

University of Wisconsin-Whitewater

# Methods of Teaching English and the Language Arts

SECNDED 426/626

Fall, 2008

3 units

MWF 11:00 a.m. – 12:50 p.m.

Winther 3006

Course components at

<https://www.uww.edu/desire2learn/>

Instructor: John Zbikowski

Winther 3037

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Office Hours:

Mondays 9:00 – 11:00 a.m.;

Tuesdays and Wednesdays 3:00 – 5:00  
p.m., or by appointment

**Description:** This course is designed to acquaint students with principles underlying effective middle and secondary school English teaching. It includes practice in planning, conducting, and evaluating activities that promote secondary students' growth as readers and writers.

## Objectives:

1. Students will increase their ability to state goals for the teaching of English and will relate these goals to
  - a. Wisconsin Department of Public Instruction [Standards for Teacher Development and Licensure](#)
  - b. Wisconsin's [Model Academic Standards for the English Language Arts](#)
  - c. Knowledge of how diverse learners develop the ability to use language
  - d. A coherent personal philosophy of teaching that incorporates broad social and intellectual purposes
  - e. Specific instructional plans.
2. Given responsibility to teach a class in the language arts (reading and literature, writing, speaking and listening, studying language, using media and technology, research and inquiry), students will be able to
  - a. Locate resources (background information, teaching plans and activities, materials for students)
  - b. Develop activities that engage learners' interest and promote attainment of stated goals
  - c. Estimate students' interest and anticipate situations that could hinder learning
  - d. Develop short- and long-term plans that are thematically coherent and practical
  - e. Adapt instruction for individuals and groups with special needs
  - f. Evaluate student work in meaningful ways that help students learn.

**Requirements for Undergraduate Students:**

Assignment	Due Date
1. Teaching Plans (35% of grade):	
a. A three-to-five-page <a href="#">guide to planning resources</a> you have found on the Web or in professional books or journals that deal with a single topic (10%) <b>WTS 1, 2</b> b. An <a href="#">annotated plan</a> that combines literature instruction with instruction in one or more of the following language arts: writing, language study, spoken language, media and technology. (10%) <b>WTS 2, 4, 5, 7</b> c. An <a href="#">annotated plan</a> based on a short story for young adults in the collection <i>No Easy Answers</i> (10%) <b>WTS 2, 4, 5, 7</b> d. Detailed <a href="#">comments</a> on a plan written by another person in class (5%) <b>WTS 6, 9, 10</b>	September 19  Draft Sept. 26; Final copy Oct. 3 in D2L Dropbox Draft October 10; Final copy Oct. 15 October 13
2. Demonstration of a <a href="#">learning activity</a> in class, including pre-conference and handout (15%) <b>WTS 4, 5</b>	See <a href="#">Calendar</a>
3. Participation in in-class and online reading and discussion groups (15%) <b>WTS 6, 10</b>  a. Brief <a href="#">reports</a> on individual articles read to be posted online b. Brief review of a book from the <a href="#">bibliography</a> , to be posted online c. Report to class on group discussion, including written minutes (completed in class in different formats each week)	Weekly; see <a href="#">calendar</a> for dates marked "RG"
4. A <a href="#">resource unit</a> on a theme for about 15 days of class time (20%) <b>WTS 1, 3, 4, 7, 8</b>	Nov. 15
5. In-class/online writing assignments pertinent to professional portfolio (10%) b. Draft "reflective narrative" sample (in class October 6) c. Draft " <a href="#">philosophical statement</a> " (online October 30) <b>WTS 9</b>	Philosophy draft due Oct. 30 on D2L [Portfolio due December 5]
6. Portfolio conferences and presentation (5%) <b>WTS 6, 9</b> (counts as final exam)	December 15, 10:00 a.m.

**Texts:**

- Burke, J. (2008). *The English Teacher's Companion: A Complete Guide to Classroom, Curriculum, and the Profession*. 3d ed. Portsmouth, NH: Heinemann
- Benson, J. T. (1998). *Wisconsin's Model Academic Standards for English Language Arts*. Madison, WI: Department of Public Instruction (<http://www.dpi.state.wi.us/standards/elaintro.html>)
- Gallo, D. (Ed.) (1997). *No Easy Answers: Short Stories about Teenagers Making Tough Choices*. New York: Dell Laurel Leaf.

## Graduate Student Requirements

Assignment	
1. Teaching Plans (35% of grade):	
a. A three-to-five-page <a href="#">comparison of two plans</a> you have found in a book or professional journal or on the Web (10%) <b>WTS 1, 2</b> b. An <a href="#">annotated plan</a> * that combines literature instruction with instruction in one or more of the following language arts: writing, language study, spoken language, media and technology. (10%) <b>WTS 2, 4, 5, 7</b> c. An <a href="#">annotated plan</a> * based on a contemporary short story for young adults in <i>Join In</i> (10%) <b>WTS 2, 4, 5, 7 (Submit final copy electronically)</b> d. Detailed <a href="#">comments</a> on a plan written by another person in class (5%) <b>WTS 6, 9, 10</b>	
2. Demonstration of a <a href="#">learning activity</a> in class, including pre-conference and handout (15%) <b>WTS 4, 5</b>	See <a href="#">Calendar</a>
3. Participation in in-class and online reading and discussion groups (15%) <b>WTS 6, 10</b> a. Brief reports on individual articles read b. Review of a book from the <a href="#">bibliography</a> c. Report to class on group discussion, including written minutes (completed in class in different formats each week)	
4. A <a href="#">resource unit</a> * for about 15 days of class time (20%) <b>WTS 1, 3, 4, 7, 8</b>	
5. In-class/online writing assignments pertinent to professional portfolio (10%) a. Draft of professional development goals (in class) b. Draft "reflective narrative" (online) c. Draft "philosophical statement" (online) <b>WTS 9</b>	
6. Portfolio conferences and presentation (5%) <b>WTS 6, 9</b> (counts as final exam)	(On scheduled final exam date)

\*Criteria for distinguishing graduate-level work:

**Content:** When preparing sample short- and long-term instructional plans for hypothetical settings as undergraduate students do, graduate students will support their choices explicitly with reference to specific authorities in the literature, as explained in a scoring guide to be developed.

**Intensity:** Graduate students will prepare more detailed reports in preparation for the weekly reading assignments.

**Self direction:** Students all choose the readings for discussion in class, the topics for their plans, the content of their presentations, the format of their plans, and their educational philosophies. They all participate in writing conferences in which they may choose what to emphasize. Students all receive individualized feedback on assignments, following formal procedures in which they initiate the contact and propose ideas and do not have their course of action prescribed. Therefore the maximum amount of self-direction is embedded in the course for all students. Differentiating the graduate students on this dimension would necessitate reducing the self-direction for undergraduate students and therefore would deprive the undergraduates of a valuable learning experience.

## Course Calendar 2008

	<i>Topic</i>	<i>Read for this day</i>
September 3	Introductions; plan for the semester; Defining “English”	
5	Experiences, activities, and outcomes: What students should know and be able to do; what characterizes true learning experiences	WMAS Introduction & Overview; Burke Intro., chs. 1 & 2; Portfolio instructions
8	Reading skill in English class; engagement with literature;	WMAS Standard A Burke ch. 3
10 (RG)	Teaching literature; “Literature Circles” discussion based on Burke chapter	Burke ch. 4 (long chapter)
12	Resources for English teaching Class meets in lab	
15	Long- and short-term planning; unit and lesson formats; project-oriented instruction <i>Student Presentation</i>	Burke ch. 10; Kerr, “I’ve Got Gloria”
17 (RG)	Linguistic diversity in the English class <i>Student Presentation</i>	WMAS Standard D
19	Teaching grammar and usage <i>Student Presentation</i> <b>Guide to Planning Resources Due</b>	Burke ch. 6
22	Teaching writing; daily and long-term assignments <i>Student Presentation</i>	WMAS Standard B Burke ch. 7 pp. 151-197
24 (RG)	Poetic writing and aesthetic reading <i>Student Presentation</i>	Burke ch. 7 pp. 197-221
26	Authentic assessment in English class <i>Student Presentation</i> <b>Draft of Lesson Plan 1 Due</b>	Burke ch. 11
29	Spoken language from conversation to drama <i>Student Presentation</i>	WMAS Standard C; Burke ch. 8
October 1 (RG)	Teaching thinking through discourse <i>Student Presentation</i>	Burke ch. 9
3	WCTE Convention, Madison: Participate in online discussion; attend for \$5 (optional) <b>Lesson Plan 1 Final Copy to D2L Dropbox by Noon</b>	
6	Technology in English class	WMAS Standard E Burke ch. 12 Sample essay to mark
8 (RG)	Broadening the definition of literacy: media literacy, young adult literacy, promoting wide reading <i>Student Presentation</i>	Burke ch. 13
10	Project methods and formats for collaborative inquiry <i>Student Presentation</i> <b>Lesson Plan 2 Draft due to Partner</b>	WMAS Standard F Burke ch. 14
13	Developing a philosophy of teaching <i>Student Presentation</i>	Burke ch. 19; Portfolio instruction packet

15 (RG)	Classroom management <i>Student Presentation</i> <b>Lesson Plan 2 Final Copy Due</b>	Burke ch. 25
17	Conflict resolution and peer mediation <i>Two Student Presentations</i>	(Article TBA)
	<b>Field Study</b> October 20 – November 28 Sign up for one afternoon portfolio-preparation session <b>Friday, November 14: Unit plan due to D2L Dropbox</b>	
December 1	Recap of Field Study Legal issues for teachers; advising student publications	Burke ch. 21
3	Working with struggling readers <i>Student Presentation</i>	Burke ch. 16
5	Race and gender issues in English <i>Student Presentation</i> <b>(Portfolio Due)</b>	Burke chs. 17 & 18
8	Professional Issues I: Collegial Relationships <i>Student Presentation</i>	Burke chs. 26 & 27
10	Professional Issues II: Professional Development <i>Student Presentation</i>	Burke ch. 23 & 24
12	<b>Portfolio Return</b> <i>Student Presentation</i>	
15 <b>10:00 a.m.</b>	Portfolio presentations	

### Course Policies:

#### Attendance

*How attendance affects the grade:* It is assumed that students will attend and participate actively in all class meetings for the entire duration of the class. Students who have perfect attendance and who have earned within two percentage points of a higher grade will receive the higher grade. Although the written feedback you provide to other students is not collected, it is one aspect of expected performance and is counted in the Learning Activity portion of the grade as follows: students absent for the part of class in which others are conducting a demonstration will receive a reduction of one letter grade in "demonstration of a learning activity" for each absence after the first. The instructor, at his discretion, may designate appropriate make-up work equivalent to class time missed.

#### Late Papers

The point value of work submitted late will be reduced by 10%. In exceptional cases, deadlines may be negotiated *in advance*.

#### Grades

93-100 A 84-92 B 74-83 C 68-73 D Below 68 F

## Special Accommodations, Academic Misconduct, Religious Beliefs Accommodation, Discrimination, and Absence for University-Sponsored Events

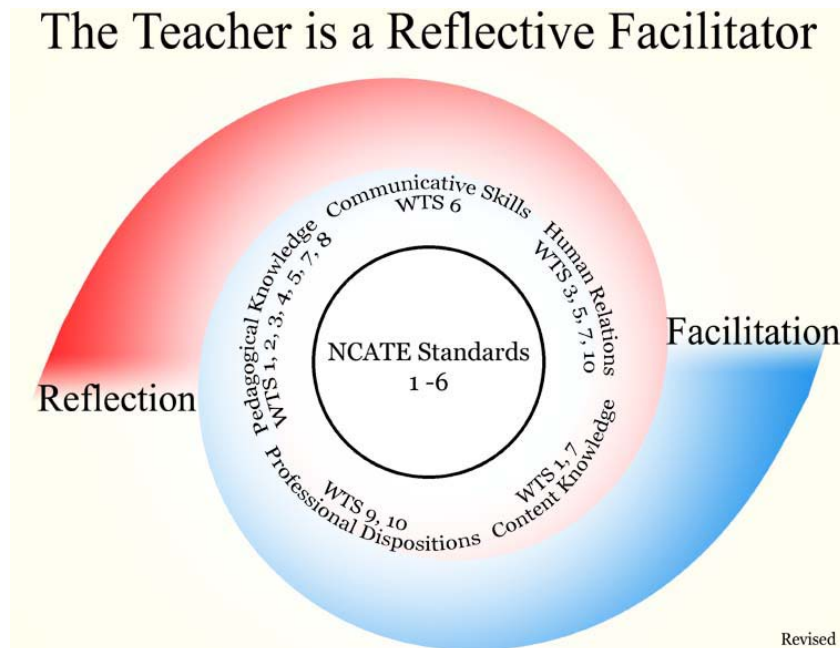
The University of Wisconsin-Whitewater is dedicated to a safe, supportive and non-discriminatory learning environment. It is the responsibility of all undergraduate and graduate students to familiarize themselves with University policies . (For details please refer to the Schedule of Classes; the "[Rights and Responsibilities](#)" section of the Undergraduate Catalog; the [Academic Requirements and Policies](#) and the [Facilities and Services](#) sections of the Graduate Catalog; and the "[Student Academic Disciplinary Procedures](#)" [UWS Chapter 14] and the "[Student Nonacademic Disciplinary Procedures](#)" [UWS Chapter 17].

## Academic Grievance Procedures

Copies of the [procedure for dealing with academic grievances](#) are available from your advisor or from the office of the Dean, College of Education, Winther 2001, 262-472-1101.

## Codes of Ethics

The Unit supports the codes of ethics published by the specialty organizations.



## CONCEPTUAL FRAMEWORK

[The following string of words from *Our principles* is copied verbatim from a College of Education policy document and presented here in compliance with a college rule.] Our conceptual framework, The Teacher is a Reflective Facilitator, is the underlying structure in our teacher preparation program at UW-Whitewater. This structure gives conceptual meanings through an articulated rationale to our operation. It also provides direction for our licensure programs, courses, teaching, candidate performance, faculty scholarship and service, and unit accountability. In short, our teacher education program is committed to reflection upon practice; to facilitation of creative learning experiences for pupils; to constructivism in that all learners must take an active role in their own learning; to information and technology literacy; to diversity; and to inquiry (research/scholarship) and assessment. Therefore, all syllabi pertaining to courses required for licensure reflect commitment to these underlying principles.

## Bibliography of Methods of Teaching English

The books in this list emphasize practical application of principles of effective instruction in middle- and high-school English. Most of the titles, except those designated with \*, are available in the library. The † symbol indicates that the edition in the UW-Whitewater library may be an earlier one than the one listed here. Items marked [NCTE *TRIP* Series] are mostly brief pamphlets from the National Council of Teachers of English (NCTE) that combine a theoretical explanation with several practical activities (*Theory and Research Into Practice*) and that have stayed in print for years.

### *Reading and Literature*

- \*Blau, S. D. (2003). *The literature workshop: Teaching texts and their readers*. Portsmouth, NH: Heinemann. A collection of the author's workshops for teachers on problems such as balancing respect for learners with respect for texts, designing appropriate writing assignments about literature, and establishing a literary community in the classroom. Provides illustrative activities for each problem.
- †Buehl, D. (2009). *Classroom strategies for interactive learning*. (3<sup>rd</sup> ed.) Newark, DE: International Reading Association. This set of highly adaptable formats for promoting thoughtful reading and study, prepared by a teacher at Madison East High School, can be used in English and other subjects.
- \*Burke, J. (2000). *Reading reminders: Tools, tips, and techniques*. Portsmouth, NH: Boynton/Cook. Ninety-six maxims for teachers of reading, including numerous specific examples of teaching strategies and study guides related to many kinds of literature.
- Copeland, M. (2005). *Socratic circles: Fostering critical and creative thinking in middle and high school*. Portland, ME: Stenhouse. Thorough discussion, from a classroom teacher's viewpoint, of how to organize large-group, focused discussions on teacher-selected texts that emphasize student-to-student talk and student-generated prompts.
- †Daniels, H. (2002). *Literature circles: Voice and choice in book clubs & reading groups* (2d ed.). York, ME: Stenhouse. Includes [detailed directions](#) and reproducible student guide sheets (in Spanish as well as English!) for structuring small-group discussions of literature in which all students in the same group read the same work. A particular strength of this book is its focus on roles for group participants such as "discussion director," "summarizer," and "enricher."
- Higginson, W. J., with Harter, P. (1985). *The haiku handbook: How to write, share, and teach haiku*. New York: Kodansha International [distributed by Teachers & Writers Collaborative]. A wealth of fascinating background on this deceptively simple form, including a chapter on teaching ideas and an extensive collection of sample haiku.
- \*Jago, C. (2004). *Classics in the classroom: Designing accessible literature lessons*. Portsmouth, NH: Heinemann. A personal approach with many illustrative activities that contains enough background information to make it especially useful for teachers who are

unfamiliar with or uncomfortable teaching older, canonical literature. (Not to be confused with the book with a similar title by Edgar & Padgett, which takes a completely different approach.)

Koch, K. (1990/1973). *Rose, where did you get that red? Teaching great poetry to children*. New York: Vintage. Concentrating on upper elementary grades but applicable K- 12, this book uses actual student work to show how imitation can be used to help students understand poetry.

National Council of Teachers of English (1995). *Teaching literature in high school: The novel*. Urbana, IL: NCTE. A collection of brief lesson plans.

National Council of Teachers of English (1995). *Teaching literature in middle school: Fiction*. Urbana, IL: NCTE. A collection of brief lesson plans.

O'Brien, P. (Ed.) (1993). *Shakespeare set free: Teaching Romeo and Juliet, Macbeth, and A midsummer night's dream*. New York: Washington Square Press. Detailed, varied lesson plans. Also in the series: *Teaching Hamlet and Henry IV, part I*, and *Teaching Twelfth night and Othello*.

\*Reid, L., & Golub, J. (Eds.) (1999). *Reflective activities: Helping students connect with texts*. Classroom practices in teaching English, v. 30. Urbana, IL: NCTE. Twenty-seven specific, discrete "classroom-tested" methods and activities such as "Writing toward thoughtfulness through logs" and "Investigation Waltz" that help students think about, and formulate understandings of, literary and other texts.

Schoenbach, R., Greenleaf, C., Cziko, C., & Hurwitz, L. (1999). *Reading for understanding: A guide to improving reading in middle and high school classrooms*. San Francisco: Jossey-Bass. A collection of content-area reading strategies, presented within a simplified theoretical framework.

Smagorinsky, P., and others (1987). *Explorations: Introductory activities for literature and composition*. Urbana, IL: ERIC/NCTE. A compendious and useful collection in which role-playing, scenarios, and other (more routine) strategies are described. [NCTE TRIP Series]

Smith, M. (1991). *Understanding unreliable narrators: Reading between the lines in the literature classroom*. Urbana, IL: NCTE. A TRIP book on an important subject for high school literature teachers, whose students often have trouble getting the concept of irony. [NCTE TRIP Series]

Somers, A. B. (1999). *Teaching poetry in high school*. Urbana, IL: NCTE. Practical ideas for teaching that focus on selecting, reading, responding to, and writing poetry in high school. An extremely comprehensive guide that includes principles for constructing a poetry unit and for managing discussions of poetry.



## Writing and Creative Writing

- Bishop, W. (1990). *Released into language: Options for teaching creative writing*. Urbana, IL: NCTE. Describes different ways to set up a creative writing class, including writing prompts and activities.
- \*Childers, P., Hobson, E. H., & Mullin, J. A. (1998). *ARTiculating: Teaching writing in a visual world*. Portsmouth, NH: Heinemann-Boynton/Cook. A highly unusual and thought-provoking exploration of the relationship of graphic representation and writing that includes not specific lesson plans but high-level suggestions for instruction, such as writing about visual images, illustrating written work, and drawing to enhance observation skills prior to writing. The authors include examples from several subjects in addition to English.
- Collom, J., & Noethe, S. (2000). *Poetry everywhere: Teaching poetry writing in school and in the community*. New York: Teachers & Writers Collaborative. A collection of formulas to help anyone write poetry, in the spirit of Koch's *Wishes, lies, and dreams*, plus examples of found poetry.
- \*Culham, R. (2003). *6+1 traits of writing: The complete guide: Grades 3 and up: Everything you need to teach and assess student writing with this powerful model*. New York: Scholastic. NWREL's systematic approach to the writing curriculum based on six or seven primary traits of written work, which is a popular way to coordinate teachers' efforts across grades and subjects in many school districts, in a presentation that includes writing samples and rubric posters.
- \*Dean, D. (2006). *Strategic writing: The writing process and beyond in the secondary English classroom*. Urbana, IL: NCTE. A wealth of specific teaching activities to strengthen students' awareness of genre, audience, and purpose in writing, and to provide practice in revision and in writing as a mode of inquiry.
- Dunning, S., & Stafford, W. (1992). *Getting the knack: 20 poetry writing exercises 20*. Urbana, IL: NCTE. A variety of engaging activities in many poetic forms.
- Edgar, C., & Padgett, R. (1999). *Classics in the classroom: Using great literature to teach writing*. New York: Teachers and Writers Collaborative. A set of essays in the spirit of Koch's *Rose, Where Did You Get That Red* that suggest creative ways to use classic literature as a jumping-off point for writing.
- Gardner, T. (2008). *Designing writing assignments*. Urbana, IL: NCTE. A set of guidelines for traditional writing assignments such as those found in standardized tests, keyed to complete lesson plans at [ReadWriteThink.org](http://ReadWriteThink.org). Emphasis is placed on clearly defining each writing task.
- Higginson, W. J., with Harter, P. (1985). *The haiku handbook: How to write, share, and teach haiku*. New York: Kodansha International [distributed by Teachers & Writers Collaborative]. A wealth of fascinating background on this deceptively simple form, including a chapter on teaching ideas and an extensive collection of sample haiku.

- Kilgallon, D. (1998). *Sentence composing for high school: A worktext on sentence variety and maturity*. Portsmouth, NH: Heinemann. Exercises for developing a more sophisticated style through imitation of models.
- Koch, K. (1970). *Wishes, lies, and dreams: Teaching children to write poetry*. New York: Harper Perennial. A classic text that presents suggestions for teachers (e.g., encourage free verse because it allows children to concentrate on the essence of poetic language) as well as several formulas students can use in creating their own poems. Examples are drawn from grades 1-5, but the techniques are workable in middle schools, too.
- Nelson, G. L. (1994). *Writing and being: Taking back our lives through the power of language*. San Diego, CA: Lura Media. A set of meditative writing activities with undertones of social and personal empowerment.
- Willis, M. S. (1984). *Personal fiction writing: A guide to writing from real life for teachers, students, and writers*. New York: Teachers and Writers Collaborative. As the title implies, this is a practical handbook filled with scores of writing exercises on description, writing dialogue, developing plot, and similar skills. It is in at least its sixth printing.
- Willis, M. S. (1993). *Deep revision: A guide for teachers, students, and other writers*. New York: Teachers and Writers Collaborative. Dozens of specific, practical, imaginative suggestions and strategies for considering one's own drafts and those of others in a writing workshop.

### *Language Study, Grammar, Usage, and Vocabulary*

- \*Fisher, D., Rothenberg, C., & Frey, N. (2007). *Language learners in the English classroom*. Urbana, IL: NCTE. Detailed explanations of the special needs of language learners such as new immigrants, along with recommended practices to support them in learning to read, write, and speak English that are also appropriate for learners in general.
- Haussamen, B. (2003). *Grammar alive! A guide for teachers*. Urbana, IL: NCTE. A collection of essays sponsored by NCTE's pro-grammar-instruction special interest group that includes varied approaches such as sentence imitation, analyzing the patterns of non-native speakers, and even sentence diagramming.
- Michaels, J. R. (2001). *Dances with words: Helping students love language through authentic vocabulary instruction*. A series of creative suggestions for word study in high school, embedded in reflective vignettes of the author's classroom.
- Noden, H. (1999). *Image grammar: Using grammatical structures to teach writing*. Portsmouth, NH: Heinemann. Study of sentence-level models is the main approach to style and rhetoric in this rich collection of writing exercises that defines the terms *image* and *grammar* broadly and doesn't deal much with punctuation, usage, or correctness. Accompanying CD contains additional activities, examples, and art work.

Strong, W. (1986). *Creative approaches to sentence combining*. Urbana, IL: NCTE. Surprisingly imaginative new twists on an old idea, including ways of using sentence combining in the study of literature. [NCTE *TRIP* Series]

Wheeler, R.S., & Swords, R. (2006). *Code switching: Teaching standard English in urban classrooms*. Includes ways to introduce the concept of code switching and to promote standard usage without devaluing students' home dialects. [NCTE *TRIP* Series]

### *Speaking and Listening*

McCann, T. M., Johannessen, L. R., Kahn, E., & Flanagan, J. M. (2006). *Talking in class: Using discussion to enhance teaching and learning*. Urbana, IL: NCTE. Specific strategies for organizing and managing small-group discussion, along with broad principles.

\*O'Keefe, V. (1995). *Speaking to think/thinking to speak: The importance of talk in the learning process*. Portsmouth, NH : Boynton/Cook. Clearly explains the use of speech in an English classroom, including whole- and small-group instruction. Includes many speaking and listening activities.

Sternberg, P. (1998). *Theatre for conflict resolution: In the classroom and beyond*. Portsmouth, NH: Heinemann. A collection of improvisational speech and drama activities, all geared toward facilitating conflict resolution in social groups, that are also broadly applicable to speaking, listening, literature study and writing in the curriculum.

Wilhelm, J. D., & Edmiston, B. (1998). *Imagining to learn: Inquiry, ethics, and integration through drama*. Portsmouth, NH: Heinemann. Research-based discussion of ways to develop ethical thinking and engagement with literature through specific performance activities.

### *Media and Technology*

\*Costanzo, W. V. (2004). *Great films and how to teach them*. Urbana, IL: NCTE. Some general background on elements of film study for neophytes, along with study guides for fourteen significant films, with accompanying CD.

Golden, J. (2001). *Reading in the dark: Using film as a tool in the English classroom*. Urbana, IL: NCTE. A compendium of practical methods for teaching *about* film as well as using film to support reading and literary study; includes reproducible guides.

\*Kajder, S. B. (2003). *The tech-savvy English classroom*. Portland, ME: Stenhouse. Overview of the application of information and communication technologies in the classroom, with ideas for computer-based activities and projects.

\*Shamburg, C. (2008). *English language arts units for grades 9-12*. Eugene, OR: International Society for Technology in Education. A collection of mini-units of instruction on topics ranging from Shakespeare to fanfiction that emphasize use of technological tools such as wikis, audio editing, and podcasting by high-school students.

### *The English Curriculum in General, including Research and Inquiry*

\*Beach, R., & Myers, J. (2001). *Inquiry-based English instruction: Engaging students in life and literature*. New York: Teachers College. A fundamental approach to the curriculum in which students explore the various worlds in which they live, including their neighborhoods and social groups as well as the text worlds of literature. Contains many practical ideas to stimulate creative and original long-term planning.

\*King-Shaver, B., & Hunter, A. (2003). *Differentiated instruction in the English classroom: Content, process, product, and assessment*. Portsmouth, NH: Heinemann. A simple collection of strategies for grouping learners according to their interests, readiness, and learning styles, and for designing and evaluating multiple alternative activities related to the same instructional goals.

Shuman, R. B., & Wolfe, D. (1990). *Teaching English through the arts*. Urbana, IL: NCTE. Includes a rationale and several examples of how to connect language study, literature, and writing with cartoons, music, picture books, sketches, and other art forms. [NCTE TRIP Series]

Smagorinsky, P. (1996). *Standards in practice grades 9-12*. Urbana, IL: NCTE. A series of believable vignettes illustrating the principles embodied in the NCTE/IRA Standards for the English language arts.

### *Books for high-school students that also contain ideas English teachers can use:*

Mellor, B. (1999). *Reading Hamlet*. Urbana, IL: NCTE. A set of scene-by-scene suggestions for the study of themes, imagery, and character in *Hamlet*, with interesting background about the genre of revenge tragedy, the historical context.

Mellor, B., & Patterson, A. H. (2001). *Investigating texts: Analyzing fiction and nonfiction in high school*. Urbana, IL: NCTE. A set of engaging short texts and classroom activities for making sense of them in social, cultural, and political contexts.

Moon, B. (2000). *Studying literature: New approaches to poetry and fiction*. Urbana, IL: NCTE. A set of novel classroom activities for high school based on poststructuralist literary theory.

Moon, B. (2001). *Studying poetry: Activities, resources, and texts*. Urbana, IL: NCTE. Dozens of unusual activities for high school, such as looking at drafts of poems, that present poetry itself as a way of being in the world; also an excellent collection of poems.

*Wisconsin Department of Public Instruction Curriculum Planning Guides*

These books are nationally recognized sources of both theory and specific activities. All are available in the UW-Whitewater library. The books and accompanying CDs are available for purchase from the DPI in Madison.

*Planning Curriculum in English Language Arts*  
[http://www.dpi.state.wi.us/pubsales/litrcy\\_1.html](http://www.dpi.state.wi.us/pubsales/litrcy_1.html)

*Guide to Curriculum Planning in Classroom Drama and Theatre*  
[http://www.dpi.state.wi.us/pubsales/arts\\_2.html](http://www.dpi.state.wi.us/pubsales/arts_2.html)

*Guide to Curriculum Planning in Reading*  
[http://www.dpi.state.wi.us/pubsales/litrcy\\_2.html](http://www.dpi.state.wi.us/pubsales/litrcy_2.html)

*Classroom Activities in Listening and Speaking*  
<http://dpi.wi.gov/pubsales/litrcy3a.html>