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ABSTRACT

A curriculum guide for the language arts program, grades kindergarten through 6, of the Darien, Connecticut, Public Schools is provided. The guide contains the following sections, which are color coded to indicate whether they are appropriate for Grades kindergarten through 6, kindergarten through 3, or grades 4 through 6: (1) The Student Centered Curriculum, (2) The Roberts English Series, (3) Composing (Listening and Viewing, Talking Up, Acting Out, and Writing), (4) Handwriting, (5) Spelling, and (6) Literature. A subject index to the guide is provided. (DB)

CURRICULUM GUIDE

FOR THE

LANGUAGE ARTS

KINDERGARTEN - GRADE 6

DARIEN PUBLIC SCHOOLS
DARIEN, CONNECTICUT
1971

TABLE OF CONTENTS

KEY TO COLOR-CODING OF PAGES:

White	Pertinent to Grades K - 6
Yellow	Pertinent to Grades K - 3
Green	Pertinent to Grades 4 - 6

INTRODUCTION

This Guide has been written with the hope that the language arts program it outlines will lead our students to achieve the goals stated in the "Statement of Purpose" on the following page. It is based on the assumption that to teach "language arts" is to teach the skills of communication, to transmit something of our cultural heritage, and, perhaps most important, to help the individual attain personal growth through expanded intellectual, imaginative, and linguistic powers.

The Guide also assumes that the skills of communication are all interrelated and--except for clarity in curriculum guides--should not be separated. That is why, for example, a program of "composing", which involves viewing, speaking, listening, acting out, and writing, appears in the Guide and why it is recommended that in the upper grades, as has always been the case in the lower, the same teacher work with a class for both language arts and reading or that, at least, language arts and reading teachers have the opportunity to plan together.

It has been said that planning a course in English should be a soul-searching process. Writing this Guide has been just that. It has involved dozens of people and hundreds of hours of work. And yet, because "the language arts" are so broad and because no document can ever describe all of what is actually happening in classrooms, it is still in a state of becoming. We hope that you will use it in that light and that when the time comes for its next edition you will give us your suggestions on how it can be further improved.

John F. Sutton
Director of English

STATEMENT OF PURPOSE FOR THE LANGUAGE ARTS CURRICULUM

The Language Arts Curriculum of the Darien School System is designed to help the individual student to develop his unique capacities so that he will find success and happiness in a rapidly changing world.

The curriculum seeks, first of all, to teach the skills of communication--listening, speaking, reading, and writing--in short, to make the student literate and fluent, and to do so in such a way that he learns to love the English language and has a maximum opportunity to develop his originality, creativity, and imagination.

The curriculum also seeks to teach the student to think clearly, perceptively, and critically, and to develop discriminating taste and sound judgment.

Finally, the curriculum seeks to make the student aware both of the world around him, leading him to react sensitively and sympathetically to it, and of his cultural heritage, emphasizing the democratic ideals of personal freedom and the dignity and worth of the individual.

Armed, therefore, with the skills of communication, the ability to think, and a mature set of values, the student will be prepared to react intelligently to change and to make a constructive contribution to society.

ACKNOWLEDGMENTS

A great many people contributed to the production of this guide.

The Language Arts Curriculum Committee, composed of lay members and teachers, recommended in the spring of 1967 that it be written and as the early drafts were produced made many helpful suggestions.

Ruth Moore, Natalie Stroh, Peter Hufstader, and John Sutton laid the groundwork during the summer of 1968.

Sally Cuss, Ruth Moore, Jean Newton, and John Sutton did the actual writing during the summer of 1969.

Elizabeth Hayes, consultant, prepared a great many materials for the writers of the Guide to consider and use in their work.

The following teachers submitted suggestions for the Guide.

Susan Cruckshank	Ann Keiser
Hannah Miller	Jean Binder
Polly Moles	Sandra Hughes
Barbara Stafford	Beatrice Orman

Many teachers responded to a questionnaire and a follow-up report on The Roberts English Series.

The following teachers, to gain credit for the inservice course in transformational grammar given in the fall of 1968, submitted written projects or attended a series of planning meetings.

Ruth Oberg	Helen Collins
John Caswell	Mary Skelton
Jule O'Brien	Carolyn De Wolfe
Edith Kaptain	Denise Carlson
Vivienne Arnold	Margaret Chambers
Jean Newton	Jane Knaus
Evelyn Paslawski	Jeri McCollister
Bernadine Boyle	Catherine Tobin
LaVerne Rydell	Eleanor Jenks
Eleanor Engel	Betty Van Valen*
Evelyn Lowell	Joan Green
Jacqueline Del Negro	Judy Bolen
Frances Taintor	Ruth Moore

Natalie Stroh

* Also author of Grade 3 spelling program, pp. 101-118.

John Sutton, following the suggestions contained in questionnaires returned by sixty-three teachers, revised the Guide during the summer of 1970. D. Philip Baker, Director of Libraries, and the elementary school librarians (Katherine Libby, Dorothy Richter, Diane Schwartz, Marcia Gordon, Helen Nicholson, Elizabeth James, and Lois Winkel) made many helpful suggestions.

Gratitude is also expressed to the Houghton-Mifflin Company, which has granted permission for the use of ideas and quotations from two of their books on which the writers of the Guide drew heavily:

A Student-Centered Language Arts Curriculum, Grades K-13: A Handbook for Teachers by James Moffett

Selected Objectives for the English Language Arts, Grades 7-12 by Arnold Lazarus and Rozanne Knudson

THE STUDENT-CENTERED CURRICULUM

As indicated on the previous page, the writers of this Guide have been greatly influenced by James Moffett's A STUDENT-CENTERED LANGUAGE ARTS CURRICULUM, GRADES K-13. All teachers of language arts should read this book. Here is a brief summary of Moffett's main ideas.

The concept of a student-centered curriculum is based on a number of theories:

1) Children can learn more from each other than from a teacher.
2) The most effective learning activities exploit the experiences, perceptions, and interests of students.
3) The students should be doing most of the work in school.
4) In the language arts classroom, students should spend most of their time using the language, not merely learning about it.
5) For native speakers of English, English is not a foreign language and should not be taught as such.

The student-centered language arts curriculum features the learners' own production of language. Through an emphasis on the learners' active output and receiving of language, they learn essentially by doing and by getting feedback on what they have done. The students' own productions are the main textbooks in the course. As students share their writing with each other, every writing assignment becomes a reading assignment. The children are writing their own reading books.

The heart of the student-centered curriculum is small-group activity. In groups of between two and six, much peer interaction can take place; talking and socialization are encouraged. The students teach each other. The teacher'function in the group

process is "to create models of talking together and helping each other that pupils can put into operation in small units". . . "The teacher selects the trials -- the speaking, reading and writing assignments -- and sets in motion classroom processes that allow each student (1) to act verbally and (2) to receive an enlightened reaction to what he has done."

The student-centered curriculum meets individual needs. It fosters independence and initiative. It teaches children how to work together, to listen to and to learn from each other. Most important, it actively involves students in producing and receiving their language.

THE ROBERTS ENGLISH SERIES

The main text for the language arts program in Grades 3 through 6 is The Roberts English Series. Except for unusual circumstances, all teachers of language arts in these grades will use the Roberts text. They should, however, use it flexibly: providing enrichment material for some students, simplifying and adapting for others. At the teacher's discretion material (other than syntax) may be omitted. No stigma is attached to not covering an entire book. Some comments on the books and suggestions for using them follow.

1. Aims of the Series.
To improve children's writing by teaching in a thorough and sequential way the main features of the writing system -- in particular the sound and spelling relationship -- and the nature of syntax

To help children to read more accurately and sensitively by teaching the skills of close reading of literature

2. Supplementary Materials.
The Teacher's Edition of the text: very complete, very helpful; the blue pages at the beginning give a good overview of the Series.

The workbook: teachers find that the supplementary exercises help many students.

The records: some schools have them; they are highly recommended.

3. General Suggestions
The text makes use of the same modes of presentation unit after unit. Lessons follow a predictable format. Teachers are, therefore, encouraged to seek ways to build variety into lessons from Roberts. Gimmicks, games, etc., can spark students' interest. Slower students find some of the literature selections and the directions for some of the exercises difficult. The teacher should be prepared to help.

Each text has ten "Test and Review" sections. These provide a means of diagnosis for reteaching.

For "catching up" students new to The Roberts English Series. the essentials of previous grades at the back of the texts for Grades 4, 5, and 6 can help. The student whould not be required to go through this section, but the teacher can show him that it's there and suggest that he refer to it if he needs to. The blue pages at the front of the teacher's edition of the workbook are also good for "catching up" and review.

4. Syntax (Grammar).
Since the syntax strand in Roberts is well-structured, with a logical progression of concepts and of introducing, reviewing, and reinforcing them, no additional organized grammar program is provided in this Guide.

In teaching syntax it is important to keep to the sequence in the text, since it makes up a carefulyy worked out system.

It is important to use the grammatical terminology as it is defined in the text. Any temptation to jump from the text's familiar terminology to old, traditional definitions should be resisted.

Outlines of each grade's syntax program will be found at the end of this section of the Guide.

5. Phonology.
Some teachers find this strand of the Roberts Series very helpful for teaching sound-letter correspondences. Others omit it because they feel that it conflicts with their spelling and/or phonics programs. The individual teacher should be guided by what others in his school are doing.

6. Literature.
Students like the literature selections. It is recommended that the teacher read them aloud to the class, or use the supplementary records. Stories and poems which are split into several parts in the text should be "put back together" for the first reading. Later they may be studied in the sections as printed. Many of the selections work well as the basis for acting out, speaking, and writing exercises. The librarian will be able to suggest ways of using and supplementing them.

7. Vocabulary.
The Series has a strong vocabulary program which is based on the literature selections. Some of it is challenging. Students are encouraged to arrive at word meanings from contexts, from analogies, and, beginning in Grade 4, through the use of dictionaries. Each book contains lesoons on etymology. Teachers who use them indicate that students enjoy them.

8. Composition.
The Roberts composition program is weak, especially the topics for reports in Grades 5 and 6. Thus, the teacher should rely on this Guide for composition and on such other materials as SRA Writing Laboratories or Treanor's Oral and Written Composition (Macmillan).

THE ROBERTS ENGLISH SERIES

SYNTAX

Grade 3

The sentence: two main parts

Subjects
- Kinds of structures
- Agreement with forms of verbs, with forms of be

Nouns
- In subjects
- With determiners
- Common and proper
- Singular and plural

Personal pronouns
- As subjects
- Agreement with forms of verbs, with forms of be

Indefinite pronouns
- As subjects
- Agreement with forms of verbs, with forms of be

Predicates
- Adjectives in

Verbs
- Simple forms
- -s form
- Agreement with subject

The word be
- Agreement with subject

Adjectives: in predicates

Grade 4

The sentence: two main parts

Subjects
- Agreement with forms of verbs, with forms of be

Noun Phrases
- Kinds of structures
- Functions
  - As subjects
  - As objects of verbs
  - As objects of prepositions
  - As complements
- Singular and plural
- Possessive

Nouns
- With determiners
- Common and proper
- Singular and plural

Personal pronouns
- Functions
  - As Subjects
  - As objects
  - As complements
- Agreement with forms of verbs, with forms of be
- Possessive

Indefinite pronouns
- Agreement with forms of verbs, with forms of be
- Possessive

Predicates
- Kinds of structures

Verbs
- Present and past tense
- Agreement with subject

Adjectives: in predicates

Adverbials of place: in predicates
- Adverbs
- Prepositional phrases

Prepositions

Transformations: possessive

Grade 5

The sentence: two main parts

Subjects

Noun Phrases
- Kinds of structures
- Functions
  - As subjects
  - As objects of verbs
  - As complements
  - As objects of prepositions

Nouns
- With determiners
- Common and proper
- Articles

Personal pronouns
- Functions
  - As subjects and complements
  - As objects of verbs and prepositions
  - Possessive
  - Reflexive

Indefinite pronouns

Predicates

Verbs
- -ing form (the morpheme -ing)
- Tense: tense morphemes (present and past)
- Have and participles (the participle morpheme)
- Principal parts
- Modals

The word be
- Present, past, and -ing forms
- Modals

Adjectives
- Morphemes of comparison

Adverbials of place and manner
- Adverbs
- Prepositional phrases

Morphemes

Prepositions

Transformations
- Adjective
- Possessive
- Comparison
- Negative

Grade 6

- The sentence
  - Structure and functions
  - Kinds of
    - complex
    - compound
  - Relative clause
- Word classes
- Noun Phrases
  - Structures
  - Functions
    - As subjects
    - As objects of verbs and prepositions
    - As complements
    - Compound
- Nouns
  - Kinds of determiners and articles
  - Proper
  - Kinds of common nouns
  - Singular and plural
  - Morphemes
- Personal pronouns
  - Possessive
- Relative pronouns
- Verb phrases
  - Structures
  - Function as compound verb phrase in predicate
  - Tense of verb (or be)
    - Morphemes
  - Expansions
    - Have + participle
    - Be + ing
  - Modals
- Adjectives
  - -er morpheme
  - Compound
- Adverbials of place, manner, time
  - Adverbs and propositional phrases
  - Compound
- Prepositions
- Conjunctions
- Morphemes
- Transformations
  - Negative
  - Questions
    - Yes/no
    - Where
    - When
    - What or who/whom
  - Recursive

COMPOSING: Introduction

By ordering language, humans order experience and symbolize in an effort to understand their world. Composing involves the ordering of language through talking, writing, and acting. Preparation for composing includes listening and viewing. The value in composing is both social and personal. It helps an individual to shape his thoughts and to learn to influence others.

Because in life the elements of composing are intertwined, in any program designed to teach composing they should be interrelated in as natural and stimulating a manner as possible. However, because all these forms have varied purposes and varied degrees of complexity, we need to handle each in its own way, making demands appropriate to its purpose. Probably none of these forms of communication will be mastered by the end of the elementary grades, but students will become aware of the various forms and outlets open to them.

NOTES ON OBJECTIVES

The headings of the lists of objectives on the following pages ("Attitudes," "Understandings," "Skills," and "Habits") have been adopted from Lazarus and Knudsen's SELECTED OBJECTIVES FOR THE ENGLISH LANGUAGE ARTS (see Acknowledgments, p. iv).

Since children are individuals, objectives which apply to all children at a given time are not appropriate. The objectives in this Guide, therefore, have not been tied to specific grade levels. It is hoped that this will encourage teachers to individualize instruction so that each child makes continuous progress.

LISTENING AND VIEWING: OBJECTIVES, GRADES K-6

Attitudes

To enjoy listening and viewing

To value listening receptively and viewing critically as important ways of learning

To appreciate the ranges of sound of the spoken word and to be aware of and tolerant of speech patterns different from one's own

To appreciate the kinds of insights conveyed by pictures (TV, movies, works of art)

Understandings

To understand that there are many kinds of listening and viewing -- for pleasure, for relaxation, for learning, for critical evaluation

To know why one is listening or viewing and thus to actively participate

To recognize when someone is speaking clearly and with interesting intonation

To begin to judge whether a film or television program is dramatic and effectively organized

Skills

To be able to follow oral and written directions

To be able to discriminate the different phonemes of our language, the common syllable forms, and rhyming words

To be able to listen to a story or short factual passage and retell the story

To listen or view discriminatingly so one can respond and question intelligently

To listen to and enjoy readings of poems and plays

To view pictorial materials and to be able to discuss and report on the content

Habits

To grow in the ability to follow oral and written directions

To grow in the ability to discriminate phonemes, syllables, and rhyming words

To be a respectful listener or viewer, being courteous and attentive

To concentrate by paying attention and tuning out distractions

To listen or view with a sense of purpose and to draw from the experience whatever is valuable

To grow in one's ability to enjoy visual media and oral literature

To make frequent use of the library as a source of materials for listening and viewing

Listening and Viewing, Grades K-3

People listen and view primarily for one of two reasons--to get information or to enjoy something. It is sometimes difficult to draw the line between listening and viewing for pleasure and for information. In either case, if one listens or views attentively, he will be learning. Listening or viewing receptively is of utmost importance. If one wants to hear what is being said, or see what is being presented, he will listen and view accurately and evaluate fairly. (Free choice and independent study in the library can result in listening and viewing for pleasure and for information.)

I. Listening and viewing for pleasure. Children listen for pleasure many ways: stories told or read to them, records or tapes of songs or poems, dramatizations, films, filmstrips, television programs. These activities usually come easily because children like to be entertained. However, the good listener and viewer, even for pleasure, listens and views for a purpose, for example, to be able to reply to what is being said or shown and to decide whether he likes it or not.

II. Listening and viewing for information. Listening and viewing for information take an important part of the school day in the early years. They are skills that need to be taught and practiced. The chief factor is interest and curiosity. It needs guidance so a child knows what he is listening for or why he is viewing something. At first, the teacher should direct the child's attention to one thing, gradually building up the number and complexity as the child succeeds with the previous

tasks.

A child's ability to discriminate between fact and fancy, truth and non-truth, relevancy and irrelevancy, and just what he likes and does not like are important aspects of the skills to be developed in this area.

A core part of listening is a child's need to hear a variety of sounds. A thorough phonics program which teaches discrimination of the sounds of language and their correspondence to letters is an essential skill for reading and spelling. Children should also gain experience in listening for word qualities--for the rhyme and rhythm of phrases and poetic lines, and for qualities of voice. As this skill grows, children will begin to read expressively, to listen to natural intonation of voice and to imitate it in oral reading. The tape recorder is an aid for helping children listen to themselves and to each other. They should be given opportunities in the classroom and the library to read and talk into the recorder, then replay. In this way they can readily recognize their weaknesses.

Activities for Listening, Grades K-3

1. Show filmstrip with record on given day. Show just filmstrip on second day. Have children narrate. (The librarian can do this or assist the teacher.)

2. a) Tell a story with silly phrases inserted. Children clap when they hear something which doesn't belong. Do this with words which begin with the same sound. b) Give a list of words that begin alike. Insert a word that begins with a different sound. Children clap hands when they hear the word that begins with a different sound.

3. Use Hay Wingo manual for many active listening games involving physical activities, such as standing, stooping, clapping, etc.

4. a) Play a taped story (see library) and then have the children do any of the following: answer comprehension questions, fill in blanks, illustrate it, finish it, etc. b) Tape a series of sounds. Have children identify sounds. Listen again and put into sequence.

5. Read a poem (see librarian for suggestions) and then ask questions about it. Read it again--leave out last word of line and have children supply it.

6. S.R.A. Listening Program, Grades 1-6. The teacher reads listening selections and students answer comprehension questions in their books. This tests students' ability to sift, understand, and retain what they hear.

7. Have children sit quietly and listen to sounds around them. Then have these sounds written down and discussed.

8. Give oral directions for an action. One direction first, then build up to two, three, four actions. Children listen to the complete set of directions and then do the series of actions.

9. Listen to records, like "Peter and the Wolf", where the story is conveyed by sound.

10. Read a story; then play a record which corresponds to the action of the story and have the children dramatize.

11. Listening Games - Grade Teacher Publication. The book contains active listening games suitable for classroom or small group activity (grades K-6).

12. Teacher taps pencil. Children listen and record or tell number of taps.

13. "Simon Says" or "Do This, Do That" are excellent games for teaching following directions.

14. Read a story with much repetition. As the children become familiar with the story, they recite the repetitious passages.

15. Games for Listening

Game 1. When pupils are seated, ask them to put their heads down, close their eyes, and just listen to the sounds they will hear. Take a piece of chalk and draw one large circle on the chalkboard, slowly and deliberately. Then ask the children, "What did I draw on the board?" If one or two children don't guess the right answer, draw another circle. Keep drawing the same form until someone guesses correctly. Draw triangles, rectangles, sun or rain. To train pupils to think before they answer, always emphasize what has been already drawn and guessed. When the children have learned this chalk-listening game, give them the chance to draw forms on the board while others in the room do the guessing.

Game 2. Have the children bring their chairs to some appropriate place where they can form a semi-circle. After the children are settled, sit in a chair behind a screen (a big sheet of corrugated cardboard will serve the purpose) armed with a supply of such simple objects as a pin, a paper clip, rubber ball, pencil, blown-up paper bag, tin pan, castanets, rattle, musical triangle, toy dial telephone, wind-up toy, pebble. Tell the children to close their eyes, (even though you are using a screen, the children will respond better with their eyes closed). Then drop one of the articles--the pebble, perhaps, on the floor. Ask, "What did you hear?" Again, you may have to repeat the performance a few times before pupils guess the right answer. Later, they can take turns going behind the screen to drop or manipulate an item for the listeners to guess about.

Game 3. Before you play this listening-looking game, it's a good idea to read animal stories and poems to the children (see librarian). Next have pupils sit in a semi-circle with their eyes closed. Choose a child to go behind the screen and imitate the sound of an animal. The listeners must identify not only the animal sound but the child who is doing the imitating. As you add more animal sounds, you can further stimulate the children's interest by tape-recording their imitations.

Game 4. Spread out pictures of typical zoo animals behind the screen. Say to the children, "I'm thinking of an animal that has a very long neck. Who can find the animal?" Select a child to come behind the screen and pick out the animal. When he shows the picture to the class, he will be able to tell from their reaction whether or not he has picked the right one. In the next stage of the game, pupils take turns describing different animals ("I'm thinking of a very big gray animal with a long trunk"), and guessing continues.

Game 5. By using a variation of the preceding game, you can teach letter sounds. Spread out letters behind the screen, sound one out, and then choose a child to come behind the screen and try to pick the correct letter. If he succeeds, have him show the letter to the class and ask them to name it and give its sound. This phonetic exercise encourages proper pronunciation and oral expression.

Activities for Viewing, K-3

1. Project a picture for a period of time. Shut it off and have the children recall the details.

2. Teacher stands at back of room at end of day. Children write about what the teacher wore that day.

3. Show an action picture. Children tell what may have happened before and what may happen after.

4. Show a tray of objects. Take tray away and children must recall as many items as they can.

5. Mix up pictures of a classic story (e. g. Little Red Riding Hood) and have children rearrange them in order. Do this later with an unfamiliar story.

6. Show picture of something silly, left out, or out of order. Children must recognize error.

7. Make a mistake in your written directions and see if the children discover it.

8. Change something in the room and see if anyone notices.

9. Project objects on overhead (tack, paper clip, etc.) and see if the children can recognize the shapes.

10. Give children a puzzle of U. S.. Pull down a map. Have children put puzzle together by comparing shapes on map and puzzle.

Listening and Viewing, Grades 4-6

In the intermediate grades, listening and viewing skills which have been first learned in earlier grades whould be strengthened and made more habitual.

Listening and viewing for pleasure or for information should involve critical thinking. As students mature, they develop the ability to listen and view more critically. This ability is based on experience, a wide background of information, and ability to evaluate and organize ideas. A unit on advertising propaganda can be used effectively to teach critical thinking. (Note the resource material included with the activities at the end of this section.)

I. Listening and viewing for pleasure. Children in the intermediate grades should be exposed to a variety of media through which skills taught in the primary grades can be expanded. The school library is the natural source of such media (books, records, tapes, filmstrips). Moreover, specific periods of time should continue to be set aside for the enjoyment of literature, music, art, drama, and films.

II. Listening and viewing for information. Because of his constant exposure to the flood of information now available, each individual must learn to develop his power to listen and view discriminatingly. In order to foster this form of listening and viewing, the teacher should always prepare the children for what they are about to see and hear in a given listening or viewing situation. They should be asked to locate specific information. Discussion should be an immediate followup.

Activities for Listening and Viewing, Grades 4-6

1. "Unexpected" Happening
   Prepare in advance an event to occur in class, something that will attract attention but which class is not expecting. Immndiately afterwards have class members report, on paper, exactly what each saw. Then compare notes and discuss discrepancies.

2. Use linear drawings for overhead projecturals. What do you see? Give a limited time for view. List what is there and organize and relate.

3. How many different ideas can students get by glancing over the front page of a newspaper for one or two minutes? At end of time, fold papers and list orally or in writing number of ideas obtained.

4. Use a group of mixed and varied objects to be placed on overhead projector. From silhouettes, identify as many objects as possible. Consider evidence of shape and size.

5. Use of colored slides: To select and organize detail, develop discrimination.

6. Surprise package. Shake, listen. Does what is in the package stick, slide easily, etc? List qualities. What is it? Make judgments.

7. The Echo Game
   A. Start a discussion on subject of special interest to group (e. g. hobbies, dating, news events, pets, outings, sports, popular activity of moment)
   B. Once in progress, interrupt and announce the following rules:
      1) From this point, before anyone speaks, he must first repeat what the previous speaker has said.
      2) What he repeats must satisfy the previous speaker.
   C. Resume discussion.
   D. Afterwards, discuss briefly how the echoing rules affected individuals. (We tend to be poor listeners often because we are too busy thinking about what we want to say next and do not listen to what others are actually saying.)

8. Variations on Echo Game
   A. During show-and-tell sessions, tell what preceding child has said before giving own talk.
   B. In reading aloud, reader summarizes what preceding reader has read.

9. Fishbowl Activities
   A. Inner and outer circle
   B. Inner group discusses topic and outer group observes how discussion is going.
   6. Observers divide into sub-groups, watch for who takes

initiative, who talks to whom, whose ideas are most influential, who seems to have hidden motives for speaking or acting as he does.

D. Observers report. Inner and Outer discuss observations. Reverse groups.

10. Listen to a musical phrase and repeat it.

11. Use a tape with pictures or slides one time. Following day show pictures without tape. Have students recall what has been heard on previous day for each picture.

12. Poetry appreciation. Read and recite and interpret dramatically . Listen for enjoyment. Listen for interpretation. (The librarian can do this or assist the teacher by suggesting appropriate poems.

13. I Was There
    A. Divide class into three groups.
    B. Each pupil heads paper with sentence "I was there".
    C. Read excerpt rich in sources of sensory images (e. g. "The Legend of Sleepy Hollow")
    D. As excerpt is read, pupils in group 1 list what they "see", group 2 what they "hear", group 3 what they "taste" and "smell".
    E. Extract as complete a list as possible from the combined efforts of the group as they report orally, supplementing items from own list that have been overlooked, or reread for further concentrated listening.

14. Guess what?
    Describe a place, a person, or an object studied in social studies or literature. Let others guess what is being described.

15. Test of Listening Ability
    The teacher reads every instruction once only, pausing briefly for students to follow it.
    Write "yes" no matter what letter your name begins with.
    Of the words "school" and "box", write the shorter word.
    Write "no" even if you think cows are larger than dogs.
    Write the numbers 2,7,9,8,5 and circle the largest.
    If you circled 7, make a square; if not, make a cross.
    If birds fly, complete this sentence incorrectly:
    Hens lay _____.
    If 3 x 2 = 8, make a circle, if not make two dots.
    Give the wrong answer to this question; "Are you in the United States?"
    If Washington was not the first President of the United States, write the shorter of the words "red" and "green"; if he was, sign your name.
    If your dress or trousers are blue, don't draw a face on your paper. If they are blue, draw nothing.

16. Have children try to put together a list of skills for being a good listener. Perhaps they can come up with something similar to this:
    1. Be physically alert.
    2. Be mentally alert.
    3. Maintain an open mental attitude.
    4. Do not be distracted by the speaker.
    5. Listen with your mind, not your emotions.
    6. Raise questions to yourself about what the speaker says.

RESOURCE MATERIAL FOR ADVERTISING PROPAGANDA

In order to guide children to discriminate evaluation of advertising and propaganda, an awareness of the characteristic methods employed to sway thinking must be introduced and explained. These methods are:

Glittering Generalities -- Expressions that appeal vaguely to such virtues as love, generosity, brotherhood, freedom, honor, or loyalty. A speaker ties these up with his cause, and an unthinking listener accepts the "virtues" without examining the rightness of the cause.

Bandwagon Thinking -- "Everybody's doing it and therefore so should you." It is a device to make you follow the crowd --without thinking.

Slogans -- Issues are generalized with some catchy expression that pleases the ear and hides the facts. "Our bread tastes better." Better than what? Don't swallow slogans; do your own thinking.

The Pull of the Crowd -- A sort of mass hypnosis occurs and feeling overcomes common sense. This can happen at athletic games, mass demonstrations, religious revivals. Mounting emotional tensions create a climate where normal thought processes are supressed, and one goes unthinkingly along with the crowd.

Cardstacking -- Choosing the facts that support your position and ignoring those that contradict it.

Appeal to Authority -- "A vegetarian diet is better than a meat diet. Bernard Shaw was a vegetarian." Sometimes used to cover weak evidence.

Transfer -- We seek to secure good or bad responses through association with someone well known as a symbol. "Jack will make a good class president; his father is president of the Chemical Company and Jack went to the World's Fair."

TALKING UP: OBJECTIVES, GRADES K-6

Attitudes

To enjoy speaking

To believe that everyone's speaking can be improved and to learn to respect the rights of others to speak

To appreciate articulate speaking and work toward this end

To respect one's audience, trying to interest or entertain, instruct or persuade

To regard speaking with others as a means of developing greater understanding, whether of a problem or of someone else's feelings

To enjoy mime and improvisation as a way of "trying on" roles and identifying with a character

Understandings

To understand that speaking is enjoyable and provides a means of communication

To understand that speaking can be improved and to observe courteous speaking habits

To develop the understanding that articulate speech is a desired goal

To understand that the chief characteristics of effective speech begin with thought, are social and purposeful, and require an appropriate attitude toward one's listeners

To understand that role playing is a way of feeling the emotions of a character

Skills

To develop a pleasant, flexible, and clear voice and to carry on intelligent and courteous discussions and conversations

To be able to read orally with intelligent interpretation and expression

To develop the ability to ask pertinent questions as well as to answer them

To be able to explain clearly and utilize such social skills as introducing people to each other, telephoning, and giving simple directions

To develop the ability to participate constructively in discussion, acting as the leader, the summarizer, the originator the skeptic; as opposed to the monopolizer, the critic, the digressor

To gain experience in making up and telling stories to the group and in improvising dramatically

Habits

To speak clearly -- to enunciate and speak up

To read orally with good expression and fluency

To take an active, cooperative part in discussions

To grow in the ability to lead and to take part in a discussion

To develop in the ability to originate, tell stories, and to improvise dramatically

To grow in the social skills used in daily living

Talking Up, Grades K-3

Children come to school with language patterns largely formed and with a great love of chatter. Oral activities are so central in the early grades that every teacher concerns herself with them in some way. There is no need for a detailed program in this area. Included here are some notes and guidelines so that the individual teacher can judge the balance of activities in her classroom. The objectives for the elementary grades suggest the ultimate goals. The classroom should be a place where children are free to talk, play, discuss -- do, do, do -- rather than sit in silence while the teacher expounds.

I. Free Talk. Children should have the opportunity to chat with others, mutter while working, and come up to tell the teacher something. Young children chatter as an extension of their work and play, and it is a mistake to curtail this chatter when they enter the classroom. Instead, it should gradually be channeled and disciplined so that others can work, too.

II. Purposeful Talk. By school age, children are ready to practice using talk for specific purposes. There are a variety of way of fostering group talk in the early years. The class may be divided into small groups for the purpose of 1) reading together in pairs or small groups, 2) doing a work assignment, 3) talking about a book, 4) sharing original stories for ideas or proofreading, 5) developing science experiments, 6) discussing social studies projects, 7) constructing art projects, 8) planning and acting out dramatizations. A flexible room arrangement, such as putting desks together in a group of

or using the tables so common in kindergarten and first grade, can contribute to the development of group talk.

A. Asking questions. This activity is of two kinds: questioning within a small group to clarify or redirect a discussion; and asking questions of a teacher, another person, or another student who has just given out information but was unclear on some point. Children need to learn when to ask questions and how to ask effective ones. The teacher can provide practice in natural ways, for example following show-and-tell with questions to the speaker.

B. Giving directions. This still can be developed in small group work. It also needs to be developed as an end in itself -- directions on how to get to a place, or directions about how to accomplish something, as in building a structure or playing a game. Direction-giving can be made into a game, such as "Simon Says".

C. Offering an opinion..In the primary grades, opinions will be brief and subjective. Children can begin to back up their opinions with reasons, such as when they are reacting to a book or film, and to recognize that opinions will differ. They can begin to respect the opinions of others.

D. Discussion. In purposeful talk and in the more specific and complex activity of discussion, it is necessary that children practice and practice. It is important that organized small group work begin at this age level. The following quotation from James Moffett should clarify this point of view:

> Although class-wide talk is often helpful or necessary, it cannot teach discussion; it can only benefit from discussions having been learned some other way. So far

as I can tell, the only way is pupil-to-pupil talk in small groups of no more than six. The sheer size of "class discussion' precludes a high enough degree of attention, participation, and interaction --essential qualities of discussion. The teacher has to talk too much to maintain continuity, and invariably does talk too much. He resorts to prompting by questions, and except for occasional solos by a loquacious few the children play the very restricted role of answering these questions. As vocal exchange, such a process is severely limited. The heart of discussing is expatiation, picking up ideas and developing them; corroborating, qualifying, and challenging; building on and varying each other's sentences, statements and images. Questioning is a very important part, but only a part, and should arise out of exchanges among students themselves, so that they learn to pose as well as to answer questions. For his part, the teacher should be relieved from the exhausting, semi-hysterical business of encoding." (page 46)

III. Extended sharing. The following are opportunities for the child to monologue -- and to develop the courage, organization, and sense of audience that such solo performances require.

A. Show and Tell. Teachers vary this type of activity in many ways. Whatever the variation, the experience of bringing in an object and expatiating about it is valuable in developing body control, ability to elaborate on a topic one knows, and a sense of audience. This may grow into just "Tell Time".By the middle of first grade many children outgrow the need for having an object as a supportive measure.

B. Story Telling. This may take the form of a child's retelling a familiar story, summarizing what he has heard or read, or making up an original story. Such telling is an excellent preliminary for developing ideas for acting out.

C. Reciting and reading aloud. Reading aloud is a major part of the reading group, but it can be extended to other experiences: helping a teacher read a story to the class, reading a poem, reading an original story to others, reading into a tape recorder, reading to children in lower grades. Some time may be profitably spent on the reciting of poetry or choral reading.

Talking Up, Grades 4-6

In the upper elementary grades much of the oral communication will be carried on in the various subject areas. There will be, however, some direct teaching of speaking skills and development of understandings which should be applicable to all of the subject areas. Following are some suggested activities, more complex extensions of activities begun in earlier grades.

I. Purposeful talk

A. Giving and following complex directions. Puzzles can be purchased or constructed which challenge one's ability to direct another person. The "Fractures-T Puzzle" (obtainable from "Advanced Seminars", 1725 Beverly Blvd., Los Angeles, California)consists of a "T" made of five plastic pieces of different colors. The object is for one student with a completed "T" before him to direct a second student in putting together the five pieces scattered about in front of him. The two students are separated by a simple partition, so they cannot see each other, and must rely only on talking. Other tasks in direction-giving can be of a real problem or project. One student can be asked to instruct others in how to set up an experiment, make some object, or get to a particular place. In all such tasks, the class should consider how to organize directions effectively and use precise vocabulary for direction, distance, and measure, etc.

B. Scribe. When small groups working together on a project or debate need to report back to the whole class, one member will take the responsibility of reporting.

C. Opinion. During writing workshops much of the writing will be shared with others in a small group. The writer will read his product and others will be expected to serve as constructive critics, praising what is noteworthy, offering suggestions, or asking questions about vague parts. Students will need help in becoming good critics. The teacher should monitor group sessions to help critics become more effective.

II. Discussion. Small group discussions will continue to function in a variety of situations at this level. Much of the discussion will be student-directed, but occasionally it will be structured and monitored by the teacher.

A. Unstructured discussion. Students will often work together to plan projects and talk over ideas. By this age, they should be able to work jointly and to learn from each other. In language arts, they will continue small-group sharing of papers as part of the writing workshop. They might also begin to work on such tasks as understanding an unfamiliar poem or preparing a group dramatic reading.

B. Structured discussion. A structured discussion is a formal discussion of a question by a group and a leader following specific rules.

1. Class discussions may be useful at certain times, but small group discussions are preferable because they are informal and give everyone a chance to participate.
2. Small group discussion techniques can be learned and can become effective if certain rules are observe ; The leader must 1) direct strategy, 2) keep the group relevant, 3) see that the summary is achieved. Small group discussions could follow this procedure:
   a. Understand. Everyone thinks about the meaning of the question before the group tries to answer it.
   b. Contribute. Everyone tries to answer the question.
   c. Listen. Everyone tries to understand what is said so that he can respond.
   d. Be relevant. Everyone keeps to the point.
   e. Sum up..Everyone tries to state the main point of the discussion.

III. Extended sharing. By now students should be accustomed to performing before a group. All students should be given the opportunity to speak before a variety of audiences: announcements to other classes, speaking at assemblies, reporting to another group on some topic, reading aloud to or working with younger children. To hold class interest the teacher should delegate only a few individuals at a time to take on a speaking project.

A. Monologuing. This can be carried on through having a student 1)read original compositions to the group, 2) take over for the teacher in reading to the class, 3) talk about a book by sharing parts of it with others,

4) explain something one has made or grown, 5) tell original stories, 6) tell about something which moves or works in a funny or interesting manner, 7) explain something that means a lot to him and tell why.

B. Reporting. Students at this grade level are now ready to give longer reports of many types. They can begin to use prompting notes occasionally, learning to write notes that are brief and legible. Students should begin to act as critical listeners by taking the responsibility --instead of leaving it to the teacher-- of evaluating each other's talks.

C. Interviewing. Through the process of interviewing, children learn accurate reporting and many other skills. Subjects for interviews: 1) imaginary historical characters, 2) a group of witnesses to an historical event, 3) characters from literature, 4) class members, 5) adults.

D. Tapes. Students should have many opportunities to practice speaking or reading with a tape recorder. This is a fine way to practice for giving a talk. It could be done during a workshop time in place of writing for that day. Children learn a great deal about how they sound --and how they can improve-- simply by listening to their own voices.

E. Choral reading. Through choral reading a child learns to appreciate the sound of language and can develop certain desirable elements of personality. The timid

child is given the opportunity to lose himself in the group and experience a feeling of enjoyment in participation. The aggressive child learns to act within the group and thus to cooperate. Choral readings may be tape recorded so that the children can learn to avoid sing-song. By having some students acting out the words as the group recites them, dramatics can be combined with choral reading.

Talking Up Activities, Grades 4-6

1. Vocabulary booster
On board or overhead projector list a number of words, perhaps 20, that are appropriate for the class but also challenging to students. Divide students into two or more teams. They take turns using each word orally in a sentence, receiving one point for each correct sentence. Team with most points wins.

2. What are you reading?
Students try to "whet the appetite" of class for books by telling a brief interesting episode from a book they are reading. (The librarian can demonstrate how to give such a talk.)

3. A round table discussion is another way to share books.

4. Dramatic improvisation of books, stories, myths, historical events, individual experiences in society (personal experiences).

5. Role Playing -- "You Are There"

6. Panel discussions and formal debates (see p. 35)

7. Prepared speeches
   a) Introductions
   b) Campaign speeches
   c) Demonstration ("how to") speeches

8. Stories
   a) Humorous anecdotes
   b) Horror tales
   c) Adventure stories

9. Question-Answer Game
   a) Students ask each other questions
   b) Students must answer with complete sentences

10. Radio-TV Script
Encourage students to write radio scripts and to produce them on the tape recorder. The approach could be documentary and permit interdisciplinary work. Advanced pupils will especially enjoy carrying out this activity on their own. The activity could be expanded into a "live TV" production.

11. Spontaneous Talks
Make list of 6 or 10 topics chosen by class on board. Let students talk on them after four or five minutes of preparation.

12. Students write stories, then go to a lower grade to dramatize their own stories.

13. Use of puppets to dramatize a story, poem, event, experience.

DEBATING

1. The subject of the debate is called the PROPOSITION. It is stated briefly, clearly, and affirmatively. For example, Resolved: Students should be allowed to buy candy and soda in the school lunch room.
2. There are two teams in a debate. The AFFIRMATIVE team supports the proposition. The NEGATIVE team attacks it. A team usually has two members.
3. The speeches in a classic debate follow a definite order:

    1. First affirmative constructive
    2. First negative constructive
    3. Second affirmative constructive
    4. Second negative constructive
    5. First negative rebuttal
    6. First affirmative rebuttal
    7. Second negative rebuttal
    8. Second affirmative rebuttal

    In the constructive speeches, each team presents its arguments for its side of the proposition. In the rebuttal speeches, each side attacks the other side's arguments and defends its own. This order may be modified. For example, the rebuttal speeches may be reduced to two.
4. The debate has a chairman, who introduces the topic and the members of the two teams to the audience. There may also be a timekeeper to insure that the speakers do not speak too long.
5. A debate normally has judges, who determine which side wins the debate. A special group of students might be appointed, or the members of the class who are not debating might serve. In any case, the judges decide the winner on the basis of which side debated best, not on the basis of the side of the proposition they happen to agree with.

ACTING OUT: OBJECTIVES, GRADES K-6

Attitudes

To enjoy acting out ideas, incidents, feelings, and situations drawn from personal experiences, one's fantasies, or from literature

To appreciate that dramatizing can be done without elaborate sets and a formal audience

To value dramatizing as a way of trying out unfamiliar situations and roles

To gain greater insight into the meaning of the material used in a dramatic experience

Understandings

To understand that through acting one can gain personal satisfaction

To understand that dramatizing can be achieved through simple settings

To understand that through acting one may derive a deeper meaning of material one has read.

To regard speaking in a dramatic situation as a natural outgrowth of understanding a person (living, literary, historical)

Skills

To be able to use one's body and voice effectively in dramatization

To gain experience in portraying a variety of characters and emotions and to be able to use movement to express ideas and feelings

To gain experience working to prepare dramatic presentations

To begin to develop original scripts and then to interpret them

Habits

To grow in the ability to appreciate written materials more fully through dramatic interpretation

To see the dramatic potential in real-life situations or in works of literature

To grow in the ability to participate in dramatizations

To grow in the ability to understand character through acting

To grow in the ability to develop an original dramatization

Acting Out, K-3

Acting out comes naturally to children. From their early years they indulge in dramatic play. Many a small child has acquired an imaginary companion or played at being a cowboy, fireman, or engineer. Acting out at the primary level includes the simple verbal and non-verbal activities started in kindergarten, where a child uses a toy or simple prop, as well as the more complex plays developed from stories or as original works at the end of these years.

Acting out has many purposes. It enables a child to grow in understanding himself and his emotions, in his use of language and speech, in his appreciation and understanding of literature, in his imagination and expression, in his awareness of the enjoyment gained through acting. It gives him security and poise for other talk activities.

I. Non-verbal expression. Non-verbal acting is a pantomine-type activity. A child acts out a role or part by movement and expression without words. It may be done in kindergarten or first grade with or without a prop. This type of an activity limbers up a child. It helps him develop body movement and prepares him for the talk stage. It moves from step one, the enactment of an activity, to step two, the enactment of an activity plus a mood. The first requires body movement; the second, facial and body movement.

A. Simple activities. This involves such activities as pretending to throw a ball or pulling a wagon. A prop may be used: the child grasps a flag or puts on a paper hat and marches to imaginary music.

B. More complex activities. This includes the enactment of a mood plus an activity, such as an old man climbing stairs or a mother being cross with a naughty child.

C. Charades. This is a guessing game. One child or a small group pantomimes an activity, such as a nursery rhyme or a person making a snowman, and the rest of the class guesses what they are doing.

D. Dance-drama. This is body action to fit the mood of music.

II. Verbal expression. In verbal expression a child acts out a role using words. It starts with simple role playing and progresses to the development of a play, either created from a known story or as an original story.

A. Role playing.

1. Solo mime (monologuing). A child acts out a given activity often using a prop, e. g. talking on a telephone, answering the door, talking to a doll.

2. Role playing with a partner demonstrates the interaction between two children, such as two little girls playing house --- one is the mother, one the child -- or teacher-pupil play.

3. Role playing in larger groups shows the relationship of one player to another. E.g. a group of six or eight children playing train; the train may be constructed with chairs or blocks; various characters are selected, such as conductor, engineer, passengers, newspaper man, and their parts are enacted.

B. Creative Dramatics. The children suggest a story to be read either by the teacher or student. After the reading the children discuss how it may be developed into a play. Characters are chosen and plans made for simple props and the set. Children make up their own speaking parts and act out their interpretations from their knowledge and recall of the story.

Activities for Acting out, Grades K-3

1. Shadow Play

Behind a screen -- just show hands (or other part of body such as feet) washing hands, knitting, unscrewing jar lid, painting, hammering nails, etc. Children guess what the action is.

2. Charades

a) Think of something you'd like to do. Act it out. The others guess. How do they know?

b) Act out a scene such as at a train station. One child is ticket master, others buy tickets, buy and read papers, get drinks from a drinking fountain, carry heavy suitcases, etc.

Similar scenes could be set for the lunch room, the school bus, or the playground.

c) All walk clockwise in a circle -- and pretend to walk on different things:

1. concrete
2. beach sand
3. stones in a creek
4. mud
5. grass
6. ice

3. Creative Interpretation.

a) Exercises to do alone: make believe you are an elephant, a high stepping horse in a circus, a bunny hopping about, a duck waddling on the water's edge, or that you are a weeping willow tree that grows on a bank by the water and there is a slight breeze, or a tin soldier that was just wound up, or a limp rag doll such as Raggedy Andy.

4. Role Playing

Children learn to dramatize best when they begin with one or two actions or feelings. Let from four to six children perform

at one time.

a) After a honey-hunting bear story, pretend to be a bear hunting honey. Make appropriate remarks.

b) After Pooh Bear's visit to Rabbit's house, act out the pushing and pulling scene when Pooh gets stuck.

c) You are a child who sees a beautiful butterfly on the way home; talk and act as you would if you were the child.

d) You have grown-up company at your house. It is your bed-time; your mother tells you to go to bed. You want to stay up. Talk and act as you'd like to; then act as you probably will act.

e) You are a cautious rabbit; you never take any chances. You meet a turtle for the first time. Two children act out what happens and is said.

6. Dramatize a story.

a) Read "Jack and the Beanstalk" or play a record of the story. Show a film strip. (See the librarian for audio-visual materials.) Then discuss the theme, the setting, the characters. Set the stage by placing furniture or objects at hand. Choose the characters. Discuss what they say, how they'd act. Act out the story-play.

b) Fables may also be dramatized. Roberts 3 contains

"The Tortoise and the Hare"	p. 27
"The Boy That Cried Wolf"	p. 33
"The Wind and the Sun"	p. 39
"The Best Treasure"	p. 45

The librarian will be able to suggest other stories which may be dramatized.

Acting Out, Grades 4-6

Verbal and non-verbal expression and the use of the body for portraying actions and denoting feelings are a part of "acting out".

I. Non-verbal expression. Pantomime or "Body English", without words or props, makes use of the body to convey thought.

A. Simple activities, such as having students take turns acting out eating a banana, hanging clothes, washing dishes, setting a table, etc., are good introductions to pantomime.

B. More complex activities involve mood and action -- a tired mother finishing sweeping and sitting down to rest, an angry man chasing a dog from his lawn, a timid child entering a cold swimming pool.

C. Charades. A guessing game involving pantomiming words, titles, slogans, original suggestions from students.

D. Dance-drama. Interpretive dance. This is a process of pantomiming actions to fit the mood of music.

E. Shadow play. Action from behind a translucent sheet in front of a strong source of light. Shadow play can make use of the whole body or isolated parts to create action or a character: washing hands, combing hair, hammering nails, sewing on a button.

II. Verbal expression. Verbal expression makes use of words, as well as the body, and blends them into a total action.

A. Role playing may be done individually, in pairs, or in small groups with each participant deciding upon his actio

and dialogue based on the situation he faces.

1. In solo mime (monologuing) each pupil is asked to act out (with action and words) a given situation, such as: imagine barging into a teachers' meeting when you thought no one would be in the room; imagine arriving at school and finding out you have two different shoes on your feet; imagine standing in a super market with a dozen broken eggs at your feet.
2. Role playing with a partner shows the relationship of one's movements to those of his partner--as in sawing down a tree; pushing a child on a swing, one in front, one behind; a tug'o-war; a pitcher throwing a ball to the catcher or to the batter.
3. Role playing in larger groups (8 or fewer) demonstrates the relationship of one player to others--a group moves a large obstacle, such as a tree or log, blocking a bridge before a group of travelers can proceed; a spy is discovered in an enemy camp, what results?; a slave travels via the underground railway to the north, aided by a variety of people; a family puts down a new carpet (identify furniture, size and shape of room, location of door; roll up old rug and lay new rug.)

B. Creative dramatics provides the opportunity for children to develop ingenuity, resourcefulness, and creative thinking, and to express themselves with spontaneity and originality.

Selections from children's literature (see library collection), subject areas, or original writing can be dramatized The first step is to choose the material (the librarian can help), analyze it, settle on the characters and the number of scenes. The play begins with pupils making up the action and the dialogue as they go along. Only a small part of the play is created at a time. Through practice, evaluation, and discussion, the students create the play.

Activities for Acting Out: Grades 4-6

Many of the activities suggested for the primary grades will also be appropriate, or can be adapted, for the intermediate grades

1. Pantomime

   A. Individual pantomime:

      1. Pantomime the walking of

         a) an old man

         b) an Indian stalking a deer

         c) yourself on the way home from school with a good report card, with a bad one

         d) a mother coming home with big bags of groceries

      2. Facial expressions: eating

         a) a peanut butter sandwich with no jelly

         b) a dripping ice cream cone

         c) a plate of spaghetti

      3. Emotional responses:

         a) Simple characterizations of

            1) a fussy person

            2) a proud person

            3) a frightened person

4) an angry person

5) a happy person

b) Situations requiring a change in feeling:

1) You are hiking through the woods on a beautiful day. Suddenly you enter a clearing and notice a huge bear near a tree.

2) You are a burglar stealing across an unfamiliar dark room. You step on a squeaky board, then bump into a chair. Suddenly the lights flash on and you are discovered.

B. Group pantomime

1. Methods

a) Plan the action around an interesting situation with a logical and clear-cut conclusion.

b) Use strongly-contrasted characters.

c) Be sure that the stage picture is always balanced.

d) Be sure that the group pantomimes are individual interpretations within the group, not merely imitations.

2. Suggested activities

a) A circus with all the different acts

b) Setting up a camp in the woods, each child doing different chore

c) A bank hold-up with different characters: guards, tellers, spectators, police

d) An elevator caught between two floors

II. Dramatization

A. Transition to dialogue

1. Methods

a) Have students supply their own dialogue, after they have become familiar with the characters and action in a verse which they have pantomimed.

b) Use short dramatic material for several sessions before attempting longer stories.

c) Be sure that the children understand the characters to be portrayed before starting dramatic activity.

d) Place students in roles which contrast with their own personalities.

2. Suggested activities

a) Add dialogue to some of the situations listed under group pantomime or devise similar ones.

b) Use ballads which lend themselves to action and dialogue, such as "Get Up and Bar the Door", Robin Hood ballads.

c) Dramatize folk tales and stories, after a study of characters and action, (e. g. "Cinderella", "Rumpelstiltskin", "Paul Bunyan", "Aladdin", "Ali Baba and the Forty Thieves".

B. Dramatizing longer stories

1. Methods

a) Students should be thoroughly familiar with material and should have studied the work as literature before attempting dramatic production.

b) Each student should understand the character he is to play.

2. Suggested activities

a) Dramatization of short stories, such as "The Sorcerer's Apprentice" (See Roberts 5: p. 63), "The Firebird", or any available story which readily lends itself to dramatization.

b) Dramatization of scenes from a novel or biography such as Tom Sawyer, Homer Price. Treasure Island.

C. Formal Plays

. After doing pantomimes and improvisations, students will enjoy and profit from performing a play for an audience. The play may be produced from a prepared script (see PLAYS magazine, Fifty Plays for Junior Actors, Special Plays for Special Days, One Hundred Plays for Children), or students may dramatize a story they have read or an historical event or write an original play. In any case, the simplest plan for producing the play would be:

1. Choose or write the script.
2. Hold tryouts and assign parts.
3. Walk through the scenes with dialogue.
4. Memorize the parts and action.
5. Make use of props, scenery, costumes and make-up.
6. Present the production for an audience.

WRITING: OBJECTIVES, GRADES K-6

Attitudes

To enjoy writing imaginatively

To accept the fact that writing requires discipline and control

To strive for orderliness and careful phrasing because of a wish for clarity and style

To be willing to try new ideas and experiment with new forms

To enjoy sharing some of one's writing with others

To accept the fact that, in informing and discussing, one must seek information and understand the subject before preparing to write

Understandings

To gain some insight into the creative process--that ideas emerge from any number of sources but that rendering the ideas requires work as well as inspiration

To gradually understand one's strengths and limitations, accepting the fact that one's skill in writing will improve through discipline and hard work

To understand that effective writing requires note taking, outlining, recording, and proofreading

To understand that creativity may be stimulated through the use of new forms and ideas

To realize that one can learn from carefully reading works by other students and by adult writers

To recognize that in informing or discussing, one will need to be clear about one's main idea or point and will then expect to illustrate or elaborate in an orderly fashion

Skills

To practice observing with each of the senses and then recording these observations

To think-up, talk-out, and to write down

To be able to recognize and use various types of writing: exposition, narrative, description, letters, notes, outlines

To develop precision in written language; to make choices among words and word groups, to differentiate shades of learning; to be able to use a dictionary or thesaurus effectively

To gain experience in developing characterizations and plots

To know and apply the accepted mechanics of the various written forms and to be able to proofread effectively one's own material

To be able to write original poetry

To become familiar with the form used in dramatic selections

Habits

To be observant and to record one's observations

To strive to grow in one's ability to articulate ideas in written words

To strive to grow in the ability to use accepted mechanics of writing and proofreading

To grow to accept helpful criticism cheerfully

To enjoy sharing one's work with others

Writing, K-3

In kindergarten, writing is what the teacher puts down as the child talks. It may be a list, a label, a title for a story, a sentence about a child's drawing, or an experience story dictated to the teacher by a child or the class as a whole. These types of writing activities continue into the early part of first grade.

Independent writing may be encouraged at this early stage, however, through the "scribble" technique, which involves a child's using scribble marks to represent words. As the child learns the sound-letter relationships, he may insert a beginning or ending letter into a word. As his skill in the encoding process increases, he can learn to write whole words. It is important at this stage that writing be fun and have some purpose and that the child be encouraged to write anything he wants in his own vocabulary without too much attention given to the mechanics of writing or correct spelling. The purpose is to get him to write, write, write and to express himself as freely on paper as he can orally.

Independent writing at first grade level will depend to some extent on the beginning techniques used to teach reading. If a strong emphasis is placed on the encoding process, as well as the decoding, and if dictation practice is used early, the child will become independent sooner. But, regardless of the beginning technique, much encouragement and time should be set aside for writing. Children should be taught to reread their work and make corrections. The ability to be a self-critic can be reinforced through group sharing of papers and through conferences with the

teacher.

By second grade the child will be urged to become increasingly independent. Reminders about form and mechanics will be given at the beginning of each lesson and the child will be expected to become more proficient in spelling and the ability to check his own accuracy.

Third grade skills in writing will be built on those acquired in second grade. By this grade an understanding of the basic skills in the mechanics and spelling should be pretty well established. The ability to organize writing and to develop a simple paragraph begins at this level. An introduction to outlining through use of teacher-prepared forms starts here, too, and the first steps in notemaking are introduced (see pages 89 and 90). Children are not expected to do outlining themselves but simply to recognize the form and to be able to follow one developed by the teacher. First steps in notemaking may be done through writing down the things to be remembered when viewing a film or filmstrip. Continued teacher conferences and the group sharing of papers build the habits of self-criticism and correction.

I. Practical Writing, K-3

Practical writing is what is written down to explain an experience, to tell about a film or a happening in school, to write an invitation or a note to say thank you or to ask permission, or just a list of things to remember. It is utilitarian and factual rather than imaginative.

A. Correspondence. Letter writing will begin in first grade. The need to write to say thank you, to invite someone to a special event, to cheer up a sick friend will create

create the opportunity to give practice in this skill. First letters will include the salutation, body, closing, and signature. As the writing ability grows, this should be expanded to include the complete form for letters. By the end of third grade, the child should have the skill of letter writing pretty well established (see pages 63 and 64).

B. Report Writing. In writing reports, a child should have an immediate purpose. Thought can be stimulated through questions and discussion. Pictures or lists of vocabulary words needed can also stimulate ideas. The librarian can be of great assistance in the teaching of report-writing skills.

Report writing will come logically in social studies and science, where a child writes up what he has learned. It will start in kindergarten and first grade through the teacher's acting as scribe. The children will talk and the teacher will write down. The second half of first grade will find some children able to do simple reporting independently. By second grade it will be largely independent, and by third not only should the child's independence be total, but his ability to organize and stimulate his own ideas should be greatly increased. Continued group sharing and teacher conferences will improve the child's awareness of the mechanics and oragnization of his work.

C. Signs and Lists. Under signs and lists are included 1) labeling objects, collections, book displays, exhibits,

2) captions on pictures or posters or bulletin boards;
3) lists of birds or flowers seen in the spring, of supplies needed for a project, and of words needed for spelling or writing a particular assignment (such as abbreviations of the names of the states). At kindergarten level, practical writing is of this type. The teacher labels objects in the room, bulletin displays, locations in the room, interesting objects, etc. From this some children develop sight vocabulary and the habit of wanting to make signs for things of interest.

D. Newspapers. In kindergarten, this may be class news told by the children and written down by the teacher and displayed either on the chalkboard or story paper for the class to see and read. Early first grade will follow this pattern, but as soon as a child can encode adequately he may write his own personal news. It should include the telling of the name of the day and the date, something about the weather, and even something about what the child has just done or is about to do or an item that is class news. This may be a once or twice-a-week activity and may be tied up at times closely with Show and Tell. Some of this type of personal news may continue into second and third grades, but generally at these levels news writing consists more of reports of events such as field trips, sports contests, plans for trips, parties, and special events. The best of these can be used as contributions to the all-school paper. If a class

newspaper is issued at the primary level, it would consist of writings by class members reporting school or class events, items about class members, a list of original poetry, riddles, selections from an imaginative writing project, or book reports. Producing a newspaper should involve the children as much as possible and should not become a teacher-made project.

E. Sharing Reading. Book "reporting" in the early part of the primary years will be mostly oral. It may be the retelling of a story, the showing of pictures of a favorite section of a book, or a statement about how a book was liked or disliked and why. It may be an illustration by a child or an illustration plus the title. At the time a child becomes an independent writer, he may be expected to write independently about a book. This may take the traditional form, or it may be accomplished through various other ways. (A list of suggestions for sharing books with others may be found on pages 86 and 87. If a child is always required to write a report, his interest and enthusiasm for reading may be dulled.

F. Mechanics, Proofreading, and Evaluation. A chart for general guidance in both mechanics and proofreading will be found on page 61. Beside the notes on mechanics mentioned in the preceding sections, it is suggested that a teacher use dictation for practice in this area. Dictation may be started at first grade through use of simple sentences or short stories and is a step beyond the dictation

used to teach the encoding process. Such practice should be a frequent exercise during the primary years.

Mechanics should be stressed before a child starts to write, but not to the point where his thought process is hindered by it. Proofreading should follow writing. It may be done independently, or through group sharing or teacher conferences. The teacher should correct papers as often as possible through a conference, where a child makes his own corrections under the teacher's guidance. Because time is limited, this is not always possible, so corrections by the teacher should be limited to those items that she is stressing at the moment or expects an individual child to be able to perform correctly according to his own rate of progress. Lots of red marks on the paper are discouraging to a student. On the other hand, no red marks may indicate to the child that the teacher hasn't bothered to read his work. It is suggested that in evaluating papers in the early grades, a note, such as "Fine work", "Pretty good", "You can do better!", etc., is better than a letter grade.

IT. Personal Writing, K-3

Personal writing is imaginative writing. Responding imaginatively to one's world is vital aspect of a person's development. What may be written down divides into two main categories—perceptions of outer things like sights and sounds and perceptions of inner things like thoughts and feelings.

In early years, children should be given frequent opportunities for this type of writing. They should be encouraged to try to make up stories or whatever they wish. The form their ideas take doesn't matter, as long as the children feel they have said as much as they want to and like how they have said it.

The role of the teacher--the librarian will help here, too--is to give time, encouragement and inspiration through much oral reading of literature and through the use of pictures, film strips, or movies to arouse thoughts and ideas. Abundant time, preceding the writing, devoted to oral expression is of utmost importance in stimulating and helping students to organize their thoughts. The time spent talking is as valuable, and probably more so, than the time spent writing. So talk, talk, talk; then write, write, write!

A. Picture Stories. In kindergarten and early first grade, stories may be developed through pictures drawn by the children--first one large picture and then pictures in sequence. The teacher may act as scribe and write down a title, a caption, a sentence or a little story dictated by the child.

B. Scribble Writing. In kindergarten and early first grade, a child makes up a story or remembers an incident, then "records" it by left-to-right scribble to represent words. He should then be encouraged to read the story aloud in a small group, in a teacher conference, or to the whole class.

C. Independent Writing. As soon as the child becomes proficient in the encoding process, he will begin independent writing. The organization for this has been outlined in the introduction. A Good block of time two or three times a week should be allowed for independent writing. It should include imaginative stories, diaries or journals, and poetry.

D. Evaluation. In personal writing, less stress should be put on mechanics and spelling than on practical writing. The idea is to get the child to write down what he sees and feels as freely and naturally as possible. However, proofreading and group sharing of papers should be encouraged. Corrections should be done by the child during a teacher conference. The teacher might compile a list of the words the children frequently misspell (anonymously so no child is embarrassed) and use it as part of her spelling lesson. Seldom should a child be required to copy his work. If, however--particularly at the end of the primary years--his efforts are of sufficient worth to be shared beyond the class, copying for neatness and accuracy may occasionally be requested.

Headings for Papers, Grades 1-3

Grade 1

First and last name
Date

Name Date

Grades 2 and 3

Subject
First and last name
Date

Subject
Name Date

For writing original stories in first or second grade, story paper with a space at top for illustrations is desirable (available from the Cascade Paper Company).

Proofreading Guide, Grades 1-3

Did I put my name and date in the right place?

Does my writing make sense?

Did I write complete sentences?

Did I begin my sentences with capitals?

Did I use capitals in my title?

Did I use the right sound-letter patterns for correct spelling?

Did I use the correct punctuation marks?

Did I use my best handwriting?

Did I indent for a paragraph?

Does my paragraph keep to the topic?

Letter Writing, Grades 1-3

Letters of Invitation

1. Tell what is going to happen.
2. Tell when it will happen.
3. Tell where it will happen.
4. Say something that will let the person know you want him to come.

Thank-you Letters

1. Write soon after the event or the gift.
2. Say thank you.
3. Tell how or what you liked about the gift, trip, party, or whatever.

Letters of News

1. Write a news letter to a friend or relative.
2. Tell something you have been doing.
3. Tell about a special event.
4. Tell about something you are going to do soon.

Letter Forms, Grades 1-3

Grades 1 and 2

May 2, 1971

Dear Dan,
Please come. . .

Your friend,
Tim

Grade 3

21 Fox Lane
Darien, Conn.
June 6, 1971

Dear Jim,

Your friend,
Bob

Envelope

Name
Street
Town, State Zip Code

Mr. _____
Street
City, State Zip Code

Even though Roberts does not require the complete form for a friendly letter, in Darien it is expected that a child will have adequate practice in writing letters of invitation, of thanks, and of news so as to obtain a satisfactory level of proficiency by the end of third grade.

Charts showing examples of form can be kept ready to hang up when children write letters. The correct form should become habitual.

Mechanics of Language for Grades 1-3

(Key: I - introduced; T - taught; R - reviewed.)

Capitalization -- Recognition and use of capitals in	1	2	3
Proper names			
People, pets, etc.	T	R	
Schools	T	R	R
Days of the week	T	R	R
Months of the year	T	R	R
Holidays	I	T	R
Street, town, state, countries	T	R	R
Titles of respect: Mr., Mrs., Miss	I	T	R
First word of a sentence	T	R	R
Title of a story, lesson titles, notices, etc.	I	T	R
First word of each line of a poem (usually)		T	R
Greeting of a letter	I	T	R
Closing of a letter	I	T	R

Punctuation

Period - recognition and use in written expression	1	2	3
End of sentence	T	R	R
Abbreviations (day, month)	T	R	R
Initials	T	R	R
After numbers in a list		T	R
Mr., Mrs.	I	T	R
Question Mark			
Recognition in reading	T	R	R
Use in written expression	I	T	R
Comma - recognition in reading			
Dates	T	R	R
Between city and state	I	T	R
Greeting of a letter	I	T	R
Closing of a letter	I	T	R
In a series		T	R
Apostrophe			
Contractions	T	R	R
Possessives	I	T	R
Quotation Marks			
Recognition in reading	I	T	R
Use in written expression	I	T	R
Exclamation Mark			
Recognition in reading	I	T	R
Use in written expression	I	T	R

Writing, Grades 4-6

I. Practical Writing. Practical writing is utilitarian. It is factual rather than imaginative, and it may follow a specific form. Students in the intermediate grades should be able to take a topic about which they already have information and organize their ideas into coherent paragraphs. They will write up all kinds of ideas and projects; work with longer, more complex materials; take notes on class ideas and ideas from books; use outlines when the subject warrants; and begin to write reports and discussions well over a page in length. They will study selected pieces of non-fiction, observing how other writers "sound" and how they organize their discussions and paragraphs. In all practical writing, students will go through several steps: collecting information, organizing information, writing, revising, and in some cases presenting the material in a polished form.

A program in practical writing should include: 1) a range of expository types, such as explaining, describing, defining, discussing, and comparing; 2) specific instruction and practice in the nature and types of topic sentences and in such methods of paragraph development as enumeration, illustration, and comparison.

It is recommended that a given writing lesson focus on one specific point which is explained clearly and in some depth. Within this one point the teacher should use a variety of illustrative materials and offer a choice of topics for writing. Students should be permitted to work at their own

pace. The teacher should circulate, providing help and additional information for individuals who need it and discussing ideas with small groups. Each writing lesson should provide opportunities for the review of mechanical skills and proofreading techniques.

A. Correspondence. Students now should have mastery of the form of the personal letter. The class might also like to share examples of personal letters they have received, just to draw attention to the qualities of a good letter. The form of the business letter should be introduced in the fourth grade (see page 86), and the difference between business and personal letters should be explained. Throughout the intermediate grades students should be given opportunities for writing all types of letters.

B. Report writing. By fourth grade, students will perhaps be ready to write more about one topic than can be handled in a paragraph or two. At this point it is appropriate to teach the students how to collect, organize, and write up more extensive information. The following is just a brief description of the steps that might be appropriate throughout the middle grades. The librarian can reinforce the teacher's work at each step.

1. Notemaking. Notemaking is the process of gathering information which is necessary in writing a report. Students should be taught to make their notes on index cards, one topic per card, and to record notes in list form or in abbreviated paragraphs.

Taking notes from books without plagiarizing is a difficult skill that children should learn. (The librarian will be glad to teach a lesson on plagiarism, can also be of great help in teaching note-making.) They should be taught to paraphrase the material and to credit their sources of information. Along with this, children could draw from first-hand or remembered experiences from films, texts, and discussions. For a first report, students might work in small groups, each group having a topic, with each individual being responsible for writing down notes on one aspect of the topic. (See note-taking, page 86.)

2. Outlining. In introducing outlining, a simple two-point outline, listing the main topics and any supporting facts, could be used. To illustrate this technique, the teacher works with groups orally and develops each point slowly and in sequence. The members of small groups could make notes on a given topic and evolve a group outline from their notes. As students' proficiency increases in this area, individual outlines and reports should be assigned. (See Outlining, page 85.)

3. Writing up. The organization of this step will depend on the topic and the class. Small groups could work together, from notes and outline, to talk out and dictate a report to their scribes. Or, each individual in a group could write his part of the report in outline form. Whatever the procedure, these reports

will be read to the groups, revised, and recopied, if the teacher desires. They could be presented to members of other small groups, to a parent group, or to other classes.

4. Practical writing outside the language arts classroom. Below are listed some types of practical writing that will be done outside the language arts classroom. (There should be much cooperation and some joint planning between the language arts teacher and the teachers who handle these types of writing.)

   a) Science experiments and reports. Scientific writing is of a particular type, usually done in the impersonal third person, with specific kinds of vocabulary and organization. These techniques will need to be taught to students. In some cases, the kinds of organization and vivid vocabulary stressed in language arts may be helpful in producing lively scientific writing. Some of this writing may be taught as an extension of the observing and the recording of sensory perceptions taught in the language arts program.

   b) Discussion questions for social studies. Research papers and other types of reports are frequently assigned at this grade level. An assignment for a social studies paper could easily become the subject of several lessons in the language arts classroom and the library, --guiding students in locating information, recording and organizing information, and drawing up the final form in which the information is to be presented.

c) Newspaper stories. It is suggested that upper grade children read and become familiar with formats of newspapers and with some types of newspaper writing. It would be natural for the class to try writing news articles. In writing a good news story stress should be placed upon developing a good lead sentence in which the information (who, where, what, when, why, and how) is presented clearly and concisely. The body of the story should give the remaining information in order of descending importance. Writing headlines for news stories can also become a challenging assignment for the children at this level. Feature story writing and composing ads can also be explored. A student newspaper might evolve from these activities, with as much of the make-up and writing handled by the students as possible.

C. Independent writing. As students gain experience and independence in writing up their ideas, more organization is expected.

1. Summaries. In learning to summarize, students must recall the steps of the plot of a poem or story, organize them, and distinguish significant events from details. With practice, they should be able to write summaries in one logical, well-worded paragraph.

2. Telling "how to". In this type of writing students try to explain how to make or do something, how to get somewhere, or how some small group goes about doing something. The paragraph will be enumerative-

arranged chronologically or logically. Emphasis should be placed on the value of a topic sentence, a pre-planned organization, and the use of precise connectives.

3. Writing up an issue. Explaining an idea or arguing an issue is more abstract than the tasks above. When an issue arises --a problem in the classroom, a disagreement over the outcome of a story, or a decision in history--individuals or small groups might feel strongly enough to want to put their arguments down on paper. These papers could be compared and discussion could ensue about which papers are the most convincing and why.

D. Sharing reading. Written formal book reports on individually done reading are discouraged. Being required to write about a book can discourage children from reading for pleasure. Instead, informal talk, debates, illustrations, and skits about books are encouraged because they introduce books to others. A book may be shared through a picture, a book jacket, a diorama, or a brief statement, including title, author, and reaction, on a 3x5 card. These cards may be put on file in the library for other children to refer to. (See other suggestions on pages 84 and 85.)

E. Mechanical skills through dictation. Theuse of dictation and transcription is a way of teaching, reinforcing, and giving practice in all sorts of mechanics--

"hearing" sentences, punctuating, capitalizing, and spelling.

1. Taking dictation from the teacher.

The goal is for the student to learn to attend to his own silent composing voice. He must listen to himself as carefully as he listens to someone else. This skill is difficult for a child to learn all at once. He becomes aware of it gradually from having to pay attention to another's voice in order to transcribe it. Also, taking dictation gives practice in spelling at the same time the student tries to punctuate by listening to vocal cues. To teach transcription is not to mark up a paper for mistakes in spelling and mechanics, for this gives the pupils the idea that transcriptive errors rank higher than content and composition, and pupils are afraid to try harder words rather than have red marks on the paper. However, the teacher should note frequent errors in mechanics and spelling and incorporate them into later lessons.

2. Punctuating unpunctuated texts.

The pupils can practice punctuating dittoed copies of an unpunctuated text as the teacher reads it aloud. Allow children to compare transcriptions and decide where the punctuation should go, justifying their responses. Let children read pieces of their own writing aloud as the class punctuates dittoed copies.

3. Principle of punctuating by voice.

Except for questions and exclamations, a drop of the intonation contour calls for a punctuation mark.

Whatever the child chooses to put in, he is sequenting the flow of speech. A drop in the intonation contour is not always easily discernable, so the teacher should allow leeway for the children's interpretations. Anything that makes sense is acceptable.

4. Taking dictation from classmates.

This occurs when a pupil acts as a secretary to the whole class or in various discussion groups, It is a purposeful exercise in that ideas are being recorded for future use.

5. Taking dictation from younger children.

Exchange halves of a first grade with an upper grade so that children can be paired off. The older children transcribe stories or whatever else the smaller children wish. There are advantages for all. The dictators get a chance to see what their oral speech looks like on paper. They read it, learn spellings, and have the satisfaction of keeping the paper to show others. The attention and help of older children as well as the desire to emulate them are powerful learning forces. The older children sharpen their transcription skills and enjoy helping and being looked up to.

6. Dialogue recording.

The teacher may introduce this skill by writing down conversation of the children as they enter some morning or by taping and then replaying. Then she will

ask them to record live conversation at home, catching as much of it as they can and filling in the blanks later. This leads into the teaching of the typographical devices for keeping speakers straight, such as quotation marks, paragraphing, and colons after speakers' names. The teacher may also ditto or project a transcribed converaation and let the class read it so that they will become familiar with every device --paragraphing, parentheses, quotation marks, and dashes for interruption--which is used to help make writing a more accurate representation of speech. Besides furthering their transcriptive ability, the recording of overheard conversation will prepare them for writing stories and plays and for reading the dialogue of fiction and drama.

F. Proofreading. A necesssry part of the teaching of writing is the inclusion of a guide for pupils to use in checking their own work. Such a guide could contain the following questions which the student must answer for himself:

1. Did I say what I mean?
2. Is my paper interesting?
3. Have I used the best words?
4. Do I have an interesting title?
5. Have I followed the mechanics of writing--
   intented my paragraphs, spelled the words correctly (checking in the dictionary when necessary), used

capital letters where required, used correct punctuation, written my paper in well-spaced, legible handwriting?

6. Have I reread and made corrections where needed?
7. Am I satisfied that what I have written and how I have written it is the best I can do?

G. Directions for students. Form of written work for Grades 4-6.

1. Write your name, class, and the due date of the assignment in the upper right corner of the top margin.
2. Put a suitable title on the top line.
3. Leave a margin of about one inch on the left and one-half inch on the right.

II. Personal Writing, Grades 4-6.

Personal writing is done for the pleasure of the individual--to explore a problem, to react to an experience, to capture a feeling--sometimes with an intent to share and sometimes only for private satisfaction Personal writing takes many forms--stories, prose descriptions, poems, or diaries. It helps to sharpen the child's experiences and self-understanding by allowing him to voice those concerns closest to him. It provides the most significant of all experiences with written language. Because of the private nature of personal writing, it cannot be assigned or required in the same way that practical writing can, nor should it be evaluated and graded in a

quantitative way. The ideas expressed by the child in personal writing are of primary importance. However, it is hoped that errors in mechanics will be corrected, through the process of proofreading, by the student or the group, or, if necessary, by the student-teacher conference.

The following are guidelines for conducting personal writing in a classroom situation:

1. The classroom will have a workshop atmosphere, with students reasonably free to talk, move about, read, daydream, and write, possibly working with friends. The teacher will be free to move about the room to observe and help individual students.
2. The writing time will often be preceded by talk, a group experience, or the sharing of some literature or some experience in observing illustrative materials. The length and form of the written product will be flexible. On some days an individual may be unable to write and these uninspired moments will be respected. (In turn, he must respect the right of others to concentrate on their writing.)
3. As students mature, they will be encouraged to experiment with different subjects and forms, using models from literature--a wide variety obtainable in the library-- or from the writing of other students.
4. In addition to learning to write, students can learn to function as positive and sympathetic critics when sharing their papers with others. With experience and

guidance they can grow in their understanding of what is an effective piece of writing and in the ability to make helpful suggestions to each other.

5. Standards of correctness will be secondary in personal writing. The criterion that a paper should be neat enough to be read and understood by others is enough for a first copy. Revision will be encouraged, but fully corrected final copies will be requested only when there is a purpose for them. Some writing may even be discarded.

6. Because recent research points up that students are intimidated by "marked up" papers, the most positive form of evaluation should be comments that will help the student perfect his writing style, form, and mechanics. Folders will be kept as a way for both student and teacher to see the range and progress of an individual's writing, and these should serve as the basis for evaluating the student's written work.

A. Writing Stories

1. Structure of a story. The simplest story tells about a single event. It is based upon a personal experience or upon a fictitious event and has three parts: a beginning, which includes characters, time and place; an exciting part, where something happens and an ending, where the story is brought to a satisfactory conclusion.

2. Selecting an event. Writers choose events that 1) help the story move along; 2) show the characters of the people involved; 3) add interest to the story through suspense or humor.

3. Dialogue. Dramatic moments in stories come alive when characters speak. In writing dialogue, students should learn to use a new paragraph for each speaker and to put quotation marks around the spoken words. The Roberts English Series, Book 4, contains a brief section on quotation marks (see "The Travels of a Fox" It will be necessary to supplement this section by giving practice in punctuating and paragraphing dialogue (see page 72 and 73). To encourage accurate dialogue, the teacher could provide opportunities for students to listen to and transcribe conversations at home, to tape each other and observe how their voices sound, to tape young children and adults as a way of observing how their speech differs. Small groups may want to work together, listening on the playground or in the cafeteria, taking notes, writing up dialogue, and sharing with the rest of the class. Mechanical accuracy should be stressed in a few of the expanded and polished transcriptions.

4. Writing a book. Fifth and sixth graders enjoy writing and illustrating books involving all the steps above, to be read by first or second graders. An excellent source for ideas on writing an extended

piece of fiction is Carrie Stegall's The Adventures of Brown Sugar, published by the National Council of Teachers of English.

5. Use of literature. Growing out of the literature in The Roberts English Series reading books, and books read independently, the class can attempt to write stories of similar types. Before writing, discuss the plot, the mood, and how the writer makes the story funny, exciting, or mysterious.

B. Writing diaries and journals. A diary is a kind of writer's notebook. The writing in it tends to be personal and free-flowing. Students should keep diaries for short periods of time, a week or two. Daily entries should be dated, but the entries need not be a strict record of events. The first five to ten minutes of each language arts period could be devoted to recording in the diaries information from the previous day, reminders, thoughts, or ideas for stories. A journal contains written observations which are much less personal than those in a diary. A ship's log, a record of a trip, a daily record of happenings are the types of information entered in a journal. Journals could be kept for science observations or written in conjunction with social studies units (e. g. a day in the life of a colonial family, a day at the Olympic Games).

C. Writing poetry. Writing poetry should be a creative experience for the children. It should develop an appreciation for this form of writing. To write original poems one must hear poetry of all kinds, and this The Roberts

English Series provides, though a number of these poems are complex and will probably not initiate student poems. To supplement Roberts the teacher should read poetry to the class often and have the students begin to look at simple stanza forms and try writing original poems. Many books of poetry are available in the library. The librarian can play an active role in introducing poetry: finding poems, reading to children, playing records.

1. Introduction. Poetry writing could begin with the haiku. After reading some haikus and writing a few on the board, the teacher might have students think of something about which they feel strongly, take an idea from the class and develop it on the board, then let the students try writing their own haikus. Some pupils may illustrate their poems, while the teacher helps others get started. Pupils could also help each other. Read and display the best. Haikus could be followed by tankas and cinquains. (See notes on page 90 and 91.)
2. Stimulating imagination. Experiences in imagination and emotion are necessary for students in order to write poetry. The teacher must guide students to differentiate between purely physical and imaginative observations. E. g. "As a physical sight, a tree is brown or white, rough or smooth barked, green or silver gray, leafed. Imaginatively it may claw at

the sky, trap the clouds or stars, or sweep the sky clean".[1]

3. The shape of poems. Some poets arrange their words in different ways to catch the eye, create an overall impression (a picture) and to make the reader read the poem as the poet wants it read. Example:

A Christmas Tree

Star
If you are
A love compassionate
You will walk with us this year
We face a glacial distance, who are here
Huddled
At your feet.

William Beerford

4. Poetry in the Roberts English Series. (see also pages 134-136)

a) In Books 4-6 a number of descriptive poems that might initiate original poetry: "Noise", and "White Butterflies", Book 4; "First Sight" and "Eldorado", Book 5; "The Runaway" and "Silver", Book 6.

b) Songs. Musical poems are "Casey Jones", Book 4; "Titwillow", Book 5; and "Song of the Brown Sea Rat", Book 6. Teachers might ditto the words of well-known tunes, to be read and studied as poetry. Records of these songs could be played if available. As a culminating activity, students might enjoy

1. A Curriculum for English--Poetry for the Elementary Grades. University of Nebraska Press, Lincoln.

writing some songs or ballads of their own.

c) Nonsense poems. The Roberts books contain some delightful nonsense poems: "The Doze", Book 4; "The White Rabbit's Verse", Book 5; "Jabberwocky", Book 6. These could be supplemented by others by Lewis Carroll, A. A. Milne, and Edward Lear. Original poems could be patterned after any of these examples.

D. Sensory Experience. Every experience affects the child through his senses and is recorded somewhere in his memory, but he often shuts those senses off when it comes to writing. So a large part of teaching is aimed at getting him to open them up, to discover what things are really like in a fresh, close observation of whatever he is examining. This is difficult because the world of his experience presents him with such an abundance of sensations and he cannot be conscious of all of them. His mind generalizes and groups many sensations under one word. We must make him really see what he is to write about -- the bubbles bursting in the froth as the sea comes in, the gradual deepening of yellow and green shades in the motley patches of low grass. Teaching careful observation is the important beginning step in all writing. John Treanor in "Oral and Written Composition", as well as James Moffet (pp. 183-210) have many excellent suggestions.

Writing Activities, Grades 4-6

Practical Writing

Announcements and Directions

1. Fill in simple forms, such as an announcement of a particular event, including starting time, date, and place.
2. Write announcements for assembly programs, clubs, and special activities.
3. Develop a cooperative list of rules for classroom conduct, lunch procedures, or fire drills.
4. Explain the rules of a game orally; then write them in the form of simple, step-by-step directions.
5. Tell about a hobby by writing directions for doing or making something or telling how something works.
6. Develop a new game and write up the object and rules.
7. Write out the directions for carrying out a science experiment.

Definitions and Descriptions

1. Label pictures and objects to relate written symbols with their meanings.
2. Write captions and titles for pictures.
3. Make charts to illustrate the different meanings of homonyms (e. g. chute, shoot; tacks, tax; core, corps)
4. Write a description based on only one of the five senses: the colors of a meal, the sounds of the street, the smell of a store, the feel of velvet.
5. As one student pantomimes an action, the rest of the class describes it in writing.
6. Describe a place: a room, a vacation spot, the principal's office.
7. Describe an interesting person (fictional, historical, contemporary). Or describe a member of the class; the rest of the class guesses who is being described.
8. Write a story about "The Most Unforgettable Character I Have Ever Met".

Summary and Paraphrase

1. Write a summary of the main idea of a story, poem, or newspaper article.

2. Paraphrase famous proverbs.

3. The teacher reads a short, well-written paragraph, and then the class writes down the ideas in their own words. Compare their versions with the original for accuracy.

Paragraphs

1. Write a paragraph telling "why": "Why I Like Summer", "Why I'd Like to Visit France".

2. Write a paragraph supporting something you believe in:
The lunch period should be lengthened.
The school day should be shortened.
The age for obtaining a driver's license should be raised.

3. Write a paragraph comparing two things:
Boys' hobbies and girls' hobbies
Swimming in salt water and swimming in fresh water
Vermont in the winter and Vermont in the summer
The city vs. the country as a place to live
Baseball vs. basketball as a spectator sport

4. Project a paragraph on the overhead. After the children study it briefly, turn it off and dictate the paragraph.

5. Ditto a paragraph in which many overworked words are underlined. The children rewrite the paragraph substituting interesting words for the underlined ones.

6. Give the children a paragraph containing errors in capitalization, spelling, and punctuation. The children make the necessary corrections.

Letters

1. Write letters to parents, inviting them to attend a PTA meeting, open house, or other school function; also to sick classmates, room mothers, speakers.

2. Through Pen Pal clubs, exchange letters with children from other parts of the country or world.

3. Write to a favorite author or movie or television star.

4. Write to a congressman or senator about some current issue.

5. Write to chambers of commerce, state departments, or industrial concerns asking for information.

Form of a Business Letter

Letter

21 Fox Lane
Darien, Connecticut 06820
July 20, 1971

Mr. David Osgood
World Toy Company
110 West 14th Street
Cleveland, Ohio

Dear Mr. Osgood:

Yours truly,

Donna J. Campbell

Envelope

Donna J. Campbell
21 Fox Lane
Darien, Connecticut 06820

Mr. David Osgood
World Toy Company
110 West 14th Street
Cleveland, Ohio 44102

Outlining

1. In sequence outline the steps involved in performing some task: a recipe for cooking, directions for doing something.

2. Outline a story as a guide to dramatizing it.

3. Summarize a unit in social studies by outlining the parts of the unit.

4. Make an outline to compare and contrast life in colonial days with life in modern times, or life in the United States with life in another country.

5. Develop a cooperative outline with class to plan a field trip.

6. Write main headings of a story outline on the board. Ask the children to supply the supporting details.

7. Collect old magazines for children to examine for pictures and articles. After cutting out and mounting the material, the children classify, catalogue, and file the items under appropriate headings for future reference.

8. Duplicate a short newspaper or magazine article -- perhaps found in the library -- and have students outline it.

Rules for Outlining

1. Ideas have a definite order in an outline.

2. Outlines often show the relative importance of these ideas.

3. The language of the outline should be simple and clear.

4. Use as few words as possible for each topic to make your meaning clear and to show the organization of ideas.

5. Place the title (and the purpose) above the outline. It should not be numbered or lettered as part of the outline.

6. Use Roman numerals for the main topics. Subtopics should be given capital letters, then Arabic numerals

then small letters, then Arabic numerals in parentheses, then small letters in parentheses.

7. Indent subtopics so that all letters or numbers of the same kind will come directly under one another in a vertical line.

8. There must always be more than one subtopic under any topic.

9. For each number or letter in an outline, there must be a topic.

10. Each subtopic must be closely related to the main topic beneath which it is placed.

11. Begin each topic with a capital letter.

Summary -- In teaching children to summarize a paragraph, the following might be helpful:
a) The first sentence of the summary gives the subject of the paragraph.
b) Each sentence of the summary gives one main topic of the paragraph.
c) Sentences after the first should be placed in the order in which main topics occur in the selection read.

Making Notes on Oral Lectures

1. Use a loose-leaf notebook for your notes.

2. Take notes on one side of the page only.

3. Be alert.

4. Make your notes clear and complete. Do not doodle.

5. Write legibly and leave blanks.

6. Develop abbreviations. Use a symbol to mark ideas the teacher emphasizes.

7. Review your notes after the class.

Making Notes on Written Material

1. Before beginning to make notes, read the entire selection.

2. Make notes on only those points that you need for your purpose, one note to a 3 x 5 card.

3. Use only points you think are the most important.

4. Make notes in your own words. Be sure that your notes don't change the meaning given by the author in the book.

5. Do not write a note that you do not understand.

Personal Writing

Diaries and Journals

1. Keep a class log to record the progress of work on a project.

2. Take minutes of class, school, club meetings; record group activities.

3. Pretend you are an explorer and write a diary entry about your most exciting adventure.

4. Keep a diary account of life during pioneer, colonial, or Roman times, such as the diary of:
   - A young man who was a rider for the Pony express
   - A girl who was traveling in a covered wagon a hundred years ago
   - A boy who went to California during the Gold Rush
   - A girl or boy who lived in Boston at the time of the Boston Tea Party
   - A girl or boy who was at the first Thanksgiving

5. Each day have the class write a paragraph about the most interesting or exciting thing that happened that day. At the end of the week collect the stories and mimeograph them in the form of a newsletter or news sheet.

Stories

1. Write stories about ME: "My Most Exciting Adventure", "My Greatest Fear", "My First Airplane Ride", etc.

2. Make up a new adventure for a favorite story character or invent a new character and write about his adventure.

3. Write tall tales; use gross exaggeration or implausible events.

4. Write about a "Day of Discovery", such as "The Day I Discovered that School Was Interesting".

5. Write stories about imaginary situations: "If I were Shipwrecked on an Island", or "If I Were Very Small and Had Wings".

6. Use personification in writing about animals and inanimate objects: "I Am a Pink Shirt", "If Someone Strikes Me" (the story of a match), "The Talking Toad"; a dollar bill, a piece of driftwood, a rusty padlock.

7. Make up legends to explain phenomena of nature (thunder, hail, lightning).

8. Write myths: "Why the Rabbit Twitches His Nose", "Why the Grasshopper Hops".

9. Compose riddles: "Who Am I?", "What Am I?", etc.

10. Cartoon a sequence of story events, using characters from a book. Use five to ten pictures. Put the conversation in "balloons" or write a narrative to go with it.

11. Dramatize surprise endings: a desert is suddenly flooded with rain; a street becomes a canal for a day; the Sahara Desert is covered with snow; you are an adult for a day.

12. Present an unfinished story to the class to finish.

13. Write a group of words, phrases, or pictures to stimulate ideas for story writing, having children incorporate them into their stories.

14. Once each week choose a thought-provoking opening sentence such as, "Suddenly an eerie shadow appeared in my path." Allow a week for writing, and then have these shared with the class.

15. Suggest plots, settings, and characters on separate pieces of paper. Place them in boxes and let the children pick one piece of paper from each. Then incorporate these into original stories.

16. First Sentences

Once upon a time there was a little elf who lived in the woods near my house.
On Monday, I went to the circus with my uncle.
Last week my cousins from California came for a visit.
On my birthday the mailman brought a big box.
There was a giant living in the castle on the hill.
Yesterday a strange-looking package was tossed from a car onto our lawn.
My pet skunk Gardenia went to a lady's party to which she hadn't been invited.
Captain Nelson picked up the battered rifle and examined it closely.
The old lady was a strange sight.
There I stood in the middle of all those people.
One night I had a strange dream.

17. Story Endings

I told you it was a joke.
Next time I'll mind my Dad.
It wasn't such a bad idea after all.
Moving to a new town turned out to be fun.
Boy, was that exciting!

Sometimes it's better to stay right at home.
And he stayed that way the rest of his life.
Would you believe that this could really happen?
He was contented at last.
Somehow it didn't matter that he had missed the party when he saw his father coming home.
He wasn't too small after all.
Some guys have all the luck.
Then I woke up.

18. Story Settings
    A locked cellar
    A rowboat in the middle of the ocean
    A hospital
    A kitchen
    An athletic field
    A lighthouse
    An old fort
    An old empty house
    An abandoned mine
    A winding cavern
    A rushing river

Poetry

1. Complete unfinished poems, given one or two lines.
2. Write limericks and nonsense rhymes; write riddles in verse.
3. Compose verse for greeting cards for different occasions.
4. Make an illustrated scrapbook of original poetry.
5. Rewrite a folk tale or story in the form of a poem.
6. Write a skating poem to the music of "The Skaters' Waltz".
7. Make up an insect's song using its sounds and rhythms.
8. Write a poem describing the sounds of the city.
9. Pretend you are a particular animal. Tell your story in verse.
10. Pretend you have just seen a particular important historical event. Comment in poetry.
11. Write a ballad about yourself as a hero.
12. Write a poem about a picture or a film.
13. Choose a color. List all the things the color makes you think of. Organize these things into a free-verse poem.

14. Base a poem on <u>just</u> sounds or smells or touches.

15. Write a poem about something you own or about an object in the classroom.

16. Write a poem about what you see through a window.

17. Write a poem about a book you have read.

18. Write a poem about the most beautiful (or ugliest) thing you have ever seen.

19. Write a poem about an unusual experience or about an event in the news.

20. Write a poem about something that has strong rhythm, such as a marching band, a merry-go-round, a ticking clock.

<u>Haiku, Tanka, and Cinquain</u>

These forms with their fixed syllable patterns and sharp images are fun for children to work with. Writing these little poems can also teach children much about the writing of poetry in general. All three forms can be presented inductively. Give several examples of each and let the children discover the pattern for themselves.

The haiku has three lines, with five, seven, and five syllables and telling "where", "what", and "when" respectively.

On a gnarled limb
A crow above is cawing,
Autumn stillness now.

The tanka is like the haiku with two extra lines. The syllable pattern is five, seven, five, seven, seven. Again, rhyme and meter are not used.

Fall has come, thought I,
In flame and brassy colors
brushed against the sky;
On Diablo's stately slopes
Veils of mist are floating white.

The cinquain has five lines with the following syllable pattern: two, four, six, eight, two. Or it can be organized as follows:

1st line - one word, the title
2nd line - two words, describing
3rd line - three words, describing an action
4th line - four words, expressing a feeling
5th line - one word, a synonym for the title

Winter,
So cold; dreary
Is life in this season.
The trees echo the howling winds,
So bare.

Sloop,
Swift, lovely,
We shout with excitement:
"Intrepid."

After mastering these forms, children can progress to poems with rhyme and meter, such as limericks and ballads.

Miscellaneous

1. Brainstorming: Write about this little box on the table. What was it meant to hold? Where was it made? Could it be a magic box?

2. Colors: How do certain colors make you feel? Do some colors make you feel better than others?

3. Music: What did the music you have just heard on the record say to you?

4. Nature: What do the clouds today make you think of?

5. Vacations: What would be your ideal vacation?

6. Wonder: What do you wonder about?

7. Titles:

First Prize for Laziness
The Bear That Couldn't Sleep
Autobiography of a Flea
What I would Like Most to Be
What I Would Like Most to Do
The Little Man from Mars
Living with the Early Pioneers
Balloon in the Treetop
The Children Bake a Cake for Mother's Birthday
The Funniest Thing Happened
The World'd Biggest Dog
A Pixie Did My Homework
Sam Patch Jumps Over Pike's Peak
Pecos Bill and the Pony
Paul Bunyan Goes to Jupiter
How the Raccoon Got His Black Mask
Why the Birch Has White Bark
Why Thunder Usually Follows Lightning
Why Florida Extends into the Gulf of Mexico
The Missing Clue
Beginner's Luck
Who laughed Last?
My Family
What I Am Thankful For
Gift from Outer Space
Satellite Hero
The Trap
Surprise Award
An Important Date
A Midnight Visitor
My Experience on Skis
Worn-out Shoes
A Wild Ride
A Scary Night
Why the Wind Blows
A Horse for Henry
The Haunted House
My New Friend
My Lucky Day

8. What would Columbus have said to Lief Erickson?

9. Paraphrasing of some well-known TV character or story-character, e. g. Mr. Welmax Bright of Regulate Fights Mess (Maxwell Smart of Control Fights Chaos)

10. Using the senses
a) Close eyes: write what you hear or feel (touch).
b) Look out windows. Write what you see.

11. Behavioral Implications: If John does disobey and stays out past 8:30 P. M. what will happen?

12. Values: If I had one year (one week) to live.
Why we should be thoughtful of others.
Why stealing is wrong.

13. What if. . .
The south had won the war.
Rip Van Winkle had slept 200 years.
I had three wishes.
This ruler were a magic wand.
Mother were away and I could do what I wanted.

14. Animals to people: "What kind of animal does Glen Campbell make you think of?"

15. Design the ideal garbage disposal, town highway system, etc.

16. Bumper sticker game: Credit card game: Describe the kind of person who would want to own a special bumper sticker or credit card.

17. Pig's Dinner: describe exotic dinner or dessert.

18. Slanted news story: A hijacking from the hijacker's point of view.

19. How would you explain things on Earth to a Spaceman?

20. If I were the sphinx what could I tell about the Rule of Ramses II?
If I were the Berlin Wall. . .
If I were the President's desk. . .

21. After reading Happiness Is a Warm Blanket or A Hole Is To Dig, write your own "definitions".

BOOKS FOR IDEAS

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HANDWRITING -- Introduction

This Guide does not offer a complete handwriting program, as the commercial materials available have proved generally satisfactory. Presented here are 1) objectives for a handwriting program, 2) findings of research on handwriting, and 3) recommendations for procedures to be followed in a handwriting program.

Handwriting: Objectives

Attitudes

To cultivate an attitude of satisfaction in making one's handwriting legible and attractive on all occasions

To take pride in improving one's handwriting; to believe almost everybody can improve his handwriting through practice and instruction

Understandings

To understand that the lack of good handwriting is a constant hardship

To understand that handwriting reflects the person, that one is often judged by his handwriting

To recognize that legible handwriting is a matter of courtesy to the reader

Skills

To be able to write legibly and with reasonable speed

To be able to identify the chief characteristics of legible handwriting, including the formation of each letter, number, and punctuation mark

To be able to diagnose the trouble spots in one's own handwriting

Habits

To notice the impression which other's handwriting makes

To take the time to write legibly

To proofread one's writing, correcting illegibilities

To practice handwriting improvements, especially one's "problem" letters

Research

Formerly handwriting was taught to produce a stylistically attractive hand. Today it is taught for legibility and efficiency. Research on the merits of manuscript versus cursive writing indicates that a)there is no conclusive evidence that cursive writing is actually faster; b) manuscript writing is generally slightly more legible but good writers are good at both; c) young children find manuscript writing easier to learn effectively; and d) there is no measurable difference in spelling accuracy with one or the other method.

Because manuscript writing is not demonstrably slower, there is no rationale for shifting to cursive writing except one of social pressure. As for shifting from one to the other, researchers disagree as to optimum age, ranging from mid-second grade to early fourth grade. They do agree that a child learns cursive writing effectively only after he has skill in manuscript writing. Because of this readiness factor, starting all children on cursive writing at the same time is probably a mistake. There is also a strong question as to whether a child with problems of perception and motor coordination should be asked to learn cursive writing at all.

Methodology for Learning Handwriting

1. Research shows copying to be the most efficient method of learning handwriting. Because efficiency in copying has a stronger correlation with mental than with chronological age, it may be wisest to start children on writing at different times, determined by some measure of readiness.

2. A few ill-formed letters (a, r, e, t,) have been shown to account for about 50% of all illegibility. Researchers recommend direct, repeated teaching of letter formation in problem areas.

Recommendations

1. All grades in a school should use the same handwriting system so that there will be continuity and consistency.
2. Teach writing before reading. While teaching the formation of letters, teach the sound each represents.
3. In teaching manuscript, have students write on unlined paper and the chalkboard before using lined paper.
4. Students should develop skill in manuscript before going on to cursive writing. If students have the skill and the motivation to begin cursive writing, instruction should be provided so that they do not acquire bad habits working on their own.
5. Up until the start of cursive writing, students should continue to double-space their manuscript. This will make the transition to cursive writing (double-spaced) easy.
6. After they have learned the basic skills of cursive writing, many students should be given continued practice in order to maintain and further develop these skills. An individualized approach is suggested.

SPELLING: Objectives

On the following pages you will not find a fully-developed spelling program. Because Darien elementary schools use different methods of teaching beginning reading and because a spelling program should not be in conflict with a reading program, it will probably be necessary for each school to develop its own spelling program. Three kinds of aids are provided here to help the schools develop their own materials: 1) a set of objectives for a spelling program, 2) a review of research on spelling, and 3) a model spelling program developed at Ox Ridge School for the third grade.

Attitudes

To value correct spelling; to desire to become an efficient speller; to deplore poor spelling

To believe that almost anyone can learn to spell

To be willing to consult a dictionary when in doubt about a word

To be willing to proofread one's own writing for spelling errors

Understandings

To understand that writing containing misspellings looks illiterate

To understand that comparatively few words are frequently misspelled

To understand that many words are not spelled the way they sound or are pronounced

To realize that many spelling errors result from confusing homophones and from confusing words similar in features other than sound

To realize that one remembers difficult spellings less by rule than by one's own tricks of associating

Skills

To learn the basic principles of phoneme-grapheme correspondences

To memorize distinctions among the most common homophones and among other frequently-confused words

To learn the few spelling rules worth knowing (e. g. ie-ei, doubling final consonant, dropping silent e before suffix beginning with a vowel)

To master the spelling of words most frequently used in one's writing

To develop the skill of creating tricks of association for one's own "spelling demons"

To develop the skills of proofreading

Habits

To keep lists of one's own "spelling demons"; to throw away the lists after triumphing over the "demons"

To check in a dictionary the spellings of all words one is not absolutely sure of

To develop the "say, write, say, (rewrite)" habit pattern

To visualize the spelling of words

To use in writing the best word one can think of to express one's meaning rather than to avoid an appropriate word for fear of misspelling it.

To proofread automatically after completing any piece of writing

Research

There has been voluminous research in the area of spelling, and while much of it is inconclusive, even contradictory, several findings emerge which have strong implications for teachers of spelling and writers of spelling programs. A summary of the research (taken from two main sources*) follows.

*Sherwin, Stephen J., Four Problems in Teaching English: A Critique of Research. Scranton, Pennsylvania: The International Textbook Company, 1969.

Horn, Thomas D., ed., Research on Handwriting and Spelling. Champaign, Illinois: National Council of Teachers of English, 1966.

1. Spelling involves a process different from reading, one of encoding rather than decoding. This suggests that the phonics materials being taught in reading do not have automatic carryover into spelling. Spelling phonics need to be taught in such a way that the student is learning to encode.
2. More than 80% of the phonemes in English (minimal significant sounds) are represented in writing by predictable graphemes (letter or letters used to represent phonemes). Thus, the English spelling system is not really as bad as we often say it is. Instead of discouraging students by harping on the inconsistencies of the system, we should concentrate on its regular features. (Note that many spelling books often group words with unpredictable spellings in with those with predictable spellings and make no distinction in mores of learning.) The predictability of phoneme-grapheme correspondences implies that the single most efficient way to teach spelling is to teach principles of these correspondences. (Most spelling books, including Roberts, do this, though not always efficiently.) Most irregular spellings have to be memorized one by one.
3. Research studies emphasize the primacy of the spoken language and the fact that writing and spelling are secondary. The encoding process is from talk to written words. The student should learn how to listen to words, analyze their phonemic and morphological (roots, affixes,

inflections) structure, encode them in the appropriate graphemes, check the results orally, and rewrite if necessary. Working from written lists is of some value, especially for students whose greatest strength is visual learning, but for most the oral-aural approach should be the primary method.

4. Research indicates that individualized instruction is better than group instruction. Any spelling program should be built around a wide variety of multi-sensory materials so that children may practice using the learning techniques most helpful to them as individuals. The program should include the use of tapes, charts, lists, workbooks, flashcards, tachistoscopic devices, spelling labs, and not be based merely on one book which all children in the class go through together.

5. Haptical learning, which depends on tactile and motor learning of words by writing, tracing, and using raised letters, helps some older children and is probably valuable for all beginning spellers. Researchers emphasize using a variety of sensorimotor faculties, with dominant emphasis on oral-aural learning.

6. Which words should be studied? Research says teach words that a)occur frequently in writing, b) are spelling problems, and c) are appropriate to the age level and grade level at which they are taught. (Spelling books are not always reliable on point c. We need to make our own lists -- of words students frequently use and will be needing.) Students should be asked to practice only those words which they do not know.

7. Rules offer limited help in teaching spelling. To be effective, rules must apply to many useful words and have few exceptions (e. g. ie-ei, y-ie, doubling final consonants, dropping silent e). Researchers urge the use of inductive methods for teaching rules. Thus, books which present the rule as a given and then list examples of applications of the rule are not asking for efficient learning. Research offers some evidence, however, that children with low I Q's, who do not possess much cognitive ability to abstract, learn better by rote than by dealing with rules, even those arrived at inductively.

To summarize, research in spelling suggests that spelling programs should include a variety of teaching procedures--dictation, oral analysis of words, some written drills, memorization of irregular words, learning of selected rules -- and a quantity of materials geared for individualized learning. All this suggests a non-textbook approach.

Ox Ridge School Grade Three Spelling Program

Introduction

Any spelling program, especially in the primary grades, should never te treated as an isolated subject, but should be integrated into the total language program. It must be a continuing and flexible process. Much of the material will review skills introduced in previous years, mastered by some, but never by all. These skills are built upon and applied to more complex words as the child's vocabulary expands and he

feels the need of more sophisticated words with which to express himself.

It is important to remember that what the child feels he needs will be learned and retained. Therefore, the teacher should make every effort to choose those words for weekly lessons which will help the child express himself in other subject areas.

The patterns given in this program are to guide the teacher so that he has a check list from which to work. This assures a complete coverage of needed skills. To insist that they be taught, or presented, in any special order would defeat the flexibility felt to be essential to this program. There is, however, a progression of difficulty and use which would enable the teacher to follow the order given if she so desired, and if it met the needs of her group..

The patterns presented here should not be"taught" as rules to be memorized. Using the inductive approach, these patterns should be presented in such a manner that the children will themselves discover the relationships. They should be presented again from time to time as review lessons in order to reinforce learning.

It is suggested that words be added to each lesson from the lists of math, science, and social studies words as they are pertinent to classroom activities. The more"custom tailored" the program, the more successful it will be. This indicates grouping within the classroom according to achievement and speed of acquisition of skills. However, research has shown.

that for maximum teaching efficiency, there should be no more than three groups within a class.

Program Essentials. The alphabet should be mastered as soon as possible. The child must recognize each separate letter to learn the common letter sounds by name.

How to study is as important as what to study. Good study habits must be learned:

1. Hear the word.
2. See it.
3. Say it.
4. Write it.
5. Check it to be sure it is correct.

The more senses are brought into play during study, the more complete and lasting the learning will be.

Pretesting is important. No child should be forced to, or indeed allowed to, waste time on words he already knows. Pretest, study those words misspelled, then test again. Use those words again and again. Dictation is extremely valuable. It can take the form of sentence, paragraph, or short story dictation.

Show pupil progress. Everyone likes and needs to know that he is accomplishing something. Be sure to plan some method showing each child his own progress and growth. This could be done by recording in a notebook, by a personal chart, or by a simple graph kept in a spelling folder. Be careful to avoid any public display of the record of a child who is working below class level.

Suggested Word Patterns to Develop The following list of word patterns and skills should be read through frequently and

used as needed in the classroom. A lesson may include part of a pattern, or more than one pattern, as is applicable to the classroom situation.

1. Long vowel sounds.

ā	ē	ī	ō	ū
apron	Pete	ride	hole	June
agent	complete	bike	wrote	tune
↓	↓	↓	↓	↓
(ai)	(ea)	(igh)	(oa)	(ew)
paint	meat	might	coat	blew
train	treat	tight	float	threw
↓	↓	↓	↓	↓
(ay)	(ie)	(I)	(ow)	(ue)
hay	believe	I'm	blow	true
play	grieve	I'll	window	glue
↓	↓	↓	↓	
(eigh)	(ee)	(ie)	(oe)	
sleigh	feet	fries	goes	
weight	bleed	dries	toes	
↓	↓	↓		
(ey)	(y)	(y)		
they	pretty	sky		
	sunny	fly		

2. Short vowel sounds

ă	ĕ	ĭ	ŏ	ŭ
brag	nest	ring	hot	shut
flag	then	think	bottle	butter
	↓			
	(ea)			
	bread			
	thread			
	↓			
	(ai)			
	said			
	↓			
	(ay)			
	says			

3. Words with oo.

Short sound		Long sound	
foot	cook	moon	too
hood	wood	roof	cool
book	stood	boot	smooth

4. Consonant digraphs (two letters make one sound).

ch	th	ng	wh	sh
child	think	bring	where	wish
reach	worth	song	when	sharp
↓				

(k sound)
Christmas
↓
(sh sound)
machine

5. Sounds of s.

c	s
place	skin
ice	store
once	said

6. Sounds of k.

k	c	ck
kill	clock	trick
week	corn	back

7. Sounds of c.

soft c	hard c
prince	music
except	cost
race	cloud
twice	cabin

8. Sounds of g.

soft g	hard g
general	great
range	gravity
village	goes
huge	drug

9. The Bossy R.

mark	serve	sir	form	hurt	farther
term	dirt	worry	curl	firm	turn

10. Or can have an er sound.

world	word	worth	work	harbor
worm	worry	worship	worthy	neighbor

11. Words that say ou.

ou	ow
ground	flower
pound	town
around	frown

12. Ph has the sound of f.

photo	phone	(gh also says f)
phonics	phrase	laugh

13. Words ending in le and el.

eagle	angel
shingle	tunnel
title	travel
marble	camel

14. Confusing ei and ie words.

eight	chief
reindeer	field
their	untie
deceive	piece
receive	soldier

15. Words which change spellings in the past tense.

drink	see	write
drank	saw	wrote
drunk	seen	written

16. Endings.

ing	ed	s	es
walking	walked	walks	reaches
asking	asked	asks	pitches

d says ed
iced
placed

t says ed
burnt
lent

17. Drop silent e before adding ing.

move - moving
close - closing
leave - leaving

18. Er and est endings.

light - lighter - lightest
high - higher - highest

19. When the letter before y is a consonant, change y to i and add es, when forming -s forms of verbs and noun plurals.

study	–	studies
fly	–	flies
city	–	cities
cry	–	cries

20. Double final consonant before adding ing, ed, er.

hop	pin	stop
hopping	pinning	stopping
hopped	pinned	stopped
hopper	pinner	stopper

21. The six sounds of ough.

o͞o	ŭ	ŏ	ō	aw	ou
through	rough	cough	though	ought	bough
	enough	trough	dough	brought	plough
	tough			fought	

22. Homonyms.

threw	–	through
eight	–	ate
here	–	hear
for	–	four

23. Antonyms.

hot	–	cold
wet	–	dry
tall	–	short
dark	–	light

24. Contractions.

that is	–	that's
could not	–	couldn't
I will	–	I'll
will not	–	won't
have not	–	haven't

25. Dividing words into syllables.

2	3	4
al/so	mul/ti/ply	com/bin/a/tion
ri/ver	con/ti/nent	par/en/the/ses
chick/en	e/qua/tor	ther/mo/met/er

26. Compound words.

anything
something
outside
grandfather

27. Q is always followed by u and has the kw sound.

queen
quick

28. Tion and sion patterns say shun.

tion	sion
addition	expression
vacation	division

29. Silent letters.

b	l	g	h	gh
comb	talk	gnaw	hour	night
bomb	walk	sign	honest	might
limb	calf	reign	ghost	sigh
dumb	would	foreign	herb	high

30. Possessives.

(1.) 's if noun does not end in s.
boy's
teacher's
mother's

(2.) s' if noun ends in s.
books'
dogs'

(3.) No apostrophe for a personal pronoun.
its
theirs
his
yours

31. Capitals.

names of days of the week	Friday
proper names	Miss Jones
names of the months	April
important words in book titles	Men of Iron

32. Alphabetizing and dictionary work.

Alphabetize through at least the first three letters of words. Once this concept is understood, the children can carry on indefinitely. Although this skill is listed last, it should be presented early and frequently!

REMEMBER TO REINFORCE LEARNING BY INCLUDING SOME REVIEW WORDS IN EACH LESSON

Sample Lesson. — Suggested activities for the week.

1. Review of long vowel sounds.

a	o	e
late	globe*	mean
skate	hope	heat
space*	bold	clean
fade	cold	sphere*

2. Additional words not related to vowel sounds, but pertinent to daily work.

earth*	set*	Darien
world*	numbers*	Ox Ridge
hemisphere*	rows*	

* Words taken from special lists, math, social studies, or science.

Monday — Pretest

The teacher should dictate the words, using sentences, while the child writes just a list of the words.

Example: late - We will not arrive late for school. - late

Each child should correct his own pretest. The teacher, using the overhead projector or chalk board, says each word, writes it as she says it again (writing each unit of sound as she says it.) If the child has made an error, he should circle it, writing it correctly next to the original word. It is helpful to have the child say the word as he writes it correctly. The teacher should group the words as they fit patterns, without bringing this to the attention of the class. When all correction has taken place, if no one has remarked about a pattern, the teacher will then ask why the class thinks she grouped those particular words together. With very little guidance from the teacher, the class will soon arrive at the desired generalizations and a discussion follows. Students should then copy into their notebooks the words they must study for the week.

Tuesday -- Dictation.

The teacher might dictate sentences using some of the words. They should be repeated several times (at least early in the year) and broken into phrases after having been read through once. In dictation, the children should be aware from the beginning that handwriting, capitals, and periods are just as important as the spelling words. Correct the dictation with the children immediately, using the overhead projector or the chalk board. Let each child circle his errors and correct them. For additional reinforcement, he should then write correctly the sentences in which he had errors and turn the paper in so that the teacher may review his progress.

Wednesday -- Ditto Sheet

A ditto sheet of some kind, perhaps completion sentences or a crossword puzzle can be given. A reminder to be studying words missed on Monday would be helpful. The children may work together as they finish the written work.

Thursday -- Short paragraph dictation.

Before dictating, review what a paragraph is, indentation, capitalization, and periods.

Example: We live in Darien. Our school is called Ox Ridge. We learn about our world. We hope to keep our earth clean for all men.

Again, correct this dictation together, following Tuesday's pattern.

Friday -- Final test.

Dictate words in sentences as the first day. Children write words in list form. Have papers passed in for teacher correction and scoring. (Immediate, if possible.) Then the

child puts final test records in his book next to his pretest list.

Follow up by using words in other content areas. Have the children write stories about topics where they will need these words. If the words are well chosen, there will be nothing artificial in these follow-up exercises.

Ways to vary the program and make it interesting.

1. Bulletin Board incentives:
   a. Tree -- hang apples with name of student, and add a star on the apple for each " hundred" paper.
   b. Roll of Honor -- Bulletin board display of perfect papers.
   c. Climb the Ladder -- Each "hundred" paper is a rung up the the ladder. Each child has a name card shaped like a foot. He moves his card up as he has a perfect paper.

2. Teacher written letters with planned error to be proofread and corrected by the student.

3. Write a story or paragraph using as many of spelling words as possible.

4. Compile lists of opposite words.

5. Contest to find the most words with more than one meaning.

5. Timed contest of scrambled words. (Writing must be legible.)

7. Flash card abbreviations. Number papers, show either side, abbreviations or full word. Child writes on his paper and corrects his own.

8. Spelling Baseball -- Two teams, fairly well matched, have bases, each correct spelling moves everyone one base. Three outs, or misspellings, and the other team is up. Have child write the word on the board.

9. Charts -- Large enough to be clearly seen, posted on wall displaying current difficult words, or words important to related studies.

10. Teacher-prepared paragraph with words all connected. Children draw lines between the words to make sense out of the paragraph.

11. Fishing -- Word definitions are written on cards and put in a goldfish bowl. Student fishes a card out and then must write the word correctly on the board. This can be a team game. As word is spelled correctly the "fish" is hung on the team's line. If "fish" is not spelled correctly, it is thrown back to be drawn later.

12. Childr n who are having an especially difficult time and need a lower-paced program, may enjoy a special spelling box or envelope. After a pretest of needed words, those missed can be written on small rectangles of colored construction paper. They can then be used as flash cards -- children working together. As a child proves to the teacher, by writing the word, that he has mastered it, he can paste it in a special notebook or on a chart. Be especially sure that words chose for the slower child are meaningful to him.

13. There are many variations of spelling bees or relay races. They are fun, and the children enjoy them. They are truly worth while only when the words are written, not merely spoken.

14. Insurance Claim -- Teacher prepares a suitcase full of items. Pretend the suitcase is lost. The children must list the items for insurance purposes. As the teacher holds up each item, the children list it. Each item should be numbered for ease of correcting papers. As a writing activity, have the children write a descriptive paragraph on one of the items.

15. Pocket words -- Prepare a chart with 26 pockets, one for each letter of the alphabet. Place words in chart according to first letter. Students may take words out, use them, and put them back. This may hold all words studied during the year, or may be used for an individual child putting in words with which he is having difficulty. (This has great possibilities for use in practice of alphabetizing.)

Word Lists

The following lists have been prepared to assist the teacher in choosing words to be included in weekly lessons. No class could be expected to learn them all. Some are very difficult words, useful only to the more advanced students. Others are seemingly too simple for many children, but their mastery is vital to all. There will be repetition from list to list as words are needed in different content areas. The basic list is alphabetized. The others, for facility of use, are in probable order of need.

One Hundred Third Grade Demons

ache
across
again
all right
already
always
among
answer
arctic
because
beginning
believe
break
built
business
busy
can't
ceiling
choose
clothes
color
coming
could
country
dear
develop
doctor
does
don't
early
enough
February
forehead
forty
friend
guess
half
having
hear
heard
here
hour
instead
knew
know
loose
lose
making
many
meant
minute
much
none
often
once
piece
quiet
quite
raise
read
ready
said
says
seems
shoes
since
some
straight
sugar
sure
tear
their
there
though
through
tired
today
together
tonight
too
trouble
truly
Tuesday
two
until
used
usually
very
wear
Wednesday
week
where
whether
which
whole
women
won't
would
writer
written
wrote

Social Studies Vocabulary
(In probable order of use)

globe
earth
world
sphere
space
hemisphere
continent
ocean
island
river
United States
spices
trade
cargo
explorer
discover
sail
voyage
equator
rays
south
climate
temperature
Greenland
Lapland
Europe
reindeer
Alaska
Antarctic Circle
Sahara
desert
drifts
dunes
nomads
camel
burnoose
caravan
oasis
fruit
sandstorm
bazaars
Amazon
region
hammock
tent
Arab
irrigate
Koran
Kalahari
Bushmen
dugout
cacao beans
cocoa
machete
South America
blowgun
stream
pepper pot
downstream
hunting
gardening
traveling
trading
afraid
products
thatched
Congo River
Africa
tribe
Arabian
Australia
Gobi
Mongols
yurts
Tropic of Cancer
Tropic of Capricorn
Egypt
Nile River
tributary
fertile

altitude
Andes
llamas
village
vegetables
fishing
alpacas
terrace
poncho
corral
copper
ore
fiesta
mountains
lowlands
barefoot
banana
fishnets
initiation
palm
animals
chief
Arctic Circle
Canada
Eskimos
frozen
winter
caribou
trail
seals
blubber
blizzard
shelter
cache
harpoon
missionary
Indians
Switzerland
population
natural resources
transportation
communication
Japan
Japanese
Pacific Ocean
earthquakes
volcano
valley
festival
shrine
Tokyo
kimono
shipyards
silkworms
pearls
Buddhist

Mathematics Vocabulary

numerals
set
subset
numbers
empty
equals
fewer
greater
equivalent
cardinal numbers
digits
expanded
counting
ordinal numbers
objects
pennies
grouping
dime
nickel
quarter
half-dollar
hundred
thousands
addend
comparing
equation
opposites
remaining
sum
minus
difference
patterns
pairs
Abacus
addition
subtraction
angle
area
circle
curve
parallel
radius
rectangle
square
triangle
yard
points
inches
factors
products
fraction
regions
measure
finite
infinite
multiples
prime numbers
volume
geometry
graph
symmetrical
parallelogram
sphere
cylinder
cube
lattice
remainders

Science Vocabulary

Animal Life

animals
living
non-living
spiders
insects
fish
invertebrates
vertebrates
amphibians
reptiles
birds
mammals
adapt
environment
interdependent

Plant Life

survive
plants
arid regions
tropical
temperate
arctic
reproduce
soil
moisture
warmth
air
erosion

Science Vocabulary continued --

Atmosphere
atmosphere
earth
gases
wind
space
evaporate
condense

Earth
space
rotates
axis
night
revolves
atmosphere
core
equator
moon
earth
land
water
air
erosion
decay
rocks
igneous
sedimentary
metamorphic
gravity

Simple Machines
wheels
levers
axles
wedges
pulleys
ramps
screws

Weather
temperature
air pressure
clouds
moisture
cumulus
cirrus
stratus
nimbus
condensation
precipitation
frost

Stars
rounded
constellations
astronomy
telescope
planetarium
galaxy

Sun
star
heat
light
slanting rays
direct rays
shadows
energy

Moon
astronaut
satellite
craters
eclipse

Light
sun
electricity
fire
energy
reflected
transparent
translucent
opaque

Basic Word List

about
able
above
absent
add
across
afraid
after
again
ago
air
alone
along
also
always
an
animal
another
ant
answer
any
are
arm
around
as
ask
ate
aunt
away
back
bad
bake
balloon
bank
bark
barn
basket
bat
bath
bay
bear
beautiful
became
because
become
been
bee
before
began
beginning
behind
being

Basic Word List continued --

believe
belong
beside
best
better
bird
birthday
blew
blow
blue
board
boat
born
both
bought
box
brave
bread
bridge
bright
bring
broke
brother
brought
build
burner
buy
by
cage
cake
call
came
camp
candy
cannot
can't
cap
card
care
careful
careless
carry
cart
cash
catch
caught
cent
chair
change
charge
cherry
child
children
chimney
chin
Christmas
circus
city
class
clean
climb
clock
close
clothes
coat
cold
color
cook
corn
could
country
county
cow
cream
cry
cup
cut
dark
dear
dinner
dirt
dish
does
doing
door
done
down
drank
dress
drink
dry
duck
each
ear
earn
eight
elephant
end
even
ever
every
eye
face
fail
fairy
fall
family
far
farm
fast
fat
father
fear
feed
feet
fence
few
field
fight
find
fine
finish
fire
first
fish
five
flag
flew
floor
flower
follow
food
foot
for
found
four
forget
Friday
friend
front
full
fur
funny
funniest
game
garden
germ
glad
goes
gone
grandfather
grandmother
grass
great
ground
grow
guess
hair
hand
hard
head
hear
heard
help
high
hit
hood
hope
hot
house
hundred
hunt
hurry
hurt
ice
I'll
I'm
Indian
its
it's
I've
jet
joke
jump
just
keep
kill
kind
kiss
kitchen
knew
knock
land
lake
large
last
late
laugh
lawn
lay
learn
leave
left
leg

Basic Word List continued --

lesson
let
letter
lift
light
line
list
listen
lit
long
lost
loud
love
low
luck
mad
made
mail
make
mean
meat
merry
met
might
mine
Miss
money
moon
more
morning
most
mouth
move
Mr.
Mrs.
much
must
nap
near
need
nest
never
new
next
nice
night
nine
noise
nose
nothing
number
numeral
o'clock
off
often
oh
once
only
open
or
outside
own
owl
pack
page
pain
pair
paper
part
parties
pass
pay
peach
pen
pencil
pennies
people
pick
picnic
picture
pie
piece
pin
pink
place
plant
plays
please
pole
pond
pony
poor
price
prize
proud
pill
pumpkin
puppy
push
queer
quickly
quiet
rabbit
race
rain
rake
reading
ready
really
remember
right
ring
river
road
robe
rock
rode
round
rug
safely
same
sand
sang
says
school
seat
second
seen
send
sent
set
seven
shall
share
should
shout
show
sick
side
sign
six
sixth
sixty
skip
sky
sleep
slowly
small
snake
snow
soap
someone
something
sometimes
son
song
soon
sorry
sound
south
space
spell
splash
spoon
spring
stand
star
start
station
stay
steps
stick
still
stood
stop
store
stories
storm
stormy
story
stove
straight
strange
street
string
strong
studies
summer
supper
sure
surely
surprise
swiftly
swim
table
tail
taking
talking
tank
tape
tea
teacher
teeth
telephone

Basic Word List continued --

ten	took	voice	why
test	tooth	wagon	window
than	town	wait	winter
thank	train	wake	wish
their	trick	walk	won't
them	this	wanted	wood
these	try	warm	word
thing	turn	wash	would
think	tying	watch	write
third	uncle	water	written
those	under	way	yard
thought	until	wear	year
through	upon	week	yesterday
throw	use	wet	yet
tied	using	what	yours
tired	vest	where	zero
together	vine	which	zoo
too	visit	while	

LITERATURE

Introduction

Though it comes last in the Guide and though it contains relavively few suggested activities, this section is among the most important. For it is through literature that the language arts curriculum probably makes its greatest impact on the affective side of students, on their feelings and imaginations. A teacher can make no greater contribution to a child's future than by helping him to learn to love to read. This, then, is the goal of the literature program: to increase students' pleasure in and appreciation of good books.

The language arts curriculum as a whole is inseparably linked to the reading program, and the link is especially strong between literature and reading. This Guide, however, makes no attempt to present the Darien reading program, which is designed in the primary grades to teach the decoding process and in later years to develop students' speed and comprehension. The reading program is basically skills-oriented and the literature program basically appreciation-oriented. Thus, the two are different but nevertheless interdependent. Research shows that when teachers give greater attention to literature they improve children's reading skills as well. Moffett (op. cit.) supports the idea of teaching reading skills through literature (and through other subject areas, too). It is for these reasons that this Guide recommends that the same teacher have a given class for both reading and the language arts.

The language arts teacher should make literature a daily part of her program. Through such techniques as reading aloud, drama-

tizing, and playing recordings the teacher can make the literature "lesson" a part of the day children eagerly anticipate. Here, as in all other parts of the language arts curriculum, the librarian is the teacher's strongest ally. The teacher knows the students. The librarian knows good books. As a team they can bring students and good books together.

LITERATURE: Objectives

Attitudes

To enjoy reading and being read to

To believe that everyone's reading can be improved

To regard reading as an important source of information

To enjoy reading and listening to poetry

To appreciate non-fiction as well as fiction

To begin to be aware of written drama and the responsibility of the reader to make it come alive

To value books, own some, and care for all books intelligently

To enjoy using the school and town libraries

To begin to be selective in reading

To respect the fact that writers' and readers' opinions will differ

To appreciate the importance of reading in order to become better informed

Understandings

To realize that much information is gained through reading

To understand that much pleasure can be gained through reading and listening to poetry

To understand that drama has many of the purposes of other literature but that its structure depends on its being seen and heard

To understand the value of books and the responsibility of caring for them

To recognize the importance of making use of the town and school libraries for obtaining information and for enjoyment

To be aware of the fact that there is a wide range of excellence in reading materials and that our intellectual and aesthetic tastes are shaped in a large measure by what we read

To understand the writer's purpose and to judge the value of the book and the opinions of the author in this light

To understand that through reading one can become better informed

Skills

To comprehend equally well when reading or being read to

To become competent in oral and silent reading

To develop the skills of concentration and perception in listening to materials read aloud

To gain in the ability to acquire information from reading and to recognize main ideas, supporting details, and sequence of events and to be able to make reasonable inferences

To be able to enjoy reading poetry expressively, prhasing not just by line, but by units of meaning

To be able to distinguish between fiction and non-fiction

To gain in the ability to read drama aloud with expression and to interpret the experiences and emotions of the characters

To recognize the importance of proper handling of books

To develop the skills necessary for using the school and town libraries efficiently

To gain competence in learning to select reading materials

To learn to respect an author's point of view even though it may differ from your own

To be able to read widely to acquire the background necessary for a well informed person

Habits

To grow in the ability to concentrate and understand the material read aloud

To be able to acquire information and pleasure from reading

To increase one's ability to read poetry for enjoyment and understanding

To grow in the habit of interpreting drama

To develop the habit of respecting and caring for books

To make good use of available libraries

To select the proper reading materials for specific purposes

To respect the opinions of others

To do sufficient reading to be well informed

Literature, K-3

Literature plays a central role in the primary grades. Comprehension gained through literature is a major part of learning. This is true particularly in kindergarten and first grade. Literature is a source of ideas for children to talk about, write about, and act out. (See activities in Speaking, Writing, and Acting Out sections.)

1. Teacher reading aloud -- Before a child learns to read, he needs to come in contact with the best in literature by being read to. This listening to good literature expands his imagination, opens him up to the whole world of books, and gives him purpose for being able to read himself. The teacher and the librarian should read large quantities of stories and poems at this time in a child's schooling, and a good portion of time should continue to be set aside for reading aloud throughout the primary years. The adults' reading gives the child a model to emulate. It shows what good oral reading is like -- how it recreates the storyteller's voice or the voice of the characters, how it brings out mood, feeling, and meaning, and how it follows punctuation clues. The teacher may also do some oral reading from the books children read in groups. This helps to change the pace of reading in the early years, when it may be slow for some children, and again acts as an inspiration to the youngsters to develop better phrasing and expression on their own. This oral reading or reading aloud with the group is of most importance for poetry. It gives the child an example of how to gain expression and carry over line endings for meaning and aids in

the pronunciation of unknown or strange words.

II. Independent reading -- As soon as a child reaches a stage in the decoding process where he can read independently, time should be set aside for him to choose and read library books. The teacher circulates, helping with selection, checking level of difficulty, and conferring for the purpose of stimulating discussions about the books. Children will generally report on their reading orally to the teacher at conferences or at times to the class as a whole. Ways of checking will depend on the wishes of the teacher. (See the list of ways to share books found on page 137 .) Individual reading records of books completed should be kept for each child either by the teacher or by the child himself.

III. Children reading aloud -- Besides the teacher's reading aloud, children need to read aloud. Oral reading by the child not only enables the teacher to know he can say words correctly, but it enables the child to hear the voice of the writer, to feel the mood of the passage. It helps him to acquire good phrasing and expression and hence greater comprehension of the material. Silent reading should precede oral reading as much as possible. When a child reads aloud to a group of his classmates, it should be made an entertainer-audience situation where the reader is making an effort to be the story teller and the children are listening to hear what the book says.

IV. Choral reading -- Sometimes reading aloud in unison is good practice and particularly if the teacher joins in. This helps the children to visualize the relationship between the printed

page and the spoken word and to improve phrasing and expression and the ability to use punctuation marks for meaning. It carries the less able ones along in an inconspicuous manner and helps to add to their confidence and enjoyment.

V. The tape recorder -- The use of the tape recorder for oral practice is a most worthwhile activity. It arouses interest and enthusiasm, helps the child to overcome the self-consciousness of hearing his own voice, helps him to improve in his ability to relax and enjoy his reading and to gain in the skills required for good oral reading.

VI. Meet-the-Author Program -- In teaching literature a Meet-the-Author Program helps add to the appreciation and understanding of a book. In From Thoughts to Words by Marlene Glaus, ideas for developing such a program will be found. Since many authors live in this area, it is often possible to get them to come to talk to a class.

LITERATURE IN THE ROBERTS ENGLISH SERIES

Grade 1

Nursery Rhymes

Peter, Peter, Pumpkin Eater
Baa, Baa, Black Sheep
Hey! Diddle, Diddle
Jack be Nimble
Higgledy, Piggledy, My Black Hen
Three Men in a Tub
Hickory, Dickory, Dock
To Market, To Market
I Had a Little Pony
One Misty Moisty Morning
Sing a Song of Sixpence
Three Blind Mice
Little Bo-Peep

Poems

The Rabbits
Alas, Alack, - Walter de la Mare
Mrs. Peck-Pigeon - Eleanor Farjeon
A Kite
The Cupboard - Walter de la Mare
The Goblin - Rose Fyleman
Shop Windows
Good Morning - Muriel Sipe
Five Little Squirrels
My Valentine - Mary Catherine Parsons
The House of the Mouse - Lucy Sprague Mitchell
Rain
Where Go the Boats - Robert Louis Stevenson
Space Rocket - Bernice Wells Carlson
Star Wish
The Star
The Birthday Child
Weather Through the Year
Politeness
Upon the Beach - Olo Orleans
Oh, the Brave Old Duke of York
Little Charlie Chipmunk
J's the Jumping Jaywalker - Phyllis McGinley
Clouds
The Day Before April - Mary Carolyn Davies
Bong Bong - Hazelle N. Berkness

Grade 2

Poems
Pet Show - Arthur Guiterman
Bed in Summer - Robert Louis Stevenson
Trees - Sara Coleridge
Chums - Arthur Guiterman
Grasshopper Green - Anonymous
Rain Sizes - John Ciardi
Kite Days -Mark Sawyer
I Saw a Ship - Gabriel Setoun
The Silent Snake - Author Unknown
Holding Hands - Lois M. Link
First Snow - Marie Louise Allen
February Twilight - Sara Teasdale
Mice - Rose Fyleman
Jack Frost - Author Unknown
The Shoe-Maker - Author Unknown
Skyscrapers - Rachel Field
A Boy's Song - James Hogg
The Four Winds - Author Unknown
Bread and Cherries - Walter de la Mare
Three Ships - Translated by Florence Christine Svenson from a Swedish folk song
The Huntsmen - Walter de la Mare
Vegetables - Rachel Field
The Little Elf - John Kendrick Bangs
What is Pink - Christina G. Rossetti
The Pasture - Robert Frost
A Sign of Spring -- Aben Rexford
The Wires Are So Still and High - Annette Wynne
Some One - Walter de la Mare
Little Talk - Aileen Fisher
The Swing - Robert Louis Stevenson
A Dragon Fly - Eleanor Farjeon
The River is a Piece of Sky - John Ciardi
By The Sea - Marchette Chute
Chanticleer - John Farrar
Do You Know - Ethel M. Wegert

Grade 3

Descriptive poems

Humorous poems

Ballads

Stories

Fables

Literature. Grades 4-6

In the intermediate grades literature continues to be an important part of the language arts curriculum. In these grades, when in many children the excitement of the initial steps in reading declines, the teacher should make a special effort to help students find enjoyment in reading. Since children respond to literature through speaking, writing, and acting out, the teacher should consult these sections of this Guide for ideas for classroom activities.

I. Teacher reading aloud -- The teacher should continue the practice, begun in the primary grades, of reading aloud to the class. The librarian can assist in this by reading to students in the library or by suggesting appropriate "read aloud" books for the teacher to use. The purposes of reading aloud may be to provide a good model of oral reading, to present unfamiliar words in the text, and, above all, to provide group enjoyment.

II. Children reading aloud -- Children should be given the opportunity to read orally to their peers and to younger children. They can take turns reading stories and poems in the small-group situation or to the entire class. The material read should be interesting and unfamiliar to the group, so that a true entertainer-audience relationship is established and maintained. The reader should have read his material silently first, and, perhaps, rehearsed it orally. If a child is uncomfortable reading aloud, the teacher should diagnose his trouble and provide time for individual coaching.

III. Individual reading -- Now that virtually all the children have developed the basic skills of reading, they should be reading and enjoying many books on their own. The teacher, with the help of the librarian, should constantly encourage individual reading and do everything possible to help the children enjoy their reading. Every language arts classroom should have a display of books, book jackets, posters about books, lists of good books. (Parents often appreciate having copies of such lists, too.) Children should be given many opportunities to share books with each other. (See ideas on pages 137 and 138.) Children should have the freedom to choose their own books. Lists should be open-ended and flexible, with few dividers as to level and category If a child chooses a book unsuitable for him, the teacher or librarian can advise him to choose another.

IV. The types of literature -- In the intermediate grades, students should begin to distinguish the various types of literature and to recognize and understand the aspects and components of each. These concepts, most of which should not be taught directly, can be presented through many types of children's books. (See "Materials" below.)

A. Fiction

1. Characterization. The student learns to
understand words dealing with different character traits
identify various character traits through analysis of characters and their behavior
understand reasons for changes in behavior
look for similarities and differences in characters

2. Plot. The suudent learns to
identify the conflict in the story
understand that the plot includes events and dialogue

recognize how the story unfolds through a sequence of events
recognize the climax of the story
recognize who is telling the story
consider alternative solutions

3. Theme. The student learns to
become aware that some stories teach a lesson and some give insight into life
support his impression of the theme by citing details of action, description, dialogue, characters, setting
relate the theme to his own experiences

4. Setting and Mood. The student learns to
recognize setting and mood through title, descriptive words, dialogue, characterization, illustrations
recognize the interrelationship of setting and mood
anticipate actions that may result from setting and mood

B. Poetry (See also pages 89-91.)
1. Rhythm. The student learns
that many poems, but not all, have regular patterns of rhythm

2. Rhyme. The student learns
that many poems, but not all, contain rhyme
that the rhyme usually follows a definite pattern

3. Shape. The student learns
that a poem looks different from prose on a page
that some poems have regular shapes and some irregular shapes
that some poems are shaped to fit their subjects

4. Imagery. The student learns
to recognize simile, metaphor, personification, alliteration, and onomatapoeia
that poets use these figures to help readers participate in poems and to make poems pleasing, beautiful and memorable

C. Drama (See also pages 45-50.) The student learns
1. that drama shares many of the components of fiction: plot, characterization, setting, etc.
2. that dialogue is all-important in drama
3. that stage directions are an important part of a dramatic script

4. that there are various forms of drama (radio plays, stage plays, TV plays, etc.) and that each has its advantages and limitations

5. that usually plays are not written to be read but to be seen and heard

D. Non-fiction. The student learns
1. that non-fiction is factual rather than imaginative

2. that non-fiction is written to inform, to instruct, or to persuade

3. that there are various kinds of non-fiction: personal accounts, articles, biographies, histories, true animal stories, etc.

4. that much of this material can be found in magazines and newspapers or in books such as those used in science or social studies

5. that a piece of non-fiction usually follows a definite pattern of organization

It must be emphasized again that few of these concepts should be taught directly. The emphasis of the elementary school literature program should be on enjoyment of reading. Through discussion, however, students can be made aware of the characteristics of the types of literature.

V. Materials -- Basal readers, or any books containing abridged selections based on controlled vocabulary lists are not recommended to be used in the literature program. Such materials may be retained for use in teaching reading skills; on the other hand, literature books (books that stir the imaginations and emotions of children) can probably be used more effectively for that purpose. (See James Moffett, op. cit.)

A. The first source of literature books (and of records, tapes, and film strips related to literature) is the school library.

B. THE ROBERTS ENGLISH SERIES contains excellent literature selections, especially poetry. (See pages 134-136)

C. Available in paperback are many titles which the class or small groups within the class can read and enjoy.

D. Some publishers (e. g. Scholastic, Macmillan) have sets of books, hardcover and paperback, for individualized reading. Many literature anthologies (as opposed to basal readers) are available.

E. The librarian can help the teacher use reference books on children's literature such as

Best Books for Children (Bowker Co.)

Books for Elementary School Libraries (H. W. Wilson Co.)

Children's Catalog (H. W. Wilson Co.)

Horn Book

School Library Journal

Bulletin of Center for Children's Books

F. Elementary English, published monthly by the National Council of Teachers of English, has a regular section on "Books for Children."

LITERATURE IN THE ROBERTS ENGLISH SERIES

Grade 4

Descriptive poems

p. 1 Stopping by Woods on a Snowy Evening

10 Noise

17 The Wind

22 White Butterflies

33 The Sea Shell

52 A Poem

95 The Old Stone House

123 My Heart's in the Highlands

155 The Calf Path

275 The Pigtail

289 Daffodils

Ballads

p. 129 Casey Jones

Humorous poems

p. 38 The Table and Chair

100 The Story of Johnny Head-in-the-Air

144 The Doze

174 The Frog

215 W Is for Witch

222 The Ad-dressing of Cats

247 The Plaint of the Camel

259 Rebecca

Stories

p. 185 The Travels of a Fox

Myths & Fables

p. 65 The Story of Daphne

84 The Grasshopper and the Ant

Grade 5

Descriptive poems

Poems with historical settings

Songs

Humorous poems

Stories

Grade 6

Descriptive poems

Poems with historical settings

Humorous poems

Songs

Prose selections

Ideas for Sharing Books

1. Make an original book jacket. Include a brief sketch of the author and a brief review of the book.
2. Choose another title for the book. Tell why you think this is a good title.
3. Write the interesting events of the story in order.
4. Write a different ending to the book or story.
5. Write a character sketch of one of the characters.
6. Write a brief biography of the author.
7. Write a letter to the author about his book.
8. Write a letter to a friend to recommend a book.
9. Tell about the funniest, most exciting, or saddest part of the book.
10. Write a poem about the book.
11. Write three special words to describe the book. Tell why you chose these words.
12. Write some riddles about the book.
13. Make a crossword puzzle using interesting or unusual words from the book.
14. Make an acrostic using an unusual word or the title of the book.
15. Make a poster to advertise a book and write a book blurb to accompany it.
16. Tell about the character you liked best, and tell why you liked him.
17. Illustrate the most interesting scene. (This could be done on an overhead transparency.) Write a brief explanation.
18. If the book was not appealing, tell why.
19. Prepare a pantomime about the story.. Arrange to present it to the class.
20. Make a map or a pictorial time line for a historical book.
21. Make a thumbnail sketch of the book.

22. Write and draw a rebus for the story.

23. Make a pie plate movie.

24. Plan to tell a story to a musical accompaniment. (This could be taped.)

25. Use puppets to retell a story.

26. Tape and"broadcast" a book review to the class.

27. Plan and make a "movie" of the book.

28. Make a poster to advertise the book.

29. Make a comic strip about an incident in the book.

30. Make a diorama about the book.

31. Make a mobile.

32. Dress a character in the story.

The librarian will assist in any of these activities and can suggest others as well. Students' written comments on books can be kept on file in the library for other students to read or included in a library newsletter.

I N D E X