” --SKIM final third and mark text. Bring to class.

Literature:
- Common reading: Shakespearean play (class choice by majority vote: Macbeth, Hamlet, Romeo and Juliet, Othello)
- Choose a contemporary play from the curriculum of your Practicum school or from your own experience, appropriate for middle or secondary school.

(2) Shakespeare Mini-lesson teaching (demonstration): Note: you will need three or four copies of the cutting (a few pages of text from any scene).

Prepare a 5 to 10 minute cutting from the play that will be performed in your high school or middle school class by you and two or three students who may not necessarily be familiar with the particular scene. CAS 4C,G

Demonstration: You will choose your cast in real-time class, no more than three students plus yourself.

Then, gather in the performing space to establish the nature of each character and the keynotes which will allow the actors to get into character. You, as teacher, will take one role. You will set the scene for the class: the context, why it is important, what the cutting reveals, what you will expect from the students. Your acting troupe will then present the cutting. You should feel free to offer coaching suggestions during the performance. After the presentation, ask for critique from the cast and the audience which will, of course, give plaudits and toss coins. CAS 20A,B

Written statement: What are your teaching standards (CAS) and student learning goals (SLG) for this exercise? (From SLG 4 and 5)

(3) Mini-lesson teaching (written and demonstration): Prepare a class activity for Day 1 on the Shakespearean play or the second play you have chosen. Specify year of the class (from grade 8-12) and characteristics of the class. (Big questions: How will you manage the challenge of language conventions and vocabulary? What does a student need to know about the times, the place, the characters to be ready to grapple with the play? What resources can you use to immerse the class in the drama of the play?)

CAS 4C, 1H SLG: 4B5a; 4A4a; 4B3a; 2A5b; 2B5a; 2A4b; 2A4c, 4d.

4. Pre-test (written): Using the second play that you read, write a 15 minute pre-test. Specify class and level. Note: a pre-test is a diagnostic tool, given after students have read but prior to class discussion. It can be open-book. Include a key for the objective section, if there is one, and a rubric if you use an essay question. Specify student learning goals that the pre-test intends to measure.

CAS 1G
Session #9. Wed, May 28. Beyond the Classroom/ Roundtable: urban, suburban, middle school teaching of English/Language Arts

Assignments for May 28
(1) Readings:

- Fu, pp. 1-58 + chapters 3, 4, 5, 6 +pp. 195-217
- Articles: Handouts. “To Teach or Not to Teach in an Urban School?” – Weiner
- “It’s a Lot of Hectic in Middle School: Student Teaching in an Urban Classroom” – Meyer

(2) Plan a field trip for your Language Arts class at Generic High School or Middle School for any day up through the end of May. Your course integrates history, music, art, architecture, literature, and philosophy. The destination and activity of the trip must be an event or tour or performance actually available in the Chicago metro region. Note #1: Going to see a movie would require tons of rationale. **Note: you should attend the performance or visit the site or see the exhibition in order to write the study guide for your class.**

CAS 1C, 1A; 12G, U; 1o

(a) You can get ideas for an appropriate field trip activity by checking the web, the Friday Arts section of the Tribune, or the Sunday entertainment section of the Sun-Times, or the Ch. 11 weekly publication called City Talk, or talk to teachers in your site school to get ideas for a worthwhile excursion that enriches student experience with the curriculum.

(b) Describe the class unit that the field trip will illustrate or enhance.

(c) Fill out the school field trip application form (handout).

(d) Prepare a study guide for the class. This guide should tell the students what to look for. If they have to write responses, what is to be turned in and when?

(3) Roundtable guests: Bring your questions for these experienced former student teachers.

Areas of interest include: profile of their schools; curriculum and standards; teaching assignments and working conditions; resources; characteristics of the classes; successes, failures, near-misses in teaching; etc.

CF 1, 2, 3

Session #10 June 4, 2003: Wrap-up and End.

1. Unit plans due. Each member of the Tutorial will present a summary of his/her unit plan to give colleagues an overview of the planning and eventual benefit that will accrue to the students. And, since works of art never are really finished, colleagues will feel free to offer suggestions that will enhance the perfection of the landscape.

(Portfolio – Unit plan: CAS 1A, B, D, F, H; 2G; 4; 8; 11; 12; 13; 15; 16; 17; 19; 20B)

2. Self-evaluations (in class)

3. The Illinois State Certification Test.

What we have left undone………..(Topics for +3 Methods sessions in the Fall quarter Field seminar)

And unsaid……………. ###
METHODS TOPICS--- FOR NOW AND LATER: Keep a checklist of the topics mentioned and perhaps developed during this quarter. Save the list for seminar topics which you may want to explore during your internship quarter. And add to the list, as ideas occur to you.

1. Interdisciplinary Teaching/Team-teaching/ Theme-Based Language Arts/Integrated Curriculum

2. Teaching the research paper and the source theme. Academic honesty. How do you define plagiarism, and how will you deal with it in the classroom?


4. Idea exchange on units, assignments, specific titles of literature, genres (poetry, non-fiction, novel, drama). Also, teaching resources.

5. Independent reading assignments—how to manage in order to ensure that students actually do the reading vs. Cliff's Notes or reviews available on the Net.

6. Homework assignments—how long and how to integrate into next day's class.

7. Reader response/ whole language--- what are these? Also, how to teach students to read a difficult text. Also, application of principles to LEP students.

8. Journals, logs-- use of, beyond the realm of diaries.

9. Collaborative learning—design and management.

10. Films and videos-- how to use as instructional tools vs. entertainment.

11. Computer-- uses for learning vs. glorified typewriter. /Technology--- friend and foe. How to deal with Palm Pilots in the classroom? And with papers downloaded from the web?

12. Teaching writing: Beyond the Methods class-- assignment design, process, evaluation, follow-up.

13. Vocabulary, spelling, grammar, punctuation -- how to incorporate into curriculum and how to entice students to learn.


15. Effective ways of opening a class period and closing it.

16. Effective ways of dealing with the "down-time" of a class period.

17. Making the classroom "student-centered" vs. teacher-dominated: all or nothing? How can the teacher shift the burden of learning from teacher to student?

18. Questioning techniques (and Bloom's Taxonomy for HOTS)

19. Conducting parent conferences

20. Professional relationships in the school (w/ colleagues, administrators, students)
21. The first full-period teaching experience: successes, near-misses, surprises, resolves for the future...

22. Case study for problem-solving: the disruptive student, the disaffected student, the excessively needy, the highly challenging, etc.

23. Authentic assessment, multiple-intelligences, multi-culturalism, detracking, block scheduling....Which of these movements are practiced in your school, how do they manifest themselves, and what are their effects on students, on teachers, on curriculum, on school climate?

24. Young Adult literature

25. Ethnic literature

26. Conducting class discussions (variations and methods)