

Appendix

**Seminars Offered
By The Yale-New Haven
Teachers Institute, 1978-1991**

1978

Language and Writing
20th Century Afro-American Culture
20th Century American History and Literature
Colonial American History and Material Culture

1979

The Stranger and Modern Fiction: A Portrait in Black and White
Themes in Twentieth Century American Culture
Remarkable City: Industrial New Haven and the Nation, 1800-1900
Language and Writing
Strategies for Teaching Literature
Natural History and Biology

1980

Adolescence and Narrative: Strategies for Teaching Fiction
Art, Artifacts, and Material Culture
Drama
Language and Writing
Man and the Environment
The Present as History
Problem Solving

1981

The City in American Literature and Culture
 An Interdisciplinary Approach to British Studies
 Human Sexuality and Human Society
 Writing Across the Curriculum
 The Human Environment: Energy
 Computing

1982

Society and the Detective Novel
 Autobiography
 The Constitution in American History and American Life
 An Unstable World: The West in Decline?
 Society and Literature in Latin America
 The Changing American Family: Historical and Comparative Perspectives
 Human Fetal Development

1983

Elements of Architecture
 Greek and Roman Mythology
 Reading the Twentieth Century Short Story
 America in the Sixties: Culture and Counter-Culture
 Drama
 Cross-Cultural Variation in Children and Families
 Medical Imaging

1984

Elements of Architecture, Part II
 Greek Civilization
 Hispanic Minorities in the United States
 The Oral Tradition
 American Adolescents in the Public Eye
 Geology and the Industrial History of Connecticut

1985

Poetry
American Musical Theater
Twentieth Century American Fiction, Biography, and Autobiography
History as Fiction in Central and South America
Odysseys: Nineteenth- and Twentieth-Century African-American History
Through Personal Narrative
Time Machines: Artifacts and Culture
Skeletal Materials—Biomineralization
The Measurement of Adolescents

1986

The Family in Literature
Writings and Re-Writings of the Discovery and Conquest of America
Topics in Western Civilization: Ideals of Community and the Development
of Urban Life
The Process of Writing
The Measurement of Adolescents, II
Engineering and Science at Work: Coal Combustion and Nuclear Fission as
Sources of Electricity

1987

The Modern Short Story in Latin America
Epic, Romance and the American Dream
Writing About American Culture
The Writing of History: Writing as History
Human Nature, Biology, and Social Structure: A Critical Look at What
Science Can Tell Us About Society
Science, Technology, and Society

1988

Courts, Congress and the Constitution
Immigrants and American Identity
Autobiography in America
Writing About American Fiction

Hormones and Reproduction
 Aerodynamics: Its Science, Applications, Recent History, and its Impact on
 Transportation

1989

American Communities, 1880-1980
 Poetry
 Family Ties in Latin American Fiction
 Detective Fiction: Its Use as Literature and History
 America as Myth
 Crystals in Science and Technology
 Electrical Technologies: Light at Night, Microelectronics,
 Superconductivity?

1990

The Autobiographical Mode in Latin American Literature
 Contemporary American Drama: Scripts and Performance
 The U.S. National Parks Movement
 American Family Portraits
 Genetics
 What Makes Airplanes Fly? History, Science and Applications of
 Aerodynamics

1991

Multi-disciplinary Studies in American Regions and Regionalism
 The Family in Art and Material Culture
 Afro-American Autobiography
 Recent American Poetry: Expanding the Canon
 Adolescence/Adolescents' Health
 Global Environmental Change

Guidelines for Writing a Curriculum Unit, 1991

The Institute attaches great importance to the process for writing curriculum units, which includes a prospectus and two drafts before submission of a completed unit. These steps for writing a unit provide you the opportunity to develop your ideas with regard to the comments of your seminar leader and other school teachers, who are the main audience for whom you are writing. Because of the importance of the writing process and the care with which the Institute schedule has been designed, it is essential that Fellows meet all deadlines. Units which have not been prepared in accordance with this process cannot be accepted.

The prospectus, each draft and the completed unit should be submitted to your seminar leader by the following dates. Individual assistance with technical questions about the preparation of curriculum units consistent with these Guidelines is available by advance appointment with an Institute Coordinator in the seminar.

Unit Topic and Reading List: due April 9

Each Fellow, in consultation with the seminar leader and other seminar members, refines his or her topic and chooses basic readings for research.

Prospectus: due April 23

A prospectus of two-to-four pages describes what you intend the final unit to contain. This provides your colleagues an overview of your project.

First Draft: due May 28

This is your first draft of the prose statement of the unit's objectives and strategies. The seminar leader provides written comments on this draft.

Second Draft: due July 2

This draft includes a rewriting of the objectives and strategies of your unit, based upon comments of your seminar leader and other teachers, and a first writing of the unit's other elements. The draft is returned with the seminar leader's comments.

Completed Unit: due July 31

This is the third rewriting and refinement of the prose section of the unit and the final version of the entire unit. Fellows should consult Institute instructions for typing, illustration, and use of any copyrighted material.

THE ELEMENTS OF A CURRICULUM UNIT

After reading widely about your chosen topic and participating regularly in your seminar, you should complete a curriculum unit consisting of:

1. *objectives*—a clear statement of what the unit seeks to achieve;
2. *strategies*—a unified, coherent teaching plan for those objectives;
3. *classroom activities*—three or more detailed examples of actual teaching methods or lesson plans;
4. *resources*—three annotated lists of materials you have reviewed: a bibliography for teachers, a reading list for students, and a list of materials for classroom use. You should explain in the prose section of the unit how these resources relate to your objectives, particularly if a main purpose of your unit is to develop new classroom materials such as sets of slides.

You may present the first three elements in a unified essay or in separate sections. Whatever organization you devise, the discussion of objectives and strate-

gies must be in prose, and must constitute at least two-thirds of your completed unit. Outlines, lists, and worksheets, when included, belong in the section devoted to classroom activities. In selecting examples of classroom activities, you should present methods you have developed, rather than those gleaned from other sources. Considered together, the units prepared in your seminar should reflect a variety of methods.

Remember that the main audience for your unit is other teachers. The presentation of work-in-progress in Institute seminars will provide you with responses from one group of teachers—ideas you can use in revising your unit to make it as widely useful as possible.

USE OF COPYRIGHTED MATERIALS

If you want to include in your curriculum unit excerpts (i.e., passages exceeding a very few lines) from copyrighted material, you should first obtain permission from the copyright owner. If use of such material is not granted free of charge, you must also obtain advance approval from the Institute for paying any fees. Copyrighted material must be properly credited in a footnote. The Institute cannot accept units which contain copyrighted material for which you have not obtained prior authorization. Because of the delays you may encounter in obtaining permission from copyright owners, you should seek such permission well in advance of completing your unit. We suggest you write for such permissions while preparing your first draft. For further information, please consult the detailed instructions and forms we provide for obtaining copyright permissions.

THE COMPLETED UNIT

Final units must be submitted by July 31 to your seminar leader, not to the Institute office. The unit must be accompanied by the cover sheet and proposed indexing form. Within two weeks Institute faculty members will review and then forward completed units to the director, indicating whether each Fellow has participated fully in the seminar and the writing process. Your written evaluation and request for any classroom materials you are asking the Institute to order should be submitted to the Institute office by August 15.

Upon successful completion of the seminar and the unit, and after the Institute has received your evaluation, Fellows who are in good standing will be mailed an honorarium of \$1000 and may renew their University identification

and library cards for the balance of a year. Fellows should not expect these checks to be mailed before August 15. They may also petition for certification of their course of study. Any Fellow who intends to seek for Institute studies to be recognized for credit in a degree program is advised to consult in advance with the dean of the institution where he or she is enrolled.

Yale-New Haven Teachers Institute Support Awarded 1977-1991

The following foundations, corporations, and agencies supported the Yale-New Haven Teachers Institute during its first fourteen years:

Aetna Life and Casualty Foundation	1983-1984
Harlan E. Anderson Foundation	1984-1987
Atlantic-Richfield Foundation	1980-1988
The Bay Foundation	1985-1991
Brown Foundation	1983
Carnegie Corporation of New York	1985-1992
Carolyn Foundation	1980-1990
The College Board	1984-1990
Connecticut Bank & Trust Co.	1981-1987
Connecticut Humanities Council	1978-1982
Council for Advancement and Support of Education	1984
DeWitt Wallace-Reader's Digest Fund	1989-1992
Ford Foundation	1984-1990
Horace W. Goldsmith Foundation	1989-1990
Edward W. Hazen Foundation	1978
William Randolph Hearst Foundations	1990
Howard Hughes Medical Institute	1989-1992
Andrew W. Mellon Foundation	1981-1982
National Endowment for the Humanities	1978-1993
National Science Foundation	1980-1982
New Haven Foundation	1978-1988
New York Times Company Foundation	1984-1986
Anne S. Richardson Fund	1979-1985
Rockefeller Foundation	1982-1987
George W. Seymour Trust	1981
Xerox Foundation	1984-1987

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The Authors

Bill Coden teaches English at Wilbur Cross High School. He has been an Institute Fellow for nine years, an Institute Representative for one year, and an Institute Coordinator for three years (1987-1990).

Bill Derry teaches with Drama and K-5 curricula for New Haven's Comprehensive Arts Program. He has been for two years an Institute Fellow and the Institute Contact for the Comprehensive Arts Program.

Benjamin A. Gorman teaches Social Studies at Fair Haven Middle School. He has been an Institute Fellow for thirteen years and was an Institute Coordinator for twelve years (1978-1990). He served as the Institute's teacher representative to the College Board Models Program for School-College Collaboration.

Peter Neal Herndon teaches ninth-, tenth-, and twelfth-grade History at the Cooperative High School. He has been an Institute Fellow for nine years, an Institute Representative for three years, and an Institute Coordinator for one year (1988-1989).

James Francis Langan teaches Mathematics and Computer Programming to grades nine through twelve at Sound School. He has been an Institute Fellow for eight years, an Institute Coordinator for four years (1980-1981; 1985-1988), and a School Contact for three years.

Jane K. Marshall teaches eleventh- and twelfth-grade English at the Cooperative High School. She has been an Institute Fellow for eleven years and was an Institute Coordinator for five years (1982-1987). In 1990 she prepared a manuscript for a book on *Exploring Literature and History Through the Visual Arts* based on six curriculum units she developed through the Institute.

Norine Polio is a Curriculum/Staff Developer at Betsy Ross Arts Magnet School. She was an Institute Fellow for five years, an Institute Representative for one year, and an Institute Coordinator for two years (1984-1986). While on a sabbatical from teaching, she coordinated arrangements for the 1986 Institute conference on "Strengthening Teaching through Collaboration."

Hermine Smikle teaches Mathematics at Roberto Clemente Middle School. She has been an Institute Fellow for three years and was an Institute Representative for one year.

Phyllis Taylor taught English at Sound School and was an Institute Fellow for four years, until her death in 1985.

Lois Van Wagner is a Science teacher at East Rock School. She has been an Institute Fellow for three years, an Institute Representative for three years, and a Coordinator for one year (1991).

James R. Vivian has been Director of the Yale-New Haven Teachers Institute since its inception in 1977.

Thomas R. Whitaker is Frederick W. Hilles Professor of English, Professor of Theater Studies, and a member of the University Advisory Council on the Teachers Institute. He has led nine Institute seminars: "Language and Writing" (1979), "Drama" (1980 and 1983), "American Musical Theater" (1985), "The Process of Writing" (1986), "Writing About American Culture" (1987), "Writing About American Fiction" (1988), "Contemporary American Drama: Scripts and Performance" (1990), and "Recent American Poetry: Expanding the Canon" (1991).

Anthony B. Wight teaches Mathematics, Physics, and General Science at High School in the Community. He has been an Institute Fellow for two years and was an Institute Representative for one year.

Karen Wolff teaches History at High School in the Community. She has been an Institute Fellow for five years and was a Coordinator for four years (1980-1984).