Student Teaching Seminar (MAT Program)
CEQ 590, 591 & 592, EGL 454, EGL 451, EGL 452
Instructor: Bill Schiavo

Fall, 2014
Wed
Office Hours: (Call when necessary!)
Office #: 2081
(Other days by appointment)

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This course is designed to be as practical and realistic as possible for prospective secondary level instructors within the framework of NY State English Language Arts, NCTE, and PEP standards. Emphasis will be placed on concrete techniques for the teaching and assessment of literature, composition and grammar.

A focus of the course will be to engender in the prospective teachers a respect for the rights, goals and possibilities of their future students. Seminar students should become aware that teachers of English not only inculcate the elements of the English language arts, but also share the responsibility with the family and community to develop an appreciation of the human experience and the values that shape culture.

Another aspect of the course is that the class sessions will provide a forum to discuss the effectiveness and value of many of the suggested techniques when they are employed in the classroom, as well as problems or issues that arise in the performance of the teacher’s instructional duties. These will include issues such as student discipline, classroom management, lesson planning, testing and other means of assessment, use of computers and other technology, and the definition and responsibilities of the professional teacher.

In addition to the above, the recent implementation of the Common Core Standards, the edTPA, and the APPR will be addressed. The political and economic drivers of the aforementioned items appear to change their particulars on a monthly basis so they will be addressed throughout the semester as any changes and new policies arise.

Learning Outcomes

- Students will have a familiarity with the theoretical foundations and historical development of the disciplines of literary study and rhetoric.

- Students will have a broad familiarity with the contemporary field of literary studies in English, through coursework spanning diverse subfields, British and American literary traditions, canonical and non-canonical works, and genres.

- Students will understand conventions of literary study, including: familiarity with literary terms, genres, devices; knowledge of poetic, dramatic, narrative and rhetorical forms; awareness of literary criticism and theory.

- Students will participate in discussions by listening to others’ perspectives, asking productive questions, and articulating ideas with nuance and clarity.

- Students will emerge from the course with an enhanced knowledge base and new critical perspectives that enrich teaching.
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- Students will emerge from the course with pertinent expertise, including research and writing skills, for careers in publishing, the public humanities, and related fields.

Assignments

1) All students will be required to submit a portfolio and the end of the course. In keeping with the Stony Brook course description, the portfolio will be a continuation of the portfolio begun in Methods I and II. The artifacts to be included in the portfolio should document an awareness of the pedagogical standards delineated in the Teacher Candidate Professional Development Form and an awareness of the English Language Arts standards delineated by the NCTE. The portfolio should include the following assignments from this course, and each artifact should be accompanied by a reflective commentary demonstrating an awareness of the specific ways in which the artifacts demonstrate proficiency with regard to the relevant standards:
   - a current résumé with cover letter
   - a copy of the formal essay assignment on a literary theme (attached)
   - a copy of the formal essay on a topic that arose from a class discussion during the student teaching experience
   - a copy of the subjective essay assignment (Disposition)
   - a copy of your teaching journal
   - a two to four week unit plan (see textbook for format)
   - one daily plan that would be taught from the two to four week unit
   - one weekly plan from the same unit as it would be presented in a typical secondary level plan book submitted to an administrator (weekly lesson plan forms will be provided)

2) All students will be required to submit a Stony Brook Student Teacher Work Sample at the end of the course. This Work Sample should include the following core elements: a. The Setting for Learning (2-4 pages), b. Learning Goals (3-4 pages), c. Instructional Plans (lesson plans and accompanying material), d. Assessment and Analysis of Student Learning (3-4 pages, plus visuals), e. Analysis and Reflection (3-5 pages). The specifics of this assignment will be distributed during Session #2.

3) Graduate students are to read the following book and write a three to five page commentary on it:


Seminar Calendar

**Session #1:** Introduction, requirements, grading policy, writing assignments, due dates.
There will be a general overview and review of the teacher’s philosophy, goals & approaches. The emphasis in this class, always, will be on the practical. The first written assignments about teaching will be distributed, along with the specifics of the USB Work Sample. There will be a brief review of the New York State English Language Arts, NCTE, INTASC and PEP standards. A teaching journal of your experiences, feelings and insights
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must be kept. Assignment for session #2: rough draft of résumé and cover letter.

Session #2: Review and distribution of various, practical teaching materials, such as daily and weekly lesson plan forms, and roster sheets. There will be a brief review of such theories as Bloom’s Taxonomy and their relation to lesson planning and the Regents Standards. Résumés and cover letters will be discussed. Appropriate, winning examples will be examined. In addition, the interview process and how to survive it will be addressed. The assignment from the first session will be collected and discussed. Assignment: 1) revise and finalize résumés; 2) construct two-three week unit plan on a full-length novel or play, a weekly plan, and a one-day plan based on the same unit.

Session #3: Lesson plans assigned in Session #2 will be shared and discussed in class. The emphasis for all lesson plans, all the time, should be relevance: relevance to the lives and concerns of your students, and relevance with regard to the ages, levels, and backgrounds of the students you will be instructing. In teaching, as in writing for money, know your audience. Sample lesson plans will be distributed on a variety of content. The finalized résumés will be discussed and collected. Assignment: submit revised, final lesson plans.

Session #4: The revised lesson plans from Session Three will be submitted and discussed among the group. I will model a typical lesson on a poem, with a daily plan and appropriate materials, for thirty-five to forty minutes. We will discuss the nature and rationale of the objectives, their efficacy, the techniques used, and your reaction to what was done and why. Assignment: One 300-500 word formal, objective essay on a topic of discussion that might arise, or has arisen, in a classroom discussion of literature over which you might be presiding in your secondary school placement.

Session #5: The first round of observations will be scheduled. We will discuss expectations, techniques, rationales, goals, hopes, and fears. I will tell you exactly what I am looking to observe. Copies of the Lesson Evaluation forms and the TCPDF will be distributed so you can see the specific items of observation. There will be a lecture/discussion on word attack skills prefixes, suffixes and roots) in the classroom. I will model a brief lesson of same. Arrangements for your second placement, where applicable, should be completed by Session #5.

Session #6: Discuss content and requirements for USB Work Sample. A Work Sample rubric will be distributed and discussed. All artifacts for the Work Sample should be what best exemplifies the NCTE/INTASC standards discussed in Session #1. Assignment: prepare rough draft of Work Sample for Session #10.

Session #7: There will be a discussion and demonstration of computer grading software and data Programs for the modern teacher, as well as various kinds of education software pertaining to vocabulary and literature. Examples of these will be shown in class on a laptop computer.

Session #8: Tuition Waiver Forms for first placement teachers should be completed and returned on or before Session #10. Class and time management issues, if any, will be addressed during this session.

Session #9: A special workshop on practice job interviews will be announced for a later session. A discussion of possible interview questions and content will be discussed this session. Also
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during this session, I will model a lesson on teaching a novel. The novel *Siddhartha*, by Herman Hesse, will be used.

**Session #10: Schedule second round of observations.** Rough drafts of the Work Sample, and discussions thereof, will be read and critiqued.

**Session #11:** This session will spotlight textbook and workbook selection that the teacher could use over and above what the school district requires. For example, some vocabulary books are excellent; some are useless. I will bring in **many** examples (special attention will be paid to **grammar** books!).

**Session #12: Work Samples due!** If they are available, there will be some guest speakers who have Recently gone to interviews and gotten hired. Since their experiences are so recent, they should have much insight into the process.

**Session #13:** The USB Work Sample will be returned with evaluations. A discussion/lecture on “professional” teachers and their responsibilities and obligations in contemporary schools.

**Session #14: Final Session.** This session will be spent reflecting on what was good, bad or indifferent during the student teaching experience. What can you improve? What went right or wrong? **Do you still want to teach?**

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**Course Requirements**


**Attendance:** Only **one** absence, and **no lateness**, will be tolerated. This is a **professional** issue, and it **will** affect your grade. “No lateness” applies to **assignments** as well.

**Assignments:** The following assignments **must** be added to your teacher portfolio (excluding the USB Work Sample, which is to be a separate entity):

One **unit** plan (two-four weeks in duration on a full-length novel or play), one **weekly** plan, and one **daily** plan from the same unit (Due Session #5)
A résumé and cover letter - rough draft (Due Session #2)

A journal of your student teaching experience. Copies of your journal entries should be submitted every two weeks.

A 300-500 word personal essay on a significant experience you have had during your student teaching assignment (Due Session #8) – “Disposition”

One 300-500 word formal, objective essay on a topic of discussion that might arise, or has arisen, in a classroom discussion of literature over which you might be presiding. (Session #6) – “Disposition”

One copy of a student essay that is to be evaluated and graded by you and then submitted to me for comments. (Session #3)

One 300-500 word formal, objective essay on a topic chosen by me (see attached assignment). (Session #3) See the assignment below.

*(These last three assignments will be used when we discuss the assessment of P-12 student work).

Grade distribution:
Portfolio Assignments 25%
USB Work Sample 25%
Observations 50%
100%

Formal Essay
Write a 300-500-word formal, objective essay on Tolstoy’s famous first line from Anna Karenina: “Happy families are all alike; every unhappy family is unhappy in its own way.”
Please, do not attempt to read or research anything about Tolstoy or Anna Karenina! This assignment has nothing to do with them. React to the idea, not from whom or from where it derived. Too grand a knowledge of the novel, or its author, will put your grade in serious jeopardy when I evaluate it!

The premise of this assignment is based on the notion of not criticizing your students’ compositions until you have written a mile in their moccasins. I will be evaluating and grading your paper as if you are a twelfth grade Honors level student. Therefore, I should not have to remind you that in formal, objective essays, the use of first and second person pronouns is forbidden, as are contractions, slang without quotation marks, agreement errors, and the veritable cornucopia of grammar rules of which the English language consists.

In addition, all papers must be typewritten, double-spaced and using a type font no smaller than Times New Roman 11, nor larger than Times New Roman 12. Times New Roman, for those who may not know, is the default font on the Microsoft Word software program. No manuscript fonts will be accepted! Each paper should have no fewer than two, and no more than four, short quotations to support or ornament your argument. To avoid confusion, 300-500 words will be defined as two to three typewritten pages; fewer than two full pages will be unacceptable and
will require an “F.”  Quotes that are “public domain” need not be footnoted. Failure to abide by the above requirements will assure that “HEADS WILL ROLL”!

Depending on how seriously you take the aforementioned assignment, the good news or bad news is that I will select one of you, and your composition, to demonstrate the one-on-one technique of working with a student and his composition. Experience has taught me that this is the most productive and the most memorable approach for students in achieving enduring improvement in their writing skills. It demands much time and effort of the teacher, but it is worth every minute.

**Important Content Links:**

NY State ELA Core Curriculum:  

Common Core Standards (National):  
http://corestandards.org/the-standards

Common Core ELA Standards (National):  
http://corestandards.org/the-standards/english-language-arts-standards

Common Core Standards, General (NYS):  

Common Core Standards, ELA (NYS):  

Literature titles (with blurbs) from my North Shore Public Library book discussion series for lesson plan consideration:  
http://northshorepubliclibrary.org/cptwilly.shtml
**Suggested Readings (especially for use in Lesson Plans):**

* A *Clean Well-Lighted Place* – Ernest Hemingway
* A *Doll’s House* – Henrik Ibsen
* A *Rose for Emily* – William Faulkner
* Bartleby the Scrivener* – Herman Melville
* Brave New World* – Aldous Huxley
* Cry, the Beloved Country* – Alan Paton
* Death in Venice* – Thomas Mann
* Death of a Salesman* – Arthur Miller
* Hippolytus* - Euripides
* King Lear* – William Shakespeare
* Manchild in the Promised Land* – Claude Brown
* Oedipus Rex* - Sophocles
* Old Age (essay)* - Cicero
* Siddhartha* – Herman Hesse
* The Age of Reason* – Thomas Paine
* The Cherry Orchard* – Anton Chekhov
* The Dead* – James Joyce
* The Jewels* – Guy de Maupassant
* The Rocking Horse Winner* – D. H. Lawrence
* Ulysses (poem)* - Alfred Lord Tennyson
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Suggested Readings (Other)


1960.