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ABSTRACT

This curriculum guide for the teaching of composition at the fifth grade level includes lessons in six categories: Observing, Recalling Experiences, Character Identity, Feelings, Time/Space Relationships, and Using Imagination. Additional lessons are included for fifth grade students. The lessons include a statement of purpose, a description of primary and/or secondary skills that are objectives of the lesson, a resume of the lesson, and directions for preparing and teaching the lesson. Some lessons include a suggested dramatic activity. Illustrations and graphs accompany some of the lessons. A demonstration tape to accompany one of the lessons in the section entitled "Recalling Experiences" is included. (See related document CS 200 511 and CS 200 513.) (DI)

Composition V

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Oregon Elementary
English Project
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Eugene, Oregon
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Composition V

LIST OF MATERIALS

OBSERVING

A CLOSER LOOK

Autumn leaves (enough for several groups to have a small pile)

FIRST YOU. . .

1 pound powdered sugar
1/2 cup cocoa
1/4 teaspoon salt
6 tablespoons margarine
4 tablespoons milk
1 tablespoon vanilla
1 cup chopped nuts

WHAT HAPPENED?

For each group of two students:

1 teaspoon soda
4 tablespoons vinegar
An 8 oz. glass container

or

Neutral litmus paper
White vinegar
Soda water
Eye dropper

SCHOOL OBSERVER

No materials needed

RECALLING EXPERIENCES

SOUND MEMORIES

Tape recorder
*Tape of various sounds
Art materials (paper, paint, crayons, pastels, etc.)

RECALLING WHEN

Pictures (suggestions include: an old pancake turner, a clown, a bee, a key, a pathway, a band aid, child peeking around corner of building, child reaching into grass to pick up something, an older man walking up to a house)

WORD ADVENTURES

Art paper for book jackets (one for each student)

READING BETWEEN THE LINES

*Copies of story selections (one for each student)

MY STORY

No materials needed

*Copy included in curriculum materials.

CHARACTER IDENTITY

F. B. I. APPRENTICE
- *Fingerprint illustrations (overhead transparency or copies for each student
- Ink pad (several if possible)
- 3" x 5" unlined cards (one for each student)
- Magnifying glasses (one for each student if possible)

BEYOND FIRST IMPRESSIONS
- Several pictures of sport fishermen
- *Pictures of hands (overhead transparency or one for each student)
- Miscellaneous pictures of hands from magazines (a few more than there are students)

INDIVIDUALITY IN MOTION
- *Copies of observation form (one for each student)

THIS WAY AND THAT WAY
- No materials needed

A NEW HOMO SAPIENS
- Art supplies for modeling or drawing (clay, paint, pastels, etc.)
- Pictures and models of well-known cartoon and toy characters

FEELINGS

I GET THAT FEELING
- *Illustrative situations (copy for each student optional)
- 3" x 5" cards
- File box for 3" x 5" cards

FEELING FOR YOU
- Small mirror for each child

THERE'S MORE THAN ONE WAY
- *Feeling survey (a copy for each student)

AROUND AND ABOUT
- Peanuts book, Happiness Is . . .
- *Transparency of poem, "Sea Fever"
- *Situation sketches (a copy for each student)

MAKING A CHARACTER HUMAN
- No materials needed

*Copy included in curriculum materials.

TIME/SPACE RELATIONSHIPS

WITHIN THIS SPACE
- Shoe boxes (one for each student)
- Scraps of cloth, wall paper, cardboard, colored paper (optional)
- Small boxes for furniture (optional)

NOW AND THEN
- No materials needed

IT HAPPENED THIS WAY
- No materials needed

. . . BUT KEKO LIVES ON
- No materials needed

USING IMAGINATION

A NEW LAND
- Large sheets of drawing paper (one for each student)
- Colored pencils

A STRANGE INHABITANT
- Sketching paper (a piece for each student)
- Colored pencils

MAGIC CARPET ADVENTURE
- No materials needed

Observing: Lesson 1
Teacher

Composition V

A CLOSER LOOK

Purpose: To develop ability to gain information through observation.

Primary skills: Observing and describing.

Secondary skills: Choosing the right word, making complete sentences, and using correct capitalization and punctuation.

Resumé: Students observe a pile of leaves and list information obtained. Following discussion of their findings the class composes a descriptive paragraph as the teacher writes on the board or overhead projector.

PREPARATION FOR THE LESSON:

Materials:

A pile of leaves for each group.

Teaching considerations:

The purpose of this lesson is to improve the students' ability to observe and describe. They are to examine the leaves and note specific details and characteristics. You may need to encourage them to share and discuss their observations in the group. One student's observation may spark further discoveries by other group members.

During the final activity when you are writing the students' description on the board or overhead projector, keep in mind that you are writing a model. As they dictate you may want to mention the use of capitals and punctuation. If students give sentence fragments, elicit complete sentences.

TEACHING THE LESSON:

Have students push their desks together to form small groups and place a pile of leaves in the center of each group. Appoint one person in each group to be the secretary. Ask students to examine the leaves and have the secretary make a list of data they discover through observation. You may need to suggest they look at the vein system, size, shape, color, and texture of the leaves to get them started.

At the end of a 5 - 10 minute observation period, ask each secretary to write his group's list of data on the board. Compare the lists and

discuss the findings. You might ask questions such as:

What information is listed most frequently?

What information is not found in any other list?

What words or phrases create specific sensory impressions? (sound? shape? size? color? feel? etc.)

Can you think of any other words you might have chosen to describe the leaves?

Can you create a new word or suggest an unusual phrase to describe the sound of the leaves?

After exploring the many possible ways to describe the leaves, ask students to help you write a description. Tell them that you will be the secretary this time and write what they say on the chalkboard or overhead projector. Encourage different students to dictate sentences. Write, evaluate, and rewrite until the class feels satisfied with its work.

Be cautious in making changes in original contributions. When a change is suggested by another student, check with the original contributor to see if he feels the suggested change would be a more effective way of expressing his idea.

FIRST YOU. . .

PURPOSE: To develop ability to observe and describe a process.

PRIMARY SKILLS: Observing and describing.

SECONDARY SKILLS: Listening and following directions.

RESUMÉ: Students are given simple step-by-step directions for making candy. They are to observe the changes that take place in the original ingredients and describe the process.*

PREPARATION FOR THE LESSON:

Materials: (for each group)*

Mixing bowl, large spoon, measuring spoons, measuring cup, a 9" x 5" pan, and a pastry brush or piece of waxed paper.

1 pound powdered sugar
1/2 cup cocoa
1/4 teaspoon salt
6 tablespoons soft margarine
4 tablespoons milk
1 tablespoon vanilla
1 cup chopped nuts

margarine to coat pan

Teaching considerations: The purpose of this lesson is to get students actively involved in the process of making candy and to record their experience. Because ability to listen and follow directions will influence the outcome of the final product, attention should be given to factors that facilitate listening.

Discussing the candy-making experience will help students think about what they did and observed and prepare them for the writing step. Encourage them to describe exactly what happened, even if their group's experience differed from that of other groups.

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*If making candy in groups does not seem feasible with your students, you may use a demonstration procedure instead. Arrange students around the demonstration table and, while you or an able reader from the class read the directions, have a student mix the ingredients.

TEACHING THE LESSON:

Have students push their desks together to form groups of about six members and place materials in the center of the desks. Plan who will do the measuring and mixing and then read the following directions:

1. Using the pastry brush (or waxed paper) cover the bottom and sides of the pan with margarine.

2. Put 1 pound of powdered sugar, 1/2 cup cocoa and 1/4 teaspoon salt into the mixing bowl. Mix carefully until ingredients are well mixed and lumps have disappeared.

3. Add 6 tablespoons margarine to the dry ingredients and blend with the back of the spoon until thoroughly mixed.

4. Add 4 tablespoons milk and 1 tablespoon vanilla. Stir until mixture is smooth and well blended.

5. Add 1 cup chopped nuts and mix well.

6. Pour mixture into greased pan and smooth to even thickness.

Ask specific students in each group to remove materials to the work area. Although the candy must sit awhile to become firm, students will be anxious to taste their product. You might suggest they each take a small sample from one end of the pan and set the rest aside (preferably in the refrigerator) to harden.

Discuss the candy making experience as a total class. Suggested questions include:

What different kinds of substances did you put into the mixing bowl?

How would you describe the final substance?

Did all the ingredients change during the process? Why?

Did you encounter any difficulties? Why?

How would you describe the taste of your final product?

Appoint one person in each group to serve as secretary and have each group dictate a description of the candy-making process. When they are satisfied with their compositions, ask the secretaries to read the descriptions to the whole class. Watch for examples of effective composition and make positive comments about them. You may want to concentrate on effective word choices and/or clarity of organization.

Observing: Lesson 3 Composition V
Teacher

WHAT HAPPENED?

PURPOSE: To develop ability in observation and oral expression.

PRIMARY SKILLS: Observing and describing.

SECONDARY SKILLS: Choosing the right word and listening discriminately.

RESUME: Students observe the chemical reaction which occurs when vinegar and soda are combined. They discuss their observations and write a description of the experiment.

PREPARATION FOR THE LESSON:

Materials: (for each group of 2 students)

1 teaspoon soda
4 tablespoons (2 oz.) vinegar
an 8-ounce clear glass container (no lid)

Teaching considerations: In this lesson students will observe the chemical reaction which results when soda and vinegar are combined. Although a simple experiment, there are many different aspects of the reaction that can be observed. Students with less developed observation skills may report only seeing bubbles, feeling bubble explosions, and hearing something. Other more astute observers may note the changes in tone, the changes in speed of reaction, or may even time the different speeds of the reaction with the second hand of the clock.

Students need to work in very small groups so they can be close and have opportunity for sensory impressions. Discussion between partners should be encouraged during the observation period as they gather data for the written description.

Calling attention to effective description during the evaluation phase of the lesson will encourage careful observation and precise verbal expression.

TEACHING THE LESSON:

Have students arrange themselves about the classroom in pairs with materials on desks. Tell the students that they are going to observe the chemical process which results from combining vinegar and soda. When vinegar and soda are combined an acid-base reaction occurs (soda-base; vinegar-acid). They are to observe what happens and will have an opportunity to tell it a little later. Encourage them to talk softly as they share their observations with their partners. A fairly quiet room is necessary for aural observation.

Instruct students to put the vinegar into the glass container and then dump the soda in all at once. Allow students time to observe until the reaction subsides.

Have students plan a description of the reaction with their observation partner. Remind them that details are important in a good description. Or suggest that something they notice might have reminded them of something else and they could use the comparison to give a clearer description. When students are ready, have each pair write a description of their observation.

Choose volunteers to read their descriptions to the class. Ask students to listen for the different things observed. When several descriptions have been read, ask students which words or phrases they thought were particularly effective in describing the chemical reaction. List these on the board.

If your students are already familiar with the soda and vinegar experiment you may want to use another observation experience for this lesson. The following could be substituted.

Materials: Neutral litmus paper
White vinegar
Soda water (one teaspoon to a glass of water)
Eye droppers

Procedure: Pass out materials without telling students what the materials are. Have students place a drop of one liquid on the litmus paper and observe closely. Share and discuss observations such as:

A description of the original ingredients (clear liquids, porous strips of paper, etc.)
A description of what students did, changes that took place on the paper, other observations (odor, size of spot, etc.)

Have students repeat the procedure, using a drop of the other solution and again discuss their observations.

Then ask students to compare the results of the two experiments

Did you use the same materials each time? If not, what was different?
Did you follow the same procedure each time? If not, how was it different?

Were the results the same for both liquids? If not, how were they different? (An acid solution turns litmus paper red; a base turns it blue.)
Why do you think this ha

Have each pair of students write a detailed description of the experiment and explain their hypothesis. You may suggest they perform each step again to sharpen their observations before they write.

Observing: Lesson 4 Composition V
Teacher

SCHOOL OBSERVER

Purpose: To observe and write a report of the various facilities and their utilization in operating a school.

Primary skills: Observing and describing.

Secondary skills: Organizing, writing sentences, capitalizing, punctuating, choosing words, and comparing.

Resumé: Students observe various facilities of the school and write a report of their observations.

PREPARATION FOR THE LESSON:

Teaching considerations:

In this lesson students are given an opportunity for individual observations in a related school situation outside the classroom. They will each observe some school facility and write a description of it. The scope is broad--ranging from the obvious to subtle observation possibilities.

Students will need preparation for the observation experience. Discussion of the various facilities in their school and suggestions of kinds of things to look for will serve to involve them in the task. Consideration should also be given to their conduct as an observer.

Although students are to observe objectively and gather data entirely from their personal observation you will want to check with each of the school personnel involved to let them know that students are coming and to determine the most appropriate time.

TEACHING THE LESSON:

To involve students in thinking about the over-all operation of their school ask them to help you list its various facilities. They will probably think of such areas as the gym, office, furnace room, library, kitchen, and lunchroom. Let them discuss what they know about each briefly.

Suggest that each of these facilities would make an interesting observation laboratory and ask them what kinds of things they might be able to observe in each situation. If their suggestions are limited, elicit additional things having to do with the physical structure (size, shape, materials, colors), equipment, sensory impressions (sounds, smell, temperature, atmosphere) activities, and people.

Divide the class into groups of suitable size to visit each area. Ask students to consider the situation into which they are going and how and where they will be able to observe without interfering with the on-going activities. In some instances (such as the furnace room) they may need to be cautioned about possible physical danger. They should also realize that the purpose of this lesson is to gather information from observation and they should not talk to anyone.

Suggest they each take paper and pencil so they can list their observations or make note of an effective phrase or comparison they want to remember. Assign a definite time limit (perhaps ten minutes) for the observation period.

When students return to the classroom, have each student write a description of the facility he visited. As they finish the rough draft have them read their compositions to you. Reading aloud helps students recognize incomplete sentences and other errors. Comment on good words, phrases, or other elements of their compositions. Encourage them to explore various ways of rewording a phrase in which meaning isn't clear. You will need to be sensitive to each individual's level of development. Imposing corrections when a student does not see the need is of doubtful value. Let them make changes as a result of finding a more satisfying way of expressing themselves.

Have students recopy their descriptions in their most legible handwriting for posting on the bulletin board. Remind them that capitals and punctuation are signals and correct use will help their readers understand what they are saying.

SUGGESTED ACTIVITY FOLLOWING LESSON 4 - OBSERVING

PURPOSE: To allow children to look at the process of describing.

TEACHING CONSIDERATIONS:

The students have had an opportunity to observe and describe. One further step would be to help students discover the process of describing. A description often answers the who, what, where, or when of a topic. It involves something which has been recalled or something immediately perceived or sensed.

The following questions might help students look at the process of describing:

1. You have been describing different objects through observations. What does it mean to describe? (List ideas on the board.)

2. Is it necessary to describe? Why ?

3. How did you describe the leaf? (This might be listed for reference later.)

4. What would you have to do in order to describe something that happened to you last night?

SOUND MEMORIES

PURPOSE: To recall experiences through aural stimulation.

ADDITIONAL SKILLS: Listening, bringing mental image into sharp focus.

RESUME: Students listen to tape recorded sounds and orally share experiences suggested by each sound. Then students concentrate on one experience and illustrate it in a picture.

PREPARATION FOR THE LESSON:

Materials: Tape recorder
Tape of various sounds
Art materials (paper, paint, crayons, pastels, etc.)

Teaching considerations: Listening to sounds is one way to stimulate recall of experiences. For best results in remembering and reconstructing what happened to them, students need an environment that permits them to listen and think without distractions. Students will need varying amounts of time to make associations; quicker students will thoughtfully refrain from sharing their ideas too quickly, so as to allow other students time to think.

During the oral sharing of recalled experiences you may need to encourage some students to tell their thoughts. Appropriate questions will aid recall and adequate detail to understand what they are talking about. Every student should have the opportunity to tell an experience related to at least one sound.

Before students can effectively express their ideas in an art form they need to plan carefully what it is that they want to show. Help them think about their experience until they have a clear image of the scene in their minds.

TEACHING THE LESSON: Begin the lesson by telling students that they are going to listen to some sounds on tape and tell what the sounds remind them of.

Play the first sound and after a few moments for thought, ask students what the sound made them think of. (Each sound is reproduced three times on the tape.) Develop the ideas they express by asking appropriate questions such as:

Where did you hear it? Where did that happen?

Why were you there?

Was anyone with you? Who?

What had happened just before?

What happened next?

How did it make you feel?

At first be satisfied with simple accounts of their associated experiences but as the lesson proceeds, elicit more vivid descriptions of their experiences.

Ask each student to select one experience suggested by the sounds, and tell them that they are going to make a picture of it. Then ask the class to close their eyes and try to visualize the scene where the experience took place. Questions such as the following will help bring the image into focus.

What things could you see? (trees, houses, mountains, etc.)

How many people were there? What did they look like?

Were there any animals? If so, what were they doing?

What season of the year was it? What time of day was it? How can you show it in a picture?

What was the mood? Gay? Gloomy? Fearful? How can you use color to express mood?

What details will you need to include in your picture to illustrate your experience?

When students seem to have a clear idea of the picture they are going to make, pass out materials and let them begin.

Finished pictures should be displayed and a time provided in which each student talks about his picture and the experience he has portrayed. Allow time for discussion and questions; audience reaction is an important means of evaluating the completeness and effectiveness of the student's oral and visual presentation.

SUGGESTED LIST OF SOUNDS:

water splashing	children laughing
squeaking door	dog barking
hurried footsteps	alarm clock ringing (or telephone)
knock at the door	wind
traffic noise	glass breaking

RECALLING WHEN

PURPOSE: To recall experiences from visual stimulation.

ADDITIONAL SKILLS: Giving an oral presentation, analyzing elements of effective story telling.

RESUME: Students are shown pictures and are asked to write a list of experiences the pictures bring to mind. They choose one experience from the list to relate to the class.

PREPARATION FOR THE LESSON:

Materials: Pictures

Teaching Considerations: This lesson is planned to probe students' experiential background for interesting subject matter. Each student's list should uniquely reflect his personal experiences and provide insight as to the many potential sources of speaking and writing within the individual.

Getting up in front of the class can be threatening for some students. Too much emphasis on correctness may cause apprehension and inhibit a student's flow of words. The preplanning session should serve to alleviate fears by establishing an enthusiastic, supportive attitude toward the speaking assignment. Discussion on what to tell and how to tell it is aimed at giving the student a plan of action, and consequently a sense of security.

Evaluation following the talks should be objective and positive with attention focused on effectiveness. Keep in mind that students need to explore ways of doing things and that growth takes place as they evaluate and recognize what is effective.

TEACHING THE LESSON: Tell the students that you are going to show them some pictures and they are to write down experiences the pictures remind them of. A brief sentence or phrase is adequate, e.g., "breaking my arm skate-boarding," or "Uncle Jim's visit."

Show one picture at a time and allow students a few moments to sort their thoughts and list ideas. If some students are unable to think of anything, suggest they write what the picture is about and perhaps they will think of a related experience later.

Plan the presentation. Discuss with students what information the audience will need to know and what makes a story interesting. List students' ideas on the board. Allow a short work period in which students can plan to tell their experiences effectively.

When each student has told his experience discuss their list of suggestions for oral presentation using examples from their talks. Ask them if they would like to make any changes in the list, either deletions or additions. Make a chart of their revised list, leaving space for additional suggestions. Consider this an open-ended list that may be added to as they discover other elements of effective oral presentations.

SUGGESTED LIST OF VISUALS:

an old pancake turner

a clown

a bee

a key

a pathway

a band-aid

child peeking around corner of building

child reaching into grass to pick up something

an older man walking up to a house

ADDITIONAL ACTIVITY FOR EVALUATION:

It is suggested that you discuss with the students what information the audience will need to know and what makes a story interesting. These ideas will be listed on the board.

Small groups of three or four students could meet to tell their experiences. The other three would then provide feedback for the speaker by giving examples from his talk which match the ideas on the board. When each student has shared his experience and received feedback the class may want to make some revisions of the list on the board. The revisions and additions could be shared with the total group.

WORD ADVENTURES

PURPOSE: To recall experiences through word stimulation and to become aware of how the choice of a title influences a reader's interest.

ADDITIONAL SKILLS: Choosing titles to create interest, lettering attractively.

RESUME: Students participate in a word association game in which they list experiences elicited by certain words. They create interesting titles for their experiences.

PREPARATION FOR THE LESSON:

Materials: List of words for association game
Art paper for titles

Teaching considerations: Words provide another source of stimulation to recall experiences. However, words are a more abstract type of stimulation than audio or visual stimulants and it may be more difficult for students to associate experiences. Depending on the ability of your class, you may want to have a practice session in associating experiences with words such as: door, chair, car, baby, etc.

Labels are important. They serve as a brief summary of contents to the potential consumer. In literature labels are the titles, and books and articles may be ignored on the basis of title alone. Therefore, choosing a title is important. Creating interesting titles and displaying them on the bulletin board is more than a decorative task. By sharing their titles and observing which ones have the most appeal, students will gain insight into making effective choices.

TEACHING THE LESSON:

Tell students that they are going to play a word association game. You are going to read them a list of ten words and they are to write down the first experience that comes to mind as they hear each word. Ask them to leave two spaces after each experience (for writing the titles).

Pronounce the list of words and allow time for students to think and write experiences. They need not write the experience in detail--just a phrase or sentence is adequate. If they are unable to recall an experience for each word, suggest they just write the word and come back to it later when they have time.

When students have listed several experiences suggested by the stimulus words, have them turn their attention to writing titles for some of them. Before you ask students to begin writing titles discuss the purpose of titles and why the choice is an important one. You might approach this by reading some of the titles of Newberry Award books and asking students what each title suggests to them, whether or not they think they would choose the book, and why. The following is a partial list of Newberry winning titles:

Secret of the Andes
...And Now Miguel
Carry On, Mr. Bowditch
Miracles on Maple Hill
Rifles for Watie
Witch of Blackbird Pond
Onion John
Island of the Blue Dolphins
The Bronze Bow

Ask students to choose an experience from their list and create an interesting title for it. Titles are then to be lettered neatly on strips of paper or simulated book jackets and arranged in a bulletin board display.

Observe students' informal discussion of titles during free time. For a more formal evaluation, after they have had opportunity to read all the titles and think about them, ask them which titles they would be most apt to choose to read if there really were a story by that title.

SUGGESTED LIST OF ASSOCIATION WORDS:

smoky	tight
furry	damp
muddy	dusty
frightening	rough
sticky	cold

READING BETWEEN THE LINES

PURPOSE: To analyze what makes the telling of an experience interesting; to stimulate recall of experiences.

SECONDARY SKILLS: Choosing details and effective words; relating story content to personal experience.

RESUMÉ: Students read and discuss two experiences written by professional writers. They analyze each selection as to what the author tells and how he creates interest.

PREPARATION FOR THE LESSON:

Materials: Story selections--a copy for each student

Teaching Considerations: This lesson is aimed at giving students some insight into what makes reading about an experience interesting. Students are to listen and follow along as you read two selections from well known stories and then discuss the stories as models of effective writing. It is not enough to merely enjoy these stories; students need to explore the reasons why they enjoy them. Questions are important in helping the students bring to their conscious awareness the writing techniques that make stories interesting.

Keep in mind that the purpose of this lesson is to think and discuss. Students should not write answers to questions individually; placing cooperative answers on the board will better serve the purpose of the lesson.

Discussing the adventures in these two stories will suggest similar experiences to many students. Let them feel free to tell about them if they wish. It is not necessary for every student to tell an experience. Do watch however, that a few students do not dominate the discussion. If some students are hesitant to tell their personal experiences you may encourage them to contribute to other aspects of the discussion.

Check the vocabulary of the selections and clarify the meaning of any words your students may not know before beginning to teach the lesson.

TEACHING THE LESSON: Distribute copies of the stories to students. Give them the following introduction to the first selection:

> While Austine and Ellen are out on a spring picnic with Ellen's parents, they come to a place where horses are for hire. Ellen is rather reluctant to go riding however, because she has misled Austine to believe that she is an expert rider when in reality her

skill is very limited. She has ridden a horse only three times and is barely able to stay on one. Austine is enthusiastic and anxious to have a ride as she loves horses but has never had a chance to ride. Her knowledge of them has been limited to information from books and movies. The girls do decide to go horseback riding and this selection tells about their experience.

Read the story as the students follow along, seeing as they hear. Discuss the story, giving attention to factual information, inferences and how the author makes the story interesting. Suggested questions include:

1. Compare the words the author uses to describe how Austine and Ellen try to make their horses go. What does this tell you about the girls?

2. What did Ellen do when Brownie began to trot? What was she thinking about? Why?

3. How did Austine feel about her first horseback riding experience? What did she think about while she was galloping?

4. Try telling what happened in a few brief sentences. Be sure you tell everything that happened and that you arrange events in the order in which they happened. Is this way of telling the story as interesting as Mrs. Cleary's? Why?

5. Pick out some effective words--words that tell you exactly how something or somebody looked, moved, or felt.

6. Have you ever had an experience similar to either Austine or Ellen's? Can you remember finally getting to do something that you had wanted to do for a long time? Have you ever felt that someone thought you were able to do something better than you really could? How did they find out the truth?

Tell the students that the second selection is from The Adventures of Tom Sawyer by Mark Twain. In this selection Tom Sawyer and Joe Harper decide to run away from home. Huck Finn joins them and unseen in the darkness of night, the three boys go by raft to an uninhabited island. This selection tells about their first experiences on the island. Read while the students follow along and then discuss the writer's techniques with such questions as:

1. What information about the island do you find in this selection? Make a list of words and phrases that create images of the boys' new surroundings. Why do you think the author chose these particular words?

2. Look for phrases that tell the boys' specific actions. How many do you find? What else do you know about the boys? How is the information given?

3. If you could ask the boys how they felt about their new island home what do you think they would say? What caused you to think they would say that?

4. Does this selection remind you of an experience you have had? Where did you go? How did you get there? What did you take? What did you do when you got there?

5. Have you ever found yourself in a situation that made you feel the way these boys felt? Tell about it.

In summary ask students to state why the selections were interesting and list their suggestions on the board.

From ELLEN TEBBITS by Beverly Cleary, passage beginning "Ellen timidly prodded Brownie. . . ," page 93, and ending ". . . galloped just like in the movies,", p. 94. William Morrow and Company, Inc., New York: 1951.

* * * * * *

About two o'clock in the morning the raft grounded on the bar two hundred yards above the head of the island, and they waded back and forth until they had landed their freight. Part of the little raft's belongings consisted of an old sail, and this they spread over a nook in the bushes for a tent to shelter their provisions; but they themselves would sleep in the open air in good weather, as became outlaws.

They built a fire against the side of a great log twenty or thirty steps within the somber depths of the forest, and then cooked some bacon in the frying-pan for supper, and used up half of the corn "pone" stock they had brought. It seemed glorious sport to be feasting in that wild free way in the virgin forest of an unexplored and uninhabited island, far from the haunts of men, and they said they never would return to civilization. The climbing fire lit up their faces and threw its ruddy glare upon the pillared tree-trunks of their forest temple, and upon the varnished foliage and festooning vines.

When the last crisp slice of bacon was gone, and the last allowance of corn pone devoured, the boys stretched themselves out on the grass, filled with contentment. They could have found a cooler place, but they would not deny themselves such a romantic feature as the roasting camp-fire.

(from The Adventures of Tom Sawyer by Mark Twain, Harper, 1938)

MY STORY

PURPOSE: For students to write about an experience in an interesting manner.

ADDITIONAL SKILLS: Choosing important details, punctuating, capitalizing, spelling, writing legibly.

PREPARATION FOR THE LESSON:

Teaching Considerations: As a result of previous lessons, students should have little difficulty thinking of something to write. If, however, some students have difficulty getting started, talk with them individually and ask questions about something on their list. Get them to tell you about it and help them plan an interesting sequence of action to tell in written form.

As you move about to assist writers be cautious not to interrupt a student's concentration and flow of thought; avoid talking to the whole class during the writing period. Writing requires concentration and students will need an adequate work period free from distractions and interruptions.

TEACHING THE LESSON: Have students read their lists and titles of experiences from previous lessons. Ask them to choose the one experience they would most like to write about. Have them think through what they are going to tell--deciding where to start, how much detail will be needed to understand the story, how they will lead up to the most exciting point, a good spot to stop, etc. Content is the most important consideration at this point and students should not be overly concerned with correct mechanics of writing. Stopping to look up the correct spelling of a word may cause them to lose a choice phrase or forget their train of thought. Mechanics can be repaired later; the task of the moment is to get ideas down on paper.

When students have completed their first draft ask them to read it through to see if they need to make any changes in content--additions or deletions. When they are satisfied with what they have said, they will need to concentrate on rewriting a copy that others can read. Their best spelling, handwriting, capitalization and punctuation will make their story easier to read and enjoy.

Stories are written to be read, and provision should be made to share students' written experiences. If bulletin board space permits, the stories may be neatly arranged there. Another possibility is to put them all together in a book for the classroom. The book may later be placed in the school library for other rooms to read.

Character Identity: Lesson 1 Composition V
Teacher

F. B. I. APPRENTICE

PURPOSE: To gain insight into the uniqueness of individuals.

SECONDARY SKILLS: Observing and describing.

RESUMÉ: Through discussion and laboratory experience, students discover similarities in patterns of fingerprints but recognize that each individual has certain characteristics uniquely his which may be used for identification purposes.

PREPARATION FOR THE LESSON:

Materials:

Fingerprint illustrations
Ink pad (several if possible)
3 x 5 unlined cards (one for each student)
Magnifying glasses (one for each student)

Teaching considerations: The subject of fingerprints introduces a study of effective character development. The main idea to be considered in this lesson is that while people tend to be similar in many respects, each individual has certain characteristics that make him different from all other individuals.

Plan the physical arrangements for making the fingerprints before the lesson. Have materials ready and an efficient procedure in mind. Although routine fingerprinting requires the fingerprinting of all ten fingers, one is adequate for this lesson.

TEACHING THE LESSON: You may begin this lesson by asking if anyone has ever had his or her fingerprints made. If so, ask them to describe the situation -- when, where, and why the fingerprints were made. Move on to discussing the purpose of fingerprinting by asking students to tell the uses of fingerprinting, and writing their suggestions on the board. Ask them if they see any similarities in these uses of fingerprints. Elicit the generalization that fingerprints are used for identification purposes. Continue to probe the subject by discussing why fingerprints are considered positive identification, establishing the point that no two people's fingerprints are exactly alike.

Before making fingerprints, provide students with some background information such as the following:

Fingerprint experts are highly trained, but it is possible for amateurs to note some characteristics of fingerprints too. There are three basic types of fingerprint patterns: arch, loop, and whorl (see illustrations). Notice the characteristics of the three patterns.

arch - ridges tend to flow from one side to the other with a rise or wave in the center

loop - ridges recurve, touching or passing as they bend and follow back the same direction

whorl - ridges form a spiral or circular type pattern

Within these basic patterns, certain formations of the ridges, or lines, provide the details of the fingerprint and are identification points. Again, exact classification and identification is a highly skilled job but we can see bifurcation, divergence, and terminal ridges (see illustrations).

bifurcation - ridges fork, one line divides into two or more branches

divergence - ridges which have been running parallel or nearly parallel spread apart

terminal ridge - line stops abruptly

Fingerprint experts count the number of lines, or ridges, between the various identification points.

Have students make their own thumb print. To do this, place the left thumb on the ink pad and roll it slightly from side to side to ink the full ball of the thumb. Place the side of the thumb near the center of a card and roll it carefully to the other side. Lift the thumb straight up so as not to smear the print.

Using magnifying glasses to facilitate recognition, look for patterns and identification points. After a few minutes analyzing their own, have students form pairs and compare fingerprints. Change partners several times so students can see, analyze, and compare a variety of fingerprints.

Ask students to return to their seats and concentrate on their own fingerprint. How is it like other fingerprints? How is it different? Have them write a paragraph describing their fingerprint. Display the fingerprints and descriptions on the bulletin board or in a booklet.

Plain arch.

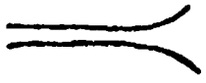
Loop.

Plain whorl.

Double loop.

BIFURCATION

TERMINAL RIDGES



DIVERGENCE

Character Identity: Lesson 2 Composition V
Teacher

BEYOND FIRST IMPRESSIONS

PURPOSE: To become more aware of individual differences, to discover something about an individual's personality by observing details in appearance and making inferences.

SECONDARY SKILLS: Observing, making inferences, speaking orally.

RESUME: This lesson deals with making inferences about people on the basis of their appearance. Students discuss what they can find out about people in pictures of fishermen. Additional clues about people are discovered by observing details of hands. After discussing possible clues and making inferences, students construct an imaginary character to fit the clues.

PREPARATION FOR THE LESSON:

Materials: Several pictures of sport fishermen
Several pictures of hands (variety of types and characteristics)
Miscellaneous pictures of hands (a few more pictures than students)

Teaching considerations: The aim of this lesson is to help students realize that getting to know a person requires more than a superficial look at his general appearance. Through more careful observation and consideration of details, they are encouraged to think about people as having varied interests and attitudes and, consequently, distinctly different personalities.

Students first make inferences about people on the basis of their general appearance. The process becomes more specific as students seek clues in the details of hands and again make inferences. Keep in mind that the purpose of this lesson is to sharpen students' awareness of individual differences and to help them recognize clues to an individual's interests and personality.

TEACHING THE LESSON: Display pictures of sport fishermen and ask students to describe what they see. Elicit a complete description of each person in the pictures. Continue the discussion.

Do you think any of the people in these pictures fish for a living? Why?

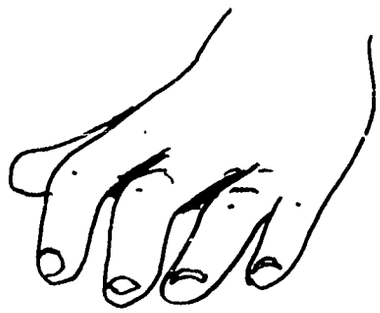
What do you suppose they do for a living? Why do you think this?

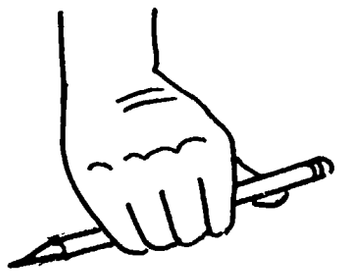
When you see people at home or at their work, their appearance and surroundings may give you some clues about their way of life. When you see people out of their usual roles and dressed in more or less the same type of clothing, is it possible to tell anything about them as individuals--their jobs, attitudes, ambitions, etc? Explain.

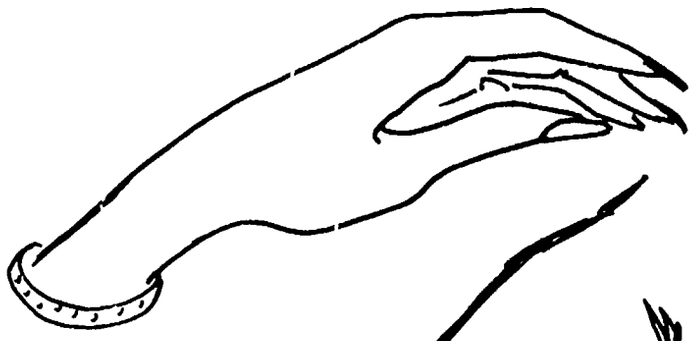
Suggest (if students don't) that observing details can give you some clues about a person. Ask students if they can think of differences between the hands of their dentist and the hands of a garage mechanic. Make further comparisons with their mothers' hands, the mailman's, a fashion model's, a meat cutter's, etc. Display the pictures of hands and ask volunteers to describe the kind of person who might have each type of hands.

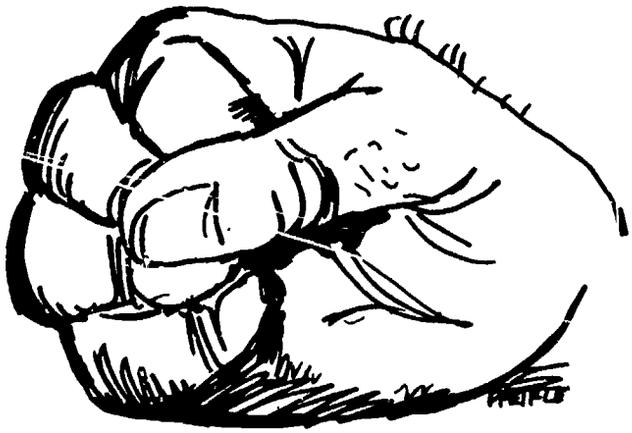
For the individual activity, pass around a variety of pictures of hands and have each student choose one. Have them look at the pictures and find as many details as possible. Ask students to imagine what kind of person would have those hands and then try to picture the whole person in their minds. Suggest they look for clues that tell whether the person is a man or a woman, what age, what kind of work the person does, what his interests might be, if he values neatness, comfortable living, etc.

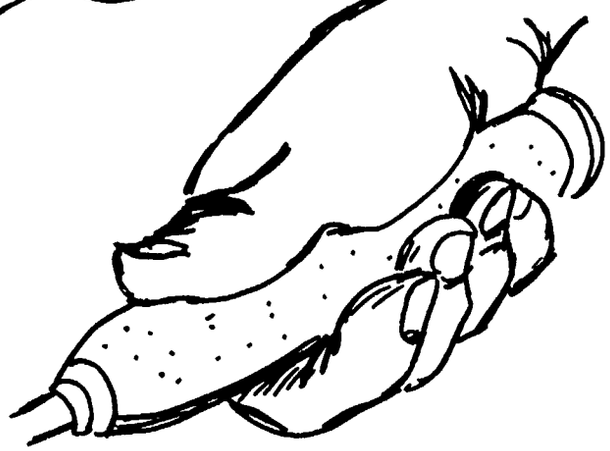
Allow a few minutes to think, and then have students take turns telling about their imaginary person. To summarize the lesson, make a list of the clues students used to construct the whole person (broken fingernails, long fingernails, smooth hands, calluses, rings, polish, etc.).











INDIVIDUALITY IN MOTION

PURPOSE: To accurately observe and record body movements; to recognize that the way a character moves provides clues about his personality.

SECONDARY SKILLS: Observing detail, choosing words accurately, making inferences

RESUMÉ: Three students are chosen to perform the task of running a given distance. The class carefully observes and describes their actions.

PREPARATION FOR THE LESSON:

Materials: Space for running (gym or playground)
Dittoed copies of observation form (see sample)

Teaching considerations: The emphasis in this unit is to become aware of the specific traits and characteristics that combine to give each person a unique personality. In this lesson students utilize the familiar activity of running for observing details of movement. In teaching the lesson the emphasis should be that when a writer describes movement accurately and effectively he gives his readers important information about a character.

TEACHING THE LESSON: Ask three students to leave the room, telling them that you would like them to perform a special activity and will tell them about it in a moment. They should not be included in the initial planning and discussion lest they consciously or unconsciously are influenced by the suggestions and move in an unnatural way.

Tell the class that they are going to observe the three students running and they will be asked to describe one runner in detail--action, expression, and attitude. To give a good description they will need to choose words carefully to tell exactly what they see. Pass out the observation form and discuss possible words or phrases that might be used to vividly describe a runner.

stride -
(smooth, powerful, easy, etc.)
arm movement -
(free-swinging, tense, rowing motion, etc.)
body posture -
(alert, chest out, head bent, etc.)
facial expression -
(strained, determined, etc.)
attitude -
(competitive, half-hearted, clowning, etc.)

Explore possibilities further by suggesting that as students watch a runner they try to imagine the action in slow motion photography: What happens first, second, third, etc. ? Do movements in various parts of the body occur at the same time? Do they see a sequence of movements that create a rhythm? Does a particular movement seem to trigger another movement or facial expression?

Point out that ability to note detail and to choose specific words to describe accurately are marks of a good writer. Using comparisons is another technique of effective writing. For example, consider the runner's expression. Have they ever seen that expression before? Where? Under what circumstances? How could they state a comparison?

Proceed to the gym or playground and explain to the runners what they are to do. Be definite as to the distance they are to run (not too far away as they must be close enough to permit observation) and when to start. Instruct the observers where they are to stand.

After the demonstration, return to the classroom and allow a quiet time to think about and record descriptions. Spend a few minutes with the runners, briefing them on the purpose of their task, discussing the main points developed in the class discussion, and then let them fill out an observation sheet about themselves.

Share and discuss descriptions. Be accepting of contributions, giving special commendation for words, phrases, or comparisons that show astute observation and fresh, imaginative use of language. Point out the visual images created by the descriptions and the resulting impressions of the runners.

Suggest that when students are reading they watch for examples in which an author uses description of movement to give a better understanding of a character. Explain that the author may not write a complete description in one or two paragraphs; he may sprinkle words or phrases throughout a selection which, considered all together, create the same effect.

Observation of Runner

1) stride -

2) arm movement -

3) body posture -

4) facial expression -

5) attitude -

6) other observations -

ADDITIONAL DISCUSSION SUGGESTION:

In order to discuss the shared descriptions the following sequence may be helpful.

1. Place an observation chart on the board. Have three columns, one for each runner. As the students s their descriptions, ask the class for words, phrases, or comparison t show astute observation and fresh, imaginative use of language.

2. When the chart has been completed, ask these questions:

How does each runner differ in movement?

How does the use of language show this difference?

Does our choice of words for body movements provide a clue about the personality of the runner? How?

In what way could we gather clues about a person's personality by observing body movements.

THIS WAY AND THAT WAY

PURPOSE: To verbally portray a character's personality by accurately observing and recording his speech and his expression, mannerisms, and body movement that accompany the act of speaking.

SECONDARY SKILLS: Observing details, reporting accurately.

RESUME: Each student interviews one person, noting his speech, facial expression, mannerisms, and actions, and writes a description of the interview.

PREPARATION FOR THE LESSON:

Teaching considerations: This lesson considers personality clues not only in what a character says, but in how he talks. Students are asked to look for observable movements and attitudes that accompany speaking. Emphasis should be given to reporting objectively and accurately rather than interpreting. For example, students shouldn't say, "He had a great sense of humor," but rather, they should tell what the person said and did and allow the reader to decide for himself that the person had a great sense of humor.

TEACHING THE LESSON: Ask students if they have ever mistaken one person for another and encourage them to tell their experiences. Elicit from each student how he discovered his mistake, what similarities in people caused the confusion, and what individual differences allowed correct identification. Point out that two people may look alike and even have some of the same characteristics but that each person has certain characteristics that give him a personality uniquely his own. Although identical twins may look alike, when you get to know them you discover they have different personalities.

A good writer makes his readers aware of a character's personality by describing what the character does and says in such a way that the readers feel they know the character. To do this, a writer must have a clear picture of the character in his own mind and then describe what he does and says in a particular situation.

Tell the students that after school they are to interview a person and try to write a description of the interview in such a way that their readers will feel they were there too. Caution them that if they try to take notes during the interview they may miss some important personality clues. It would probably be better to focus all their attention on the person during the interview and then write the description immediately afterward. Impress upon the students that they need to record not only what the person said but how he talked and what he did while he was talking. Suggest they

observe details carefully such as how he holds his mouth, the expression in his eyes, his hands, shifts in position, posture, pauses, glancing or looking away, etc. Then, too, they will want to record his words as exactly as possible and to tell the tone used in saying the words.

Questions for the interview need not be lengthy. A few thought-provoking questions should provide a situation for adequate observation, e.g.,

What is the most important thing you have ever done? Why do you think this?

If you could have one wish, what would you wish for? Why?

If you could re-live one experience what would you choose to do again? Why?

Clarify the assignment that students are to do away from school:

1) Interview a person using one or two of the suggested questions, observing carefully what they say and do.

2) Write a description of the interview, describing details and choosing words to report accurately.

The next day provide time for students to share their interviews by reading them aloud in groups of three or four students. Ask members of the group to tell each writer which descriptions helped them visualize the interview. Opportunity for audience reaction provides feedback as to the effectiveness of their writing. After this initial sharing, ask students to make any changes they can to improve their compositions. Then have them proofread carefully and recopy on penmanship paper. Fasten all the compositions together to make a book of character sketches for everyone to read.

Character Identity: Lesson 5 Composition V
Teacher

A NEW HOMO SAPIENS

PURPOSE: To give students an opportunity to synthesize their knowledge of individual differences by creating a character and consciously planning the character's total personality.

SECONDARY SKILLS: Spelling, punctuation, handwriting.

RESUME: Students create a person in an art form (model or picture) and write an episode in the person's life to reveal his or her personality.

PREPARATION FOR THE LESSON:

Materials: Art supplies for modeling or drawing (clay, paint, pastels, etc.)
Pictures and models of well-known cartoon and toy characters

Teaching considerations: The object of this lesson is to draw together the students' knowledge about individual differences through the creation of a new character.

TEACHING THE LESSON: Bring to class pictures or dolls of well-known characters such as Charlie Brown, Barbie, Ken, Pinocchio, etc. Ask students what they know about each character and how they became acquainted with it. Point out that each of these was the product of someone's imagination--that the character's creator planned a personality to appeal to people.

Tell the students that they are to make a model or picture of a new character from their own imaginations and suggest that theirs too, may become famous some day. In planning a character have each student prepare a brief description of the character by listing the various aspects of personality under each of these headings:

Appearance -
(age, sex, body build, dress, grooming, etc.)

Actions -
(fast-moving, daring, clumsy, cautious, etc.)

Attitude -
(thoughtful, scatter-brained, pessimistic, enthusiastic, etc.)

Speech -
(high-sounding language, slang, baby talk, etc.)

Interests -
(sports, fashion, travel, flying, fighting crime, etc.)

Stress the point that before students can model or draw their character effectively they must have a clear understanding in their own mind of the character's total personality. They will need to think about the character as real--what the person looks like and how he or she reacts in various situations. The character must have a personality different from that of every other known character.

When each student has completed his model or picture, have him write an episode in the character's life to reveal the character's personality. Students may choose to write a story, a play, or a section of a comic book.

Arrange a presentation of the new characters. This may be done through displays, dramatizations, an open house, or informal sharing. Whatever form the presentation takes, it will be important to recopy the written portion of the presentation in best form. Stress the value of correct, legible copy for ease in reading and comprehension.

SUGGESTED ALTERNATE ACTIVITY:

Each student could make a puppet of his character. After he has written an episode in his character's life which reveals the character's personality, he could work with one or two other students to put their characters in a puppet show.

I GET THAT FEELING

PURPOSE: To recognize feelings and to give feelings verbal labels.

SECONDARY SKILLS: Expanding vocabulary, defining.

RESUME: Students respond to eleven hypothetical situations by stating what feeling they would have in each situation. They list the possible ways of feeling, define each feeling, and make a file of feeling words.

PREPARATION FOR THE LESSON:

Materials: Illustrative situations (a copy for each student or one for the teacher to read to the class)
3 x 5 cards
File box for 3 x 5 cards
Overhead projector (optional)

Teaching considerations:

The hypothetical situations have been structured to elicit a variety of feelings. Any honest response to a situation is acceptable; there is no right or wrong. Teaching this lesson requires an objective and understanding attitude toward feelings; you as the teacher will serve as a model in recognizing and accepting differences in feelings. The lesson should be considered a time for exploring various feelings and giving them labels and definitions.

For the definition writing-activity, try to place a capable student in each group but emphasize that each definition is to be a cooperative effort and each member of the committee should feel satisfied with the definition recorded on the card.

TEACHING THE LESSON: Ask students to consider carefully each of the eleven situations and then write the one word that best describes the feeling they would have in each situation. (See attached sheet.) When students have completed the exercise, make a composite list on the board or overhead projector of all the feelings expressed. Call attention to the variety of feelings possible in a particular situation.

Ask students to think how other people in each of the situations might feel (e.g., in #1, the big boys; in #2, the group; in #3, the people watching; etc.). Add these words to the list. Ask students to try to think of other words to describe feelings they might have in other situations and add them to the list. Suggest that they may think of other feeling words later to add to the list.

Select a rather ambiguous feeling word from the list and ask students to tell what it means (e.g., hurt - physical or emotional). You may do this with several words to discover various meanings and the difficulty of describing a feeling precisely. Tell students that to understand how others feel, they need to know the meanings of the words people use to express their feelings. Divide the class into groups of two or three to decide on definitions for the words. Assign work to each group and instruct them to write one word and its definition on each card.

At the close of the work period, collect the cards and arrange them alphabetically in a file box. Have students suggest a name for their new file (e.g., Feelings File) and label the box. Ask students to listen for other words used to express feeling and add them to their file. When a new word is discovered, discuss the word in class, compose a satisfactory definition for the new word, and file it in the box.

ADDED CONSIDERATION FOR BEGINNING THE LESSON:

It is suggested that feeling words be listed after the students have written the one word that best describes the feeling they would have in each situation. It may be difficult for some of your students to identify their inner feelings. For this reason it may be helpful to do one situation together. Read the situation and then ask the students what one word would best describe their feelings. If they respond with an action word such as "hitting" ask them how they feel inside that would make them want to hit. This should lead to feeling words such as angry, upset, frustrated, etc.

HOW WOULD YOU FEEL?

Directions: Write the one word that best describes how you would feel in each of the following situations:

1. You and a friend are sitting on the bank of a stream fishing. Some older boys come along, tip over your bait, grab your fishing poles, and taunt and tease you.

2. You want to go on an overnight camp-out with a scout group but you can't because you have promised to mow a neighbor's lawn and can't find a substitute.

3. Running to catch a ball, you trip on a rock and cut a deep gash in your leg.

4. A student in your class is having a birthday party tomorrow. All but three students in the class are invited to the party. You are one of the three.

5. You have just been notified that the poster you entered in an anti-litter contest has been judged the best entry and you are to receive a transistor radio.

6. It is a school holiday. Both your parents are away working. You tried to call your three best friends but none of them answered the phone.

7. You are spending a week-end on the farm. Just as you climb up on a horse for a ride, you spot a toddler half-way up a tall ladder leaning against the barn.

8. On your way home from school, you notice a straggly-looking child with her face pressed tightly against the window of the bakery. The familiar aroma of freshly baked rolls fills the air. You reach into your pocket for some money. Finding your pocket empty, you suddenly remember that you bought a second-hand super ball from Tom after lunch.

9. It is a warm spring day. You are lying on your back in a deserted field of soft, green grass. Nearby, in a tree, a bird is singing lustily. As you lie there staring up at the sky a wispy curtain of angel-hair clouds slowly separates, leaving a canopy of pure blue, misty and bottomless.

10. Today your class started planning outdoor education week. You are excited about camping out for a week together. As you hurry into the house to tell your mother the news, you discover, too late, that she is waxing the kitchen floor. You skid across the fresh wax leaving muddy marks that will require recleaning and rewaxing the floor.

11. You have a new puppy. When you came home from school just now, he crawled out of his box and tried to run to meet you. However, his short, stubby legs slipped on the floor and he sprawled at your feet. Now as you gently pick him up, he struggles to nuzzle you and licks your face with a warm, tickly tongue.

Feelings: Lesson 2
Teacher

Composition V

FEELING FOR YOU

PURPOSE: To gain insight into their own and other people's feelings, to recognize clues that indicate how a person feels.

SECONDARY SKILLS: Observing, empathizing, choosing specific words.

RESUMÉ: Students role-play feelings by first observing their own facial expressions in a mirror and then acting out feelings in given situations. The final activity of the lesson is to write an imaginary description of a ball player who has just made an out; the description should imply his feelings.

PREPARATION FOR THE LESSON:

Materials: Hand-mirror for each child (may bring from home, or check with the local mirror and glass stores for usable scraps)
Dittoed copies of story starter (optional)

Teaching considerations:
Consciously examining their feeling may be a new experience for students. Some may not be able to get "into character" for certain feelings. Discussing our feelings and how we show them will help students understand their own reactions to situations and, hopefully, will provide some insight into the feelings of others. The lesson should be treated as an exploratory time for objectively thinking about feelings we have and how we can recognize the kind of feeling another is experiencing.

TEACHING THE LESSON: Introduce the lesson by telling students that they are going to learn to read. But the task will not be the usual kind of reading. They will not be reading in a book; they will not even be reading words. Rather, the task is to learn to read feelings. Pass out individual mirrors and ask students to concentrate on a particular feeling (e.g., happy, angry, etc.). Words may be chosen from their Feeling File. Have them look in the mirror and observe how the feeling is revealed in their face. Ask several students to describe how the feeling makes them look. Do this with several feelings, each time describing how the feeling is revealed in their facial expression. Give favorable comment for precise descriptions that indicate close observation and effective word choice.

After several feelings have been explored ask students to think of other ways people show how they feel. Actions and speech will most likely be mentioned. If not, ask questions to elicit these responses. Concentrate on actions first by role-playing feelings without talking. To help students get into character, suggest situations such as:

(1) Imagine you wanted to be the announcer for your class assembly. You volunteered, but so did Sally. It was obvious that everyone thought she should be the one, as they completely ignored you. Nothing seemed to go right the rest of the day, no one realized you were around. Now you are walking home from school, convinced that no one likes you. Get into character and pretend you are that person.

(2) As you came past the empty store building someone stepped out of the side door a few feet behind you. You can hear his footsteps behind you. When you slow down, they slow down; when you walk faster, they get faster. You feel certain someone is after you. Pretend you are the person being pursued.

Discuss how an observer might know how the person felt by the way he moves, by the way he holds his body, and the things he does as he walks along. Perhaps another student will have a different idea of portraying a feeling. If so, have him role-play the feeling his way and again discuss with the class.

To explore speech as a clue to feeling, suggest that how something is said is often more important than what is said. Play around with this idea with the following procedure:

Write these sentences on the board.

I have something to tell you.
Something happened.
That's it.
Try it.

Choose several cards from the Feeling File and ask students to portray each feeling as they read one of the sentences. For example, have students say, "I have something to tell you," as they would if they were angry, happy, excited, disappointed, etc. Discuss the differences.

Remind students that in reading about an incident, the reader can't actually hear a character say things, so the writer needs to use words to describe how something is said. Ask students to describe how each person said the sentences above. What words would tell exactly how each person spoke?

Try a few more experiences with the sentences using different feelings from the file. Ask students to notice and describe facial expressions and body movements that naturally accompany speech said with strong feeling.

For the writing assignment read (or pass out dittoed copies of) the following:

> Billy saw the ball coming toward him, straight over the plate. He swung. The solid sound of wood and leather, the resistance that slowed the completion of his full swing, told him that it had been a good hit. He ran fast. It had to be good for at least two bases! Then he heard the joyous cheers of his teammates change suddenly to frantic cries of "Slide, SLIDE!" He slid. From somewhere above his head he heard the umpire shout, "You're out!" He couldn't have been out; he knew he was safe by at least a full second. He heard the crowd booing and anger welled up in him...

Write a description of Billy as he walked off the diamond and back to his bench. Tell how he moved, how he held his body. Describe his exact movements as if in slow motion photography. Describe the expression on his face. Was he trying to keep from showing his anger? How could you tell? What did he say to his teammates? To his coach? How did he say it?

Feelings: Lesson 3 Composition V
Teacher

THERE'S MORE THAN ONE WAY

PURPOSE: To help students understand that people may perceive an experience differently and have different feelings.

SECONDARY SKILLS: Empathizing, collecting data.

RESUME: Students discuss their feelings in certain situations and compare their feelings to those of specified other people through discussions and personal interviews.

PREPARATION FOR THE LESSON:

Materials: Dittoed copies of Feelings Survey

Teaching considerations: This lesson asks students to temporarily assume the character of another person and examine feelings from this point of view. Silly, frivolous answers are to be discouraged; thinking and probing encouraged. Empathy comes from seeing and feeling what the other person sees and feels, from mentally being that person.

Effective writers need to be able to empathize, to make their characters feel and react like real people. This lesson does not ask students to write a composition expressing empathy; it is planned to help students gain a better understanding of feelings and to provide readiness for a later writing lesson.

TEACHING THE LESSON: To introduce the lesson, ask students to respond to the hypothetical situations that follow. Write their answers on the board, encouraging more than one response to each situation.

How would you feel if

1) the Queen of England gave you a jewel from her crown? Why?
2) you lost a contest? Why?
3) someone gave you a left-over sandwich? Why?
4) you found a dime? Why?
5) a car barely missed hitting you? Why?
6) the Governor asked you to dinner? Why?

Using the same procedure, ask students to pretend they are someone else for a few moments. While you record their answers in columns opposite the first responses, ask them to imagine how they would react, how they would feel, in each of the situations if they were

a) a hungry, malnourished child
b) a man in a high public office (judge, president, etc.)
c) a poor, old lady
d) a two-year-old
e) a rich, young man

Compare feelings of the various people in each situation:
What similarities do you see?
What differences do you see?
Do any two people seem to have exactly the same feelings?

Break into groups to further explore feelings. Assign each group a feeling to explore:

1) What makes you feel afraid?
2) What embarrasses you?
3) What makes you angry?
4) What makes you feel good?
5) What hurts your feelings?
6) When do you feel sorry?

Allow 3-5 minutes for students to list situations and then appoint one person from each group to write the list on the board. Give other students opportunity to add to any of the lists.

Pass out dittoed copies of the Feelings Survey and let students copy the lists on the second line (Your age) under appropriate headings. Ask students what they think people in each of the other groups would list under each heading. (Caution them not to write their ideas on the sheet.) After a brief sharing of ideas, have students take the surveys home and interview several people in their neighborhoods. Suggest that information about small children may have to come from the parents.

When surveys have been returned, let students share and compare their information from each group. Then choose a situation from the list which involves several people and discuss how the other people might feel. Guide the discussion so that students will realize people in the same situation may not react with the same feelings. A suggested sequence follows:

Who besides the (mother, father, etc.) would be involved in this situation?
How would (the other person) feel? Why do you think he would feel that way?
(Repeat the second question for each person in the situation.)
Do you think any of the people feel the same way?
How many different feelings might there be in this situation? (each person might have a different feeling)

Choose other situations and follow a similar procedure until students seem able to empathize with characters.

FEELINGS SURVEY

	Feel frightened?	Feel embarrassed?	Feel angry?	Feel good?	Feel hurt?	Feel sorry?
Young child						
Your age						
Mothers						
Fathers						
Older women						
Older men						

AROUND AND ABOUT

PURPOSE: To recognize that environment influences the way people feel.

SECONDARY SKILLS: Empathizing.

RESUME: Students are guided into thinking about reactions to environment via the Peanuts book Happiness Is ... and John Masefield's poem, "Sea Fever." They consider suggested situations and how different characters might react in them. Group compositions are written about two specific characters. Finally, students plan environmental situations favorable to changing the feelings of negatively reacting characters.

PREPARATION FOR TEACHING THE LESSON:

Materials: Peanuts book, Happiness Is ...
Transparency of poem, "Sea Fever"
Dittoed copies of situation sketches

Teaching considerations: Keep in mind that the purpose of the lesson focuses on how environmental situations influence our feelings. Carefully consider the pacing of this lesson. To develop empathy, students need both time to think and stimulation to guide their thinking toward the desired understanding.

Several activities are included in this lesson--probably too many for your class to accomplish in one class session. If so, divide, omit, or augment the material as needed to achieve the purpose of the lesson with your particular students.

TEACHING THE LESSON: If possible, bring a copy of the Peanuts book Happiness Is ... to class and read parts of it. If the book isn't available you may tell briefly about the book and ask students to tell a happy moment from their own experiences. Do not dwell long on this part of the lesson; use it only to focus attention on feelings.

Tell the students that authors often write about things and situations that create strong feelings in people. To illustrate read John Masefield's poem "Sea Fever." Discuss his feelings at sea:

Describe the ocean as the speaker remembers it.

What kind of day does he enjoy most at sea?

He mentions, "the lonely sea and the sky." Do you think he really feels lonesome at sea? Why?

What words could you use to describe how he feels at sea?

Does the speaker tell you where he is or what he is doing as he longs for the sea? How do you think he feels about his present situation?

Do you think the title is a good one? Why?

Pass out dittoed copies of the situation sketches. Ask students to think about each situation and decide 1) who or what would be content and happy in that situation, and 2) who or what would not want to be there. Have students write their responses to avoid forgetting and to assure decision-making. Allow ample time for thoughtful consideration.

Have students share their ideas and tell why a person or thing would or wouldn't want to be in each situation. While they are sharing and discussing their ideas, make note of certain characters' feelings to explore further.

Pick two characters from their suggestions--one that reacts positively and one that reacts negatively to a situation. As a group, write a descriptive paragraph about each character in which his (probable) feelings are revealed. Pose appropriate questions to help students empathize before expecting them to compose descriptively, e.g.:

How does (the character) feel physically?
(tired, cold, exhausted, etc.)

How would you know this by looking at him?
(glassy eyes, enlarged pupils, parched lips, etc.)

What might he do when he feels this way?
(groan, test footing, grope, walk with light steps, etc.)

What inner feeling, what emotion, is (the character) experiencing?
(fear, anger, contentment, etc.)

Could you tell this by looking at him? How?
(tense, jumpy, smiling, relaxed, etc.)

How might he act when he feels this way?
(pacing the floor, carefree wave, etc.)

Write the group compositions on transparencies as students dictate. Grease pencils can be erased easily if students wish to make changes, permitting a neat final copy to serve as a model of good writing.

The final task is to plan an environment in which the characters with negative feelings are likely to feel a positive response. First consider the character explored in depth for the descriptive paragraph. Ask students to describe situations in which the character might feel comfortable or happy. Have them explain their reason(s) for thinking so. As time permits consider other characters with negative feelings as recorded on the dittoed sheets and suggest more pleasant situations for them.

SEA FEVER

I must go down to the seas again, to the
lonely sea and the sky,
And all I ask is a tall ship and a star to steer
her by;
And the wheel's kick and the wind's song and
the white sail's shaking,
And a grey mist on the sea's face, and a grey
dawn breaking.

I must go down to the seas again, for the call
of the running tide
Is a wild call and a clear call that may not be
denied;
And all I ask is a windy day with the white
clouds flying,
And the flung spray and the blown spume, and
the sea-gulls crying.

I must go down to the seas again, to the
vagrant gypsy life,
To the gull's way and the whale's way, where
the wind's like a whetted knife:
And all I ask is a merry yarn from a laughing
fellow-rover,
And quiet sleep and a sweet dream when the
long trick's over.

--John Masefield

SITUATION SKETCHES

1. hot; dry; dusty; barren
2. early morning; dew sparkling on soft, green grass; birds singing in the trees
3. strangers bumping elbows; loud speakers arbling messages; uniformed men hurrying back and forth; people talking seriously
4. moving swiftly across the water; gentle sun; soft breeze
5. stone walls reaching endlessly upward in the dim light; cool, moist air; a faint sound of water trickling somewhere
6. darkness; hot, humid, stifling air; smell of mold, small creatures darting to and fro; a police siren
7. acres of white stillness; feathery snow falling; 4:00 p. m.
8. nighttime; ferocious winds; torrents of rain
9. school play; parents and friends; dim houselights; rising curtain
10. alone; the quiet of midnight; the "clink, clink" of metal against metal almost drowning out the softer "tick tock" of the old grandfather clock

MAKING A CHARACTER HUMAN

PURPOSE: To be able to portray feelings of a character in a story.

SECONDARY SKILLS: Empathizing, choosing words effectively.

TEACHING THE LESSON: Ask the class to think what it would be like to have no feelings. Perhaps they will think of things like eating everything on their dinner plate, doing exactly what they were told to do all day, and never once feeling happy, sad, or angry. Explain that it's difficult to imagine life like that. We have feelings about everything we do--but, of course, some feelings are much stronger than others. Ask them next to imagine what it would be like to read a story in which the author leaves out any reference to the way the characters feel. Expand the idea: "But could he? Would it be possible to tell about a battle scene without any feeling of courage or fear? Would it be possible to describe a trip to the beach without some hint of feeling toward the trip? Writers usually don't just bluntly say, 'Monroe liked the beach.' But as Monroe hurries into the surf to jump the big waves, or sulks in the shade of an overhanging bank to protect his sunburn, the reader becomes aware of Monroe's feelings."

Explain to students that today's problem is to write a story in which the main character's feelings are clearly revealed. But don't leave them groaning there. Prime the pump and get them ready to write the story.

Plan and discuss the basic setting and details of the story together. However, if you have a creative maverick who wants a truly unique story, fine, let him strike out on his own. A sequence of directions and questions to focus students' thinking on the writing task is given below. Write students' responses on the board and leave them there during the writing period as a source and guide for those whose ideas come less readily.

Suggested readiness sequence:

Choose a feeling.
Choose a character to have the feeling.
How old is he?
Where does he live? (farm, town, city)
What kind of person is he?
What does he enjoy doing?
Where does the story take place? (park, forest, busy street)
What might have happened to cause him to feel _____?
How does he show his feeling? How does he look and what does he do?
Does he want to change his feeling? How could he if he did want to?

What happens as a result of his feeling, or of his trying to change it? Write your story.

During the writing period, move quietly around the room encouraging the students and posing questions to clarify thoughts. But be careful not to disturb students who don't want help.

When stories are completed, plan a sharing-time for the class, or for small groups where students can read their stories and gain additional insight into dealing with feelings through group reactions and comments.

WITHIN THIS SPACE

PURPOSE: To be able to describe a setting effectively.

ADDITIONAL SKILLS: Critical listening.

RESUMÉ: Students construct a model of their ideal room and describe it to other students. The emphasis of the lesson is on effectively describing a setting.

PREPARATION FOR THE LESSON:

Materials: Shoe box for each student (or box of similar size)
Scraps of cloth, wall paper, cardboard, colored paper
Small boxes for furniture (optional)

Teaching Considerations: Begin planning for this lesson well in advance of presenting it. Start collecting small boxes, scraps, and shoe boxes to augment those collected by students. Pictures of rooms and home decorating magazines would be helpful in stimulating ideas. However, urge students to make this room truly theirs, rather than merely copying a picture of a room.

Students will probably enjoy hearing about and seeing other students' ideas but be certain they keep in mind the basic purpose of the sharing period: to describe a place in such a way that the listeners can re-create the scene in their minds.

TEACHING THE LESSON:

Begin this lesson as an art project and let it develop into a language arts lesson. A day or two before the actual project begins, ask students to be thinking about an ideal room--the way their room would look if they could have everything just the way they wanted it. Suggest they sketch a floor plan and think about colors, furnishings, and decorative touches they would like. They may need to measure some pieces of furniture to get a realistic idea of sizes and proportions.

For the art project, ask each student to bring a shoe box (or similar sized box) and assorted scraps of cloth, wall paper, cardboard, and small boxes (jewelry, etc.). Paper scraps from the classroom may also be used. Have students lightly sketch their plans on the floor and walls of the box before they begin the actual construction.

When the project is finished, divide students into groups of three or four to share their rooms. Tell students that they are to describe their room so the others will know exactly what it looks like. Have each student

describe his room to the other members of the group without letting them see it. When he finishes telling about his room, have him show the room to the other members in his group and ask whether or not the actual model was the same as the one created in their minds by his description.

With the whole class discuss what made descriptions clear and effective, e.g.:

What organization was most effective?

Was it helpful to have the designer take you on a visual tour, beginning at one point and moving systematically around the room?

Did you get a clear picture in mind if the designer left out important details?

What were some words or phrases that created especially vivid images?

NOW AND THEN

PURPOSE: To recognize the element of time as it relates to setting and plot.

ADDITIONAL SKILLS: Moving from general to specific details, inventing unusual time elements.

RESUME: Students' attention is first directed to the element of time present in the room design of the previous lesson. To establish a feeling for the relationship of time in a story situation, they are divided into groups to explore and list elements that could be used in a story to indicate a particular time. In addition, they invent unusual elements that might be introduced for special effects.

PREPARATION FOR THE LESSON:

Materials: None

Teaching Considerations: This is an exploratory lesson in which students are to focus their attention on time as it relates to the setting of a story. Your task as the teacher is to guide students' thinking so that they will develop awareness of the uses and importance of the time element.

Before starting the lesson be certain you understand the rather complex way the class is divided into groups and subgroups for the activity. A diagram is provided to augment the verbal description of procedure.

TEACHING THE LESSON:

Tell your students that when they designed their ideal rooms they illustrated a sense of time as well as place. Ask them if they can think of any way that time is revealed in or related to their rooms. If they are unable to come up with any ideas, ask such questions as the following to help them realize that their rooms reflect their interests and way of life at a particular age in a particular society:

Would your parent want a room like yours? Would younger brothers or sisters?

If you had lived 200 years ago would you have wanted a room like the one you designed?

If you were a native living along the Amazon River would you be likely to want the same things?

When do you plan to use your room? Only at night? Only in summer?

How is time reflected in your ideal room?

Point out that a sense of time is important to a writer in establishing a setting for a story. A writer has to decide when the story takes place as well as where. Then he must keep the time relationship clearly in mind if he is to portray it accurately and consistently throughout the story. When he introduces an element into the story that is inconsistent with the established time, he does it consciously. He may do so to create fantasy or to suggest a problem. To illustrate, pose this situation:

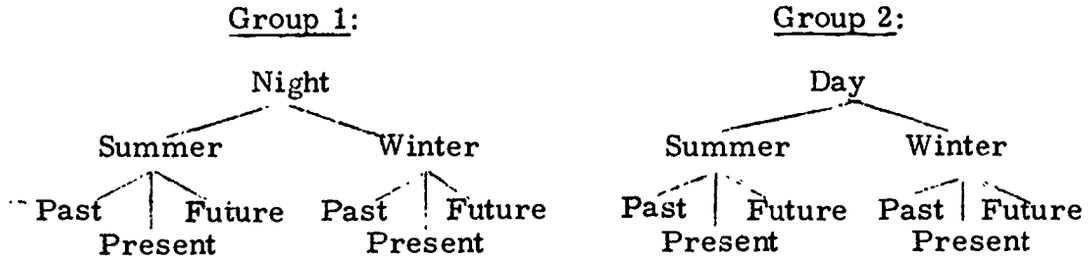
You are reading a story with a winter setting. A character appears at the door barefooted with a light blanket thrown over his shoulders. What possible reasons do you think the author might give for such an unusual situation?

If students find this question difficult, suggest fantasy explanations--Is he a Superman-type character and can't feel the cold? Is it a magic blanket? To help them see a problem explanation--Has the man been beaten and robbed? Is he too poor to buy warm clothing and shoes? Has he barely escaped from a burning house? Point out that an unusual element in relation to an established setting can easily suggest a plot for a story.

Students may also suggest that the time of day the person appeared would be important. If not, pose a couple of hypothetical situations. First, imagine the person coming in the middle of the night when all the lights are out and the family soundly sleeping. Then imagine his coming at midday just as the family is ready to sit down to eat. What differences would there be? How would change in time affect the setting?

To further develop an awareness of time, divide the class in half and ask one group to list the words and phrases they might use to describe night and the other to list words and phrases they might use to describe day. (If the question of "where" comes up, have them choose either an urban or rural scene and stick to it during the entire exercise. Suggest they think about the sights and sounds of the assigned time of day. After a few minutes compare the two lists. How would the two scenes differ? How would they be the same?

Divide each group into two subgroups. One night subgroup will then consider a summer night and the other, a winter night. One day group will consider a summer day and the other, a winter day. Ask students to change or add to their previous list of descriptive words and phrases to include the additional time element. (See diagram on next page.)



Again, share lists and make comparisons: What differences did you find? What similarities?

Introduce one more element of time by dividing each subgroup into further subgroups to consider the additional time elements of past (any period they wish), present, or future. (See diagram.) To share this final step, gather up each group's list and ask the class to try to visualize the setting as you slowly read the descriptive words and phrases. (It may help if students close their eyes or lay their heads on their desks.) Ask them to identify the setting. If this is difficult, tell them the group's assigned task and ask the class to suggest additional words and phrases to make the exact setting more clear. When they are satisfied with the descriptions have them think of things that would be strange in each setting, e.g., a roaring fire in the fireplace on a hot summer day, a girl in a bikini in Colonial America, an Egyptian mummy lying on the snow behind a modern school, etc. Continue with each list, visualizing, identifying, suggesting needed additions, and thinking of elements that would appear strange in each setting.

IT HAPPENED THIS WAY

PURPOSE: To relate actions in sequence.

ADDITIONAL SKILLS: Observing, creating humor, using imagination.

RESUME: Students demonstrate a sequence of actions in performing simple tasks and then describe the actions. They are then asked to imagine the action sequence of someone getting up and getting ready for school and write a story describing the situation. The element of time may be used to produce humor.

PREPARATION FOR THE LESSON:

Materials: None

Teaching Considerations: This lesson is primarily concerned with getting students to see the importance of time sequence in relating events in a story. It is likely they will have some background in sequential development but the idea that an unusual sequence can be used for certain effects may be new to them.

TEACHING THE LESSON:

Ask students to try to imagine the consequences of following these directions:

1. Put on your shoes; then put on your sox.
2. Take out your reading book; read page 23; then open your book.
3. Get dressed; then take a bath.
4. Eat a candy bar; then take off the wrapper.
5. Watch television; then turn on the set.

If students laugh as you read the directions, ask them why the directions are funny. Point out that time is important in these situations--what is done first and second. The reversed order in these examples suggests a slapstick kind of humor.

Ask students if they can think of any reasons why someone might perform tasks in an unusual sequence without meaning to be funny. If they can't think of anything, ask if they have ever caused a problem or created a humorous situation

(a) because they forgot to do something when it should have been done--(forgetting to close the drain when running bath water, forgetting to close the freezer door);

(b) because they didn't know what should be done first (making a knot in the thread before sewing on a button, using suntan lotion before going out into bright sun, running back to base when a fly ball is caught);

(c) because of confusion about time (not knowing when to take candy off the stove, trying to meet someone at the airport when they came in on an earlier flight, two cars meeting at an intersection where the right-of-way wasn't clearly marked).

Point out that an effective writer knows how to use time to suit his purposes. He may use confusion about time to create an interesting plot problem or to help his readers get to know a character in a story. By telling events in the sequence in which they happened an author allows the reader to visualize the story in his mind, to follow the events step by step.

Ask students whether or not they consciously think what to do first, second, and third when they tie their shoes, brush their teeth, or eat a piece of toast. Why? They will recognize that they perform many tasks automatically because they have done them so many times. Tell them that to write effective descriptions it is necessary to consciously analyze how something is done. For example, ask someone to tell step-by-step how he ties his shoe. If he has difficulty or if other members of the class challenge his procedure, have him actually tie his shoe, reporting each step he goes through. Other students may want to put his description to a test and try to tie their shoes by following his reported steps exactly.

Remind students that tying a shoe is a big accomplishment for a young child. Before the steps become automatic he has difficulty remembering the sequence to follow and tries over and over before being successful. Have students choose partners and work out a sequence that a young child might go through as he tries and tries to tie his shoe. Have volunteers give an oral description of the child's efforts as they have imagined them.

For additional practice in describing sequential actions, have someone put on a coat and ask the class to describe the specific actions in sequence. Then pose the question, "How would you put on your coat if you were holding a bag of popcorn and couldn't put it down?" Have someone demonstrate and someone else describe the action. Then ask, "How would you put on your coat if your left arm were in a sling?" and again have a demonstration and description.

Ask students to think about the sequence of actions in getting up and getting ready for school in the morning. Ask them to imagine they have extra-sensory powers that allow them to see through the walls of a house and watch someone wake up in the morning and get ready for school. First, have them think about the character they are going to observe:

Who is he?

What is he like early in the morning?

Does he bounce out of bed with lots of energy?

Does he wake up slowly, stumble around awhile, then gradually get more efficient as he becomes wider awake?

Is he so poky that his mother keeps prodding him on and practically pushes him out the door?

After they have decided on the kind of person they are going to observe, have them write an interesting description of his activities from tne time he awakens until he walks, runs, or is pushed out the door. Suggest that students use the element of time to help their readers know their character:

Does he move fast or slow?

Is he methodical or scatter-brained?

Is he uncoordinated early in the morning?

Is he in such a hurry to meet a friend that he forgets something important?

Is he funny?

Remind students to try to write so vividly that their readers will be able to follow the actions in their minds.

Plan some way to share the episodes. You might have each student tape his story for others to listen to when they have time, read stories aloud in small groups, or display them on the bulletin board. If you choose the last of these, however, be sure to allow time for making a copy that students will be proud to show.

THE CAT LIVES ON

PURPOSE: To relate time and space to the plot of a story.

ADDITIONAL SKILLS: Using imagination, building suspense.

RESUME: Students are asked to select a period of time and a specific place. Within this setting they are to consider the potential problems of a curious cat and write an imaginary episode in his life.

PREPARATION FOR THE LESSON:

Materials: None

Teaching Considerations: This lesson is planned to provide opportunity for students to use the concepts of time and space developed in previous lessons of the unit in composing a story. Producing a finished story requires considerable time and the lesson will probably take more than one class period to complete. Because the stories are to be shared in written form, students will need adequate time to proofread, improve and rewrite their stories thoughtfully.

After students have chosen the setting for their story it is important that they become involved in the details of the setting to the extent that they can easily visualize that time and that place. If they are able to think and feel as though they are actually looking at the setting, ideas for the cat's adventures will come more readily. If the setting they have chosen seems hazy as they share it with the class, take time to question and suggest until their responses indicate sharper mental images. It may be necessary to work with a few students individually or in a small group.

TEACHING THE LESSON:

Ask students to think of a specific period in time--past, present, or future. Then have them think of an interesting place--any place that seems interesting in relation to the period of time they have chosen to think about. It may be a palace, a space station, the basement of the White House, a battle field, or a place they know intimately. Have students make a list of people, things, and customs that they might be able to observe if they lived in that time and in that place. What would life be like? What words and phrases would describe it?

After a few minutes ask for volunteers to share their list and request additional suggestions. Or, if a student has had difficulty thinking of

descriptive phrases for the time and place he has chosen, let the class help him with ideas. Sharing will enrich the student's concept of time and place and facilitate his work in the next step.

Now that students have their settings well in mind, ask them to imagine the life of a cat in their particular setting. Explain that the cat they are to think about isn't just an ordinary cat, however. While most cats are said to have nine lives, Keko has the amazing power to live anytime, any place. He is a very curious cat and has the special ability to get himself into all kinds of trouble, yet always manages somehow to escape serious injury or death. Keko can smell trouble as easily as most house cats can pick up the scent of a mouse. Ask the students to think about the interesting, and perhaps dangerous, adventures Keko might have in their particular settings. The following questions may be helpful:

Into what place or room might Keko go that cats are forbidden?

Who might be there?

What might people do when they see a strange cat?

What might he be curious about that would lead to trouble?

Where and how might he get trapped and have to figure a way out?

Might he be part of a secret mission? What would his role be?

Who or what might be his enemies? How and where might he meet them?

What events or secret meetings might he wander into while following some curious urge?

What danger is he in? How does he escape?

Suggest that students jot down all the ideas that occur to them, then after a period of brainstorming select the ideas with which they want to work. Have them think what will happen first, second, third, etc., as Keko's situation becomes more and more dangerous. Finally, how will he get out of the predicament?

Briefly discuss the importance of an interesting opening sentence, one that attracts attention and gets right into the story. Details may be included as needed to understand the story, but should not get in the way of action and suspense.

Allow time for students to write and refine their stories. Provide opportunity to share stories informally and incorporate suggestions and new ideas. When students are reasonably satisfied with their work, have

them copy their stories in best form to make a book. Arrange the finished stories in chronological order and staple or tie them together. Illustrations may also be included by those who have time and interest to do so. As an alternate plan of sharing, you might have dittoed copies made of all the stories so each student could have a book of his own to keep.

A NEW LAND

PURPOSE: For each student to create an imaginary place that will intrigue his classmates.

RESUME: Students develop an imaginary place 1) by thinking about it, 2) by making a map of it, and 3) by writing about it. They share their lands with each other and receive constructive comments and suggestions.

PREPARATION FOR THE LESSON:

Materials: Large sheets of paper (perhaps different colors, perhaps different shapes)
Colored pencils

Teaching Considerations: This is a mind-expanding sort of activity which asks the student to fly off in his imagination, to specify in his own mind what he sees there and what happens there, and finally to communicate his ideas.

TEACHING THE LESSON:

Part 1 - Appearance of an Imaginary Land

Tell students that you hope their magic carpets are in good repair, because they are about to take off on an imaginary journey. Then either read the attached sheet of directions to them, or give essentially the same instructions and motivation in your own words.

After you have finished, ask students to think over what they have just heard and try to visualize the new land--perhaps with their heads down on their desks and eyes closed. Allow plenty of time for this. Then ask students to make a map of their land, drawing in the things they can see as they look down upon it. Suggest that they might want to use colors which are so strange they can only be made by mixing together two or more every-day colors. Suggest that they draw in everything they can see from up there on their carpets. Make sure they label the things on their maps. Suggest that they make their maps colorful, full of interesting landforms and buildings, plants and creatures, machines and strange nooks--a place where wild and wonderful things can happen.

As the students finish their maps you may want to display them on a bulletin board. Make sure each map is kept so that it can be used in the next lesson.

Instructions and Motivation for Lesson #1, Part 1:

DESCRIBING THE APPEARANCE OF AN IMAGINARY LAND

You are zooming away to the farthest corners of our earth, out beyond there to other planets, and on to other faraway lands that are purely imaginary: the land of Oz, Girls' Paradise, Sports Land, the Desert of Unusual Creatures, the Land of Time Before and Time After, Sports Car Land, a space station, an underwater colony.

Where will your imagination take you? Your own place, a place different from any other place in the world (or out of it, for that matter). A place that you and only you will know about, because you will be creating it in your own mind. Think of it! A place all yours. A place that can be any way you want it to be!

You are approaching it now. You are flying overhead. You look down and there it is! Is it a whole island, an entire city, a space station, or a strangely shaped planet? What sort of land is it: rolling, dry desert; snow-covered, lifeless mountains; endless, motionless plains of dust; a completely new kind of substance? Take a long careful look through the eyes of your imagination.

What shapes and colors do you see as you look down? Are there buildings in your land? If so, what do they look like? Are they square and tall, are they round, or are they an odd shape never thought of on the planet earth? What colors are the buildings, if there are any buildings? Bright or dull, all different colors or all the same color? Do you see strange and weird acting plants? What do they look like? What are they doing? Can you smell them as you get closer? Do you see unusual creatures scuttling or lurking about? What do they look like? Are there any people in your land? Are they unusual in any way? What do you see them doing as you look down? Are there any machines there? What are they doing? Do you see anything unusual happening as you look down? Do the buildings seem to vibrate? Are stars falling out of the sky and bouncing back up again?

Look as long as you like, then you are ready to draw a map of your land to share with your classmates.

Part 2 - Describing What Happens in the Imaginary Land

Tell your students that they probably have some ideas about their lands that they can express only in words, now that their maps are done. Use any or all of the following questions to get your students ready for writing.

1. What kinds of things happen in your imaginary land?
2. Is everything magical or not?
3. Do the plants move and talk?
4. Can the buildings change shape?
5. Who governs your land?
   a. Do the people rule?
   b. Do animals rule?
   c. Do machines rule?
6. What are some of the laws?
7. Does your land ever get visited or invaded by outsiders?
8. Do the creatures, plants, machines, and people get along well together? If not, what troubles come up?
9. What kinds of food do the people eat? What do the animals eat? Do any of the plants eat things?
10. What kinds of clothing do the people wear?
11. Do they worship anything?
12. What do they do for fun?

Have your students write about their lands. Tell them that they alone are the experts on their land; no one else knows about it. Ask them to share the intriguing places they have invented with their classmates, to tell about the many interesting and different things there. Suggest that they make their words as fascinating as their lands. They may even want to invent some brand new words.

Make sure you allow time for each student to present his map and tell about it either in groups or as a total class. Encourage constructive comments. Guide the discussion toward appreciative comments or suggestions, e.g., "I like such-and-such about it" or "You might... ", beginning with the "I like" comments. The sharing and commenting may take another class period.

A STRANGE INHABITANT

PURPOSE: To create an imaginary character that lives in an imaginary place.

RESUME: Students create an imaginary character to live in an imaginary land. They first create the character's appearance, then his personality. Each student's character is presented to a group.

PREPARATION FOR THE LESSON:

Materials: Paper for sketching
Colored pencils

Teaching Considerations: Again the students are asked to use their imaginations. However, this time there are more elements for them to consider and to fit together or synthesize: a character's appearance, his personality characteristics, and the land he lives in.

TEACHING THE LESSON:

Part 1 - After the lands have been developed, the students are ready to populate them with one particularly well developed character. Read the instruction sheet for this lesson to the class, or present the same material in your own words.

Students should then write a description of what their character looks like. When they have done this, each student is asked to put his description to a real test by trading with a classmate who draws a picture of the student's character after reading the description. When each student has had this done for him, ask him to look over the picture his classmate has drawn of his character and see where he might need to describe his character in more detail. Perhaps he'll want to add some color words.

Instructions and Motivation for Lesson #2, Part 1:

Creating an Imaginary Character

Today you will have a chance to zero in on one particular creature or person or animal. Just one.

Think of the land you have created. In that land would your character probably be good looking or ugly? Would he be frightening or funny-looking? Make sure each thing about your character makes sense when you think of the land he (or it) lives in. You probably wouldn't make a character from Happiness Island ugly and frightening and entirely bad. You probably wouldn't make a character from the Land of Sports Cars a flouncy female who thinks a piston is a lipstick tube.

If your character has hair, eyes, a nose, a mouth, a neck and two arms, hands, legs, feet, and clothing, what are they like? As a starter, make a list describing each one of these things and any others that you conjure up in that wild imagination of yours. Make your character even more intriguing than the place he lives in, if you possibly can. Make him so fascinating that your classmates will laugh or be amazed and delighted when your character is introduced to them.

Part 2 - Tell your students that they are now ready to develop their character's personality. After all, such an unusual creature shouldn't be left empty-headed, should he? Use any or all of the following questions to get them thinking.

1. Is your character good, or bad, or some of each?
2. Is he cruel and heartless, or perhaps kind and thoughtful?
3. Is he always bungling things? Can he do everything well?
4. Is he talkative and outgoing or is he quiet? Is he painfully shy?
5. Do his feelings get hurt easily or doesn't he have feelings?
6. Is he gentle? Is he gruff and rowdy?

Suggest that it is important to make sure their character's personality fits with his appearance. They should also make sure that the character's personality fits with the type of land he lives in. Offer the following example as clarification of what you mean: Would a meek-looking little golden-haired angel be rowdy and cruel? Especially if she lived in Good-People Land? Maybe, but probably not.

As a final stimulus to writing you might wish your students good luck in creating the fabulous character that you know is lurking somewhere in the back of their imagination, waiting to be brought to life by them on the paper in front of them.

After each student has made wording improvements on the first copy of the description of his character's appearance and personality, ask him to make a second copy which will be read out loud by another member of the class. Hopefully this will tempt him to make sure his wording and spelling are clear so that he won't confuse his reader and classmates. (One way to make sure the wording is clear is to ask each student to read his paper out loud and listen for awkward spots or left out words, and to make changes as he hears them.)

Part 3 - After the students have completed the whole process (which may take two class periods, depending upon the time available and their ability to maintain interest) ask them to get into groups of four or five and exchange papers. Allow a few minutes for each student to read his own paper to himself. Next ask each of them to read his paper expressively and clearly to the group.

As the group listens, students may take notes on answers to such questions as the following (you may want to give a dittoed copy of the questions to each child):

1. What did you especially like about the way the author described the character?

2. What intrigued you about the character's personality?

3. What other details about the character do you remember?

4. How does the appearance fit with the personality?

5. Why might such a character live in the land the author claims it lives in?

6. How do you think the author might make his character even more intriguing?

The group discusses each character sketch right after it is read, by reading answers to the questions and discussing differences of opinion.

Make sure each character sketch is kept so that it can be used in the next lesson.

MAGIC CARPET ADVENTURE

PURPOSE: To write an adventure using a student's imaginary character in an imaginary land.

RESUMÉ: Students remember their lands in which the characters live, and get ideas for plots involving these lands and characters. Finally, each student writes a story and presents it to the class. They may present their stories to their families also.

PREPARATION FOR THE LESSON:

Materials: Paper and pencils
Maps of imaginary lands from a previous lesson
Character sketches from a previous lesson

Teaching Considerations: You may want to extend or vary this lesson in the following ways: 1) Have the students write an adventure in which their imaginary character becomes a member of their class. The students should be given ample time to finish their stories. You will probably want to circulate around the room, urging on the pokers with encouragement about what they have written so far, posing questions to clarify and stimulate their thinking.

TEACHING THE LESSON: Before you read the instructions to them, ask students what they think a good story is. Use any or all of the following questions to stimulate conversation.

1. Is a good story one that has big words in it?
2. Is it one that is printed instead of written?
3. Is it one that is written in green ink?
4. Is a good story a long one?
5. Is a good story one that delights the people who get to hear it, including yourself?
6. Is a good story one that draws colorful, clear pictures of interesting characters doing exciting things for understandable reasons in intesting places?
7. What is the test of whether or not your story is good?

Present the instructions for this lesson, either by reading them aloud or by making the same points in your own words.

After the students have listened to the instructions, ask them to look over the ideas they have jotted down and choose one of their ideas to write about. Make sure you give those who don't have an idea some sort of encouragement, either by questioning them into finding an idea themselves or by suggesting a starting point to them. When the students are finished with their neat copies, ask them to practice reading them over to themselves. Then either divide the class into small groups (if the class is not too large) or ask each child to read his story to the class as a whole. As each student finishes reading, ask for constructive comments in the form of "I especially like the part where... because..."

The stories could be sent to a children's magazine, they could be typed and made into a class literary magazine, they could be taken home and read to families, they could be neatly recopied and made into books.

Instructions and Motivation for Lesson #3:

Writing an Adventure

Each of you has created a special land and a special character. Now it is time to use those exciting places and strange characters. Think about your character. Remember what he looks and acts like. Think about the land he lives in. Remember what the land looks like and what sorts of strange things go on there. Now think about something that your character could do in this land--something exciting, something unusual, something that will fascinate your classmates when they find out about it. If your land is a jungle and your character is a monkey, what sorts of wild adventures could he have there? Could he climb to the top of a skyscraper? Probably not. Could he get bonked on the head by a coconut? Probably. Would this be enough to start an exciting adventure? It might be. Think of a number of possible things that could happen to your creature here. Jot them down so that you won't forget a single one of your good ideas.

Now don't be surprised or discouraged if you take a little while to come up with an idea, or if you get the feeling halfway through your story that you should start over on a completely new idea. And don't be disappointed if some of your classmates seem to think that your story is just so-so. As Abraham Lincoln wisely pointed out, "You can't please all of the people all of the time."

Well, you have a place, an exciting land; you have a main character, an intriguing creature; and you have an idea of what is going to happen in your story. Now, start writing your story down. After you are finished, you can have the fun of sharing your story with your classmates and listening to theirs.

ALTERNATE PROCEDURE FOR BEGINNING THE LESSON:

It is suggested that you ask students what they think a good story is. You may wish to use their suggestions as criteria for evaluation when the story is finished. List their ideas of what a good story is on the board and suggest that when they finish their story to match their story against the criteria produced by the class. The evaluation of the story will be made by the student rather than by others.

ADDITIONAL LESSONS FOR

COMPOSITION V

Teacher

Composition V

A DREAM ISLAND

OBJECTIVES:

This lesson is planned to help students

think imaginatively;

write clear description.

MATERIALS NEEDED:

Supplementary worksheet

Pass out the worksheets and ask students to imagine that they have recently won an island in a drawing. Tell them that it is a lovely tropical island several hundred miles east of Hawaii. It is a very special island because it is a place where everything is perfect; it is as if their wildest dreams have miraculously come true. Everything they have ever wanted is right there on the island they have won. And it's all theirs.

First, have them think about and fill in the physical features of the island on the map. What are their wishes--mountains? rivers? lakes? towns? forests? Then have them decide where their home (or homes) will be located and make an appropriate symbol on their maps to mark the location(s). Encourage students to share their plans for a dream home orally.

By the time the maps are finished, students will most likely be quite absorbed in their island kingdoms. Continue the lesson by asking them to write a description of their island and to tell about their life on it. What do they do all day? Who else lives there? Are there any animals? Remind them that this lovely place is like a dream come true and when they write about it they should try to make it sound ideal.

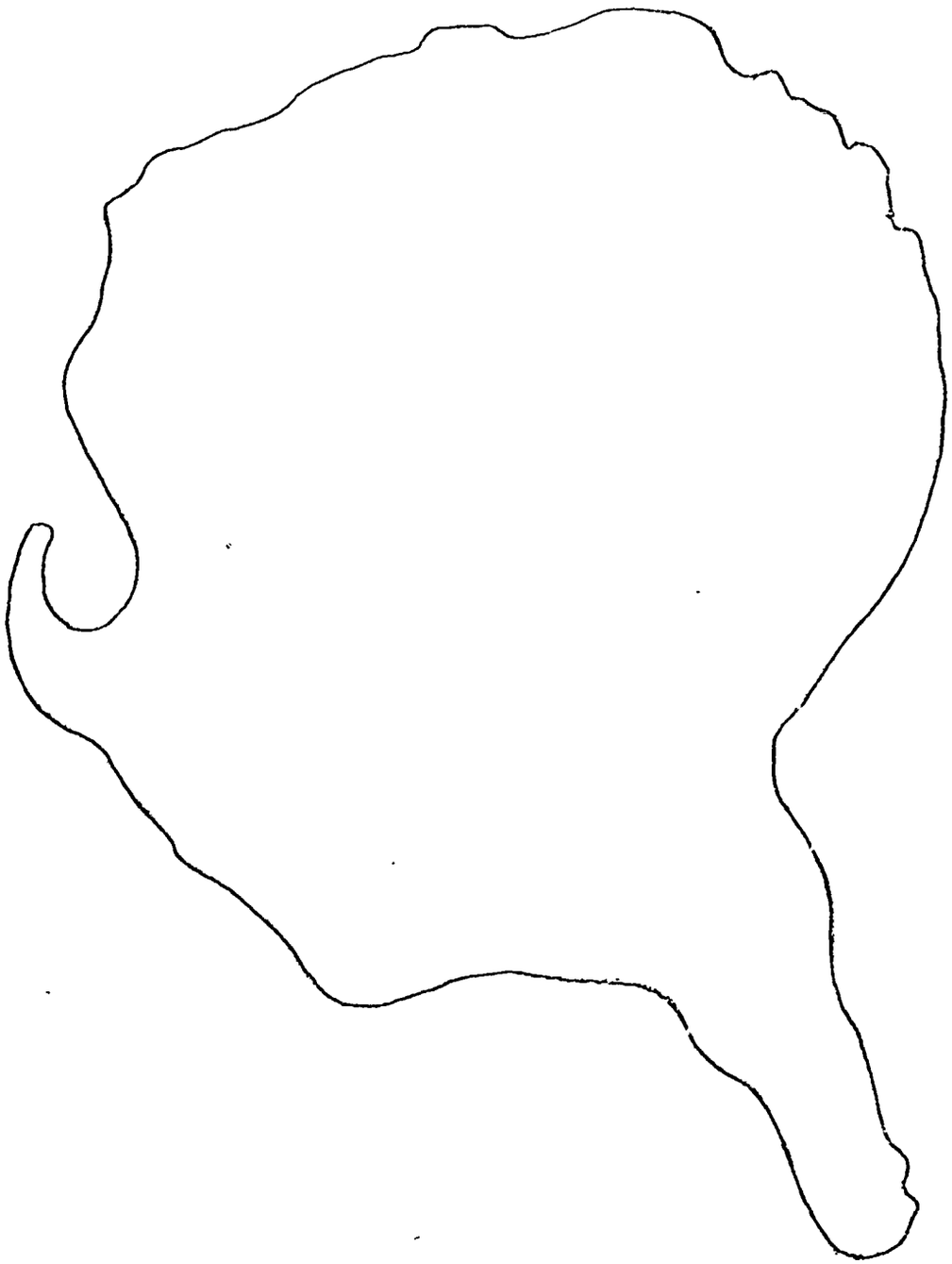
Plan to share students' work. This may be done in small groups or as a class, or descriptions and maps may be displayed for students to read in their spare time.

OPTIONAL ACTIVITY:

Some students might like to write a story about something that happens on their island. Or perhaps they would like to write a play about life on their island and invite other students to help them prepare it to present to the rest of the class.

Composition V

A Dream Island
Supplementary Worksheet



A NOW UTOPIA

OBJECTIVES:

This lesson is planned to help students

think critically;

organize;

participate in oral discussion.

MATERIALS NEEDED:

Supplementary worksheet

In this lesson students are asked to think about life in their own community and ways it could be improved. Begin the lesson by passing out the student worksheets and reading the introductory paragraph together.

When students have completed the worksheets, divide the class into small groups and instruct them to share their ideas--to explain and discuss them together. Suggest that students consider how each change would affect the total population and what its effects might be over a long period of time. Perhaps they will decide to eliminate some of the changes if they think there might be possible adverse affects.

Toward the end of the discussion period ask students to think about the kinds of changes they have suggested and have them group the changes in some way. Ask them to decide on an appropriate heading or title for each group. (Keep in mind that headings will vary, as there will be a number of possible ways to group ideas--educational, social, economic, and scientific, for example.) Have each group choose one person to present the group's ideas to the class.

In summary ask students what similarities they noticed among the various groups' ideas and write them on the board. Suggest that these show common concerns of the class. You might also suggest that students follow up the class discussion by asking some adults (parents, teachers, neighbors, etc.) what changes they would suggest to make the community closer to Utopia.

A NOW UTOPIA

Many years ago a man named Sir Thomas More talked and wrote about creating an ideal society--a land where everything would be just right. He called it Utopia. Although Utopia never became a reality, the idea of a perfect society has continued to interest men. Even today we find many people busily trying to improve society and make life easier and more enjoyable.

Think about life in your community. How could it be improved? If you had unlimited power to make five (but only five changes, how would you improve living, working, and playing in your community? Write your choices here.

1. _____

2. _____

3. _____

4. _____

5. _____

SCHOOL OBSERVER

OBJECTIVES:

This lesson is planned to help students

make accurate and detailed observations;

write clear descriptions;

organize information and present it in an interesting way.

Ask students to look around the room and mentally list what they see. After a few moments of silent observation ask them to imagine that their classroom is all there is to the whole school. How would their school experience be different if there were no other rooms or facilities? Let students discuss the idea for a few minutes and then move on to discuss what other facilities the school actually does have and how each is used. Write the facilities on the board as they are mentioned (gym, furnace room, library, cafeteria, office, gym, etc.)

Suggest that each of the facilities listed would make an interesting observation laboratory and ask students what kinds of things they might be able to observe in each situation. If their suggestions are limited, elicit additional things having to do with the physical structure (size, shape, materials, colors), equipment, sensory impressions (sound, smells, temperature, textures, etc.) activities, and people.

Divide the class into groups of suitable size to visit each area. Ask students to consider the situation into which they are going and how and where they will be able to observe without interfering with the on-going activities. In some instances (such as the furnace room) they may need to be cautioned about possible physical danger. They should also realize that the purpose of this lesson is to gather information from observation only and that they shouldn't talk to anyone.

Suggest they each take paper and pencil so they can make notes of their observations and can jot down effective phrases or comparisons they may want to remember. Assign a definite time limit (perhaps ten minutes) for the observation period.

When students return to the classroom have each student write a short description of the facility he visited. Urge them to make their descriptions as vivid, informative, and interesting as possible.

As they finish the rough draft have them read their compositions to you. Reading aloud helps students recognize incomplete sentences and other errors. Comment on good words, phrases, or other elements of their compositions. Encourage them to explore various ways of rewording a phrase in which meaning isn't clear. Of course, you will need to be sensitive to each individual's level of development. Imposing corrections when a student doesn't see the need is of doubtful value. Let them make changes as a result of finding a more satisfying way of expressing themselves.

On another day, perhaps, have students recopy their descriptions in their most legible handwriting so others can read them easily, and place them on the bulletin board. Remind students that capitals and punctuation are signals, and correct use will help their readers understand what they are saying.

A CLOSER LOOK

OBJECTIVES:

This lesson is planned to help students

develop skill in observing;

give vivid descriptions;

recognize and use standard conventions of writing--capitalization, punctuation, and complete sentences.

MATERIALS NEEDED:

A pile of leaves for each group of 4-5 students

An overhead projector

Have students push their desks together to form small groups of 4-5 students. Appoint one person in each group to be the secretary. Place a pile of leaves in the center of each group and instruct the students to examine the leaves carefully. Have the secretary list the discoveries and observations reported. You may need to suggest that students look at such things as the vein system, size, shape, color, and texture of the leaves to get them started.

At the end of a 5-10 minute observation period, ask each secretary to write his group's list on the board. Compare the lists. You might ask such questions as:

What information is listed most frequently?
What information is not found in any other list?
What words or phrases create vivid sensory impressions? (sound? shape? size? color? feel? etc.)

Continue the discussion by asking:

Can you think of any other words you might have chosen to describe the leaves?
Can you think of something to which you might compare the leaves?
Can you create a new word or suggest an unusual phrase to describe the sound of the leaves as they are moved about?

After exploring the many possible ways to describe the leaves, ask students to help you put the ideas together in a descriptive paragraph. Tell them that you will be the secretary this time as they dictate sentences. Write what they say on the overhead projector or chalkboard, keeping in mind that what you are writing will serve as a model of good writing. Mention the use of capitals and punctuation as you use them. If students give sentence fragments, elicit complete sentences.

Encourage a number of different students to dictate sentences. Periodically reread and objectively evaluate the total composition as far as you've gone. Write and rewrite until the class feels satisfied with the description. Be cautious, however, about making changes in a student's contribution. When a change is suggested by another student, check with the original contributor to see if he feels the suggested change would be a more effective way of expressing his idea.

Perhaps a committee would like to prepare a LEAVES bulletin board using a variety of interesting leaves and a copy of the group composition.

You might also mention that the subject of leaves has inspired a number of writers, including poets and song writers, and suggest that individual students might like to write something about leaves. Other students might make a collection of poems and/or songs about leaves.

WORD ADVENTURES

OBJECTIVES:

This lesson is planned to help students

recall interesting experiences;

explore the use of words to arouse interest;

develop skill in story writing.

MATERIALS NEEDED:

Supplementary material sheet

Assorted art supplies for making book jackets: colored construction paper, paints, crayons, scissors, glue, etc.

As you pass out the supplementary material tell your students that you have a word-association game for them. Tell them to read through the list of words, writing down the first experience that comes to their mind as they read each word. They need not write about the experience in detail --just a phrase or single sentence is adequate. Caution them not to write on the line with the asterisk. (It will be used later for titles.) If they aren't able to think of something for each word, have them move on to the next.

When students have listed several experiences suggested by the stimulus words, have them turn their attention to writing titles for some of them. You might help them think of interesting titles by first discussing the purpose of titles and why the choice is an important one. You might also try reading some of the titles of Newberry Award books and ask students what each title suggests to them, whether or not they think they would choose the book and why. Here are several Newberry Award winning titles; you may know of others.

Secret of the Andes
. . . And Now Miguel
Carry On, Mr. Bowditch
Miracles on Maple Hill
Rifles for Watie
Witch of Blackbird Pond
Onion John
Island of the Blue Dolphins
The Bronze Bow

Have students write titles on the lines with the asterisks. When they have decided on most of their titles, ask them to choose the one they think is most interesting and plan and make a book jacket for it. Talk about the eye appeal of book jackets--the use of color, illustrations, and the size and placement of title. Stress the need for careful planning and neat work. When they have a plan in mind, let them set to work. Perhaps some will want to use poster paint or crayons in striking color combinations. Others may want to cut and glue.

Display finished book jackets on the bulletin board and suggest that students try in their spare time to think up stories to fit the titles. Caution the originators of the titles not to tell anyone what the actual experience was that led to the title.

After a day or so of informal brainstorming, ask students to choose any one of the titles and write a story to go with it. Perhaps when they have finished the first draft of their story they will want to read it to a classmate to get his reactions and suggestions for improvement. Reading aloud also helps them recognize incomplete sentences and the need for punctuation. In recopying their stories to go inside the book jackets they will need to consider such things as appropriate size of paper, placement of titles, margins, etc.

Some titles will probably generate more than one story, but that shouldn't be a problem. Rather than force a child to write about something that doesn't appeal to him, just for the sake of filling every book jacket, let the popular titles become fat volumes of stories. You might want to discuss why certain titles were especially interesting.

Give students an opportunity to read each other's stories. They will also be interested in knowing about the experience that led to the creation of each title, so you'll need to plan a storytelling time in which students can tell the real story behind each title.

smoky: _____

_____

* _____

furry: _____

_____

* _____

muddy: _____

_____

* _____

frightening: _____

_____

* _____

sticky: _____

_____

* _____

tight: _____

_____

* _____

damp: _____

_____

* _____

dusty: _____

_____

* _____

rough: _____

_____

* _____