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ABSTRACT

This curriculum guide discusses an English program for the middle school and the junior high school. The guide is based on the premise that the study of English involves helping the student to clarify, order, interpret, and communicate his experiences through the skillful use of language. This is achieved by allowing the student to exercise oral and written skills through performance-oriented methods, through contact with literature, through small and large group discussions, and in various communications media. The guide is divided into three sections: oral language experiences, written language experiences, and vicarious language experiences. Each section includes an overview, a description of behavioral goals and non-behavioral goals, and suggested techniques for implementing these goals. An appendix includes a selected bibliography of adolescent literature. (DI)

GUIDELINES FOR THE ENGLISH PROGRAM

IN THE MIDDLE SCHOOL

AND

IN THE JUNIOR HIGH SCHOOL

Curriculum Bulletin No. 57

Division of Instruction
New Orleans Public Schools
1972

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PHILOSOPHY
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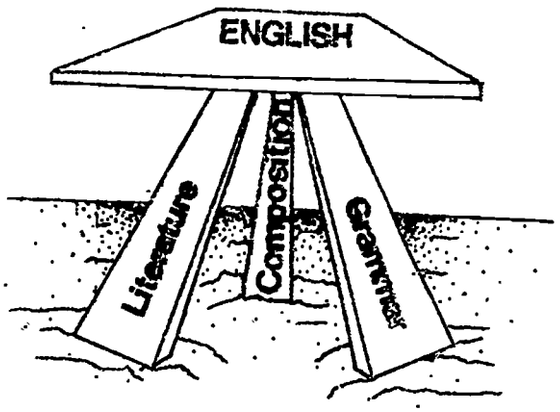


Figure 1

The familiar metaphor of English as a "tripod" of literature, composition, and grammar is unsound both in theory and in practice. It has often been pointed out that the tripod will not stand up, because two of the legs - literature and grammar - are substantive areas whereas the third - composition - is a skill. Hence, an English program constructed in theory as a combination of those three elements is more like a shaky "bipod" with a skills element grafted on.

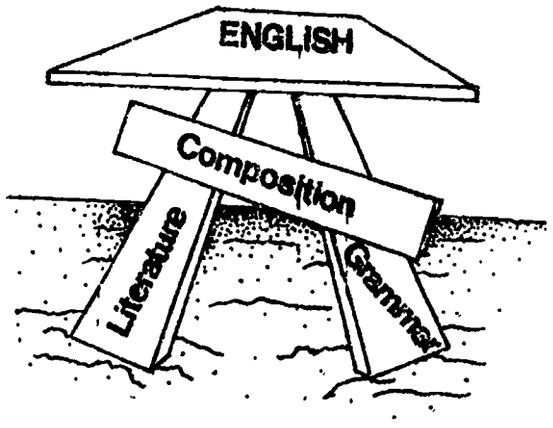


Figure 2

The inadequacy of the theoretical tripod, though, is not nearly as striking as a practical observation: literature, composition, and grammar have seldom been the mutually-supporting studies the tripod image suggests. Rather, they have been basically isolated, like three staves in a field, joined only by the telepathic communication that we imagine or hope exists between them, despite the contrary evidence consistently provided by research.

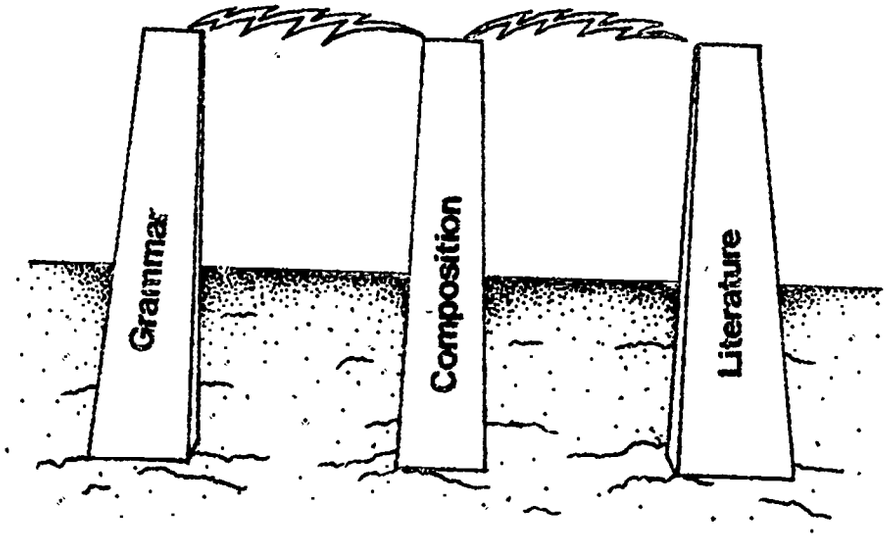


Figure 3

There is no real reason in theory or research to perpetuate the inherited notion of English as a combination of literature, composition, and grammar. The idea simply has not been helpful in making the vast majority of our students into avid readers, skilled writers, articulate speakers, and keen analysts of our language.

Some arresting statistics: Paul Diederich reports that Americans read most in the eighth grade; thereafter, their interest in reading declines. Polls conducted in 1949 and 1957 indicated that American adults read far less than adults in England, West Germany, and Australia. Walter Loban's studies of usage patterns reveal that non-standard usage increases during the junior high school years despite

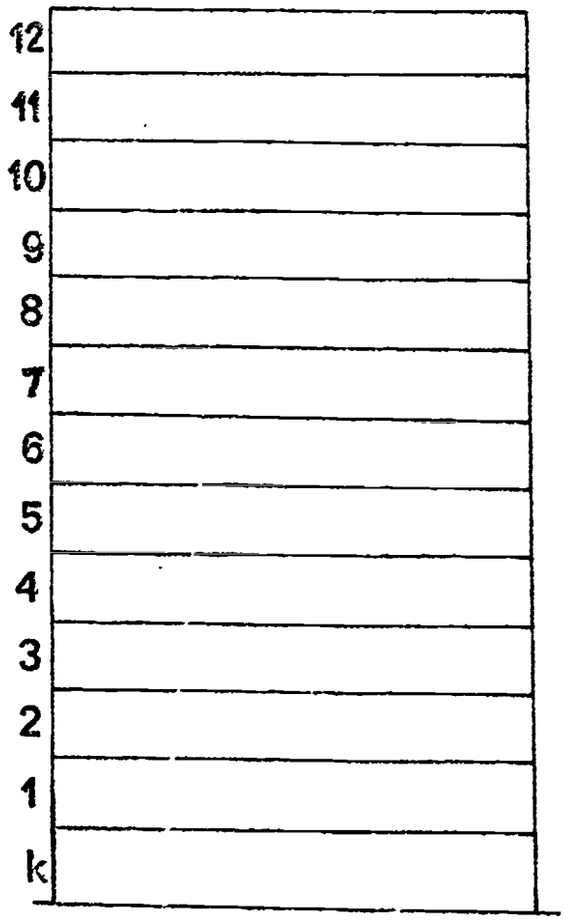
the fact that most students during those years study formal grammar intensively for the first time with specialists in English. John Mellon's examination of twentieth-century research in the teaching of grammar shows that traditional instruction bears no significant relationship to the development of writing skills.

WE HAVE A RIGHT TO ASK WHETHER THE TRIED-AND-UNTRUE, TIME-DISHONORED IDEAS ABOUT ENGLISH MERIT OUR LOYALTY ANY LONGER. WE HAVE A DUTY TO SEARCH FOR NEW METAPHORS THAT WILL PROVIDE A FIRMER GRIP ON OUR AMORPHOUS DISCIPLINE AND, ABOVE ALL, GIVE OUR STUDENTS MORE HELP IN BECOMING FLUENT, LITERATE USERS OF OUR LANGUAGE.

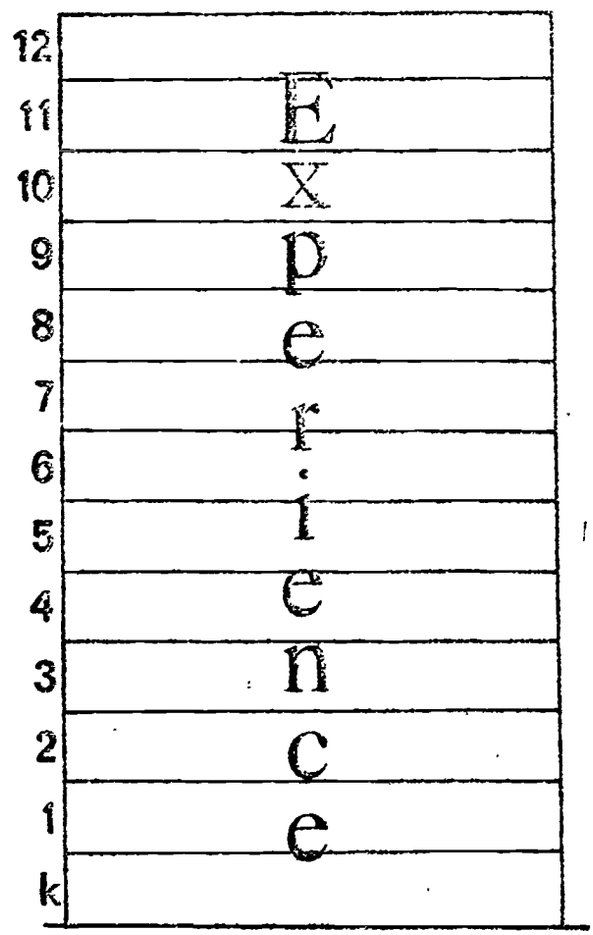
A NEW MODEL FOR LANGUAGE ARTS INSTRUCTION: THE CURRICULUM EDIFICE

The model below is a rudimentary but hopefully illuminating metaphor which approaches language arts instruction from a different point of view. After exploring the metaphor, a broad definition of English for the junior high school and middle schools will be formulated, and this will be followed by a curriculum outline that is harmonious with both the metaphor and the definition.

The students' formal education in language arts takes place mainly within a building where, over the years, they are exposed to activities which embody "the language arts curriculum." Let us call that building a Curriculum Edifice and lay it out in thirteen floors to resemble the K-12 structure that exists in many schools. (Non-graded school organization, it will be seen, is in no way opposed to the final development of the metaphor.)



The students do not come to this edifice empty-headed. They bring with them a considerable store of experiences, and they continue to gather life experiences outside of the school even as they undergo formal education in the school. The Curriculum Edifice, therefore, potentially contains and certainly has at its disposal the entire experience of the student. The total experience of the student is the "stuff," the raw material of the language-arts Curriculum Edifice at every and any level.



A LANGUAGE-CENTERED CURRICULUM

Of course, "the experience of the student" is too general a focus to be of much help in describing a curriculum. From what point of view is this experience explored in the English program? The student's experience must be clarified, ordered, interpreted, and communicated through language.

The English curriculum must give him a sense of the nature and value of his unique experience and an awareness of the fact that his experiences are in many ways shared by other human beings. These goals can only be accomplished by developing the student's ability to express himself and by opening him up to new personal experiences and the experiences of others - including his peers, his contemporaries, and people who have never known him but who have recorded their experiences in print, on film, or in other media.

If the English program is to bring the student to an awareness of others' experiences, it will be helpful to divide his experiences into the two categories which the English teacher must cope with and develop - namely his personal experience and his vicarious experience. For our purpose, the definition of vicarious experience will be limited to "input" such as books, films, television, and other media. The student's fantasy life will be regarded as personal experience because it is generated within the individual and is not "input" in the same sense that the various media are.

VIEWED IN THIS WAY, LITERATURE -- ALONG WITH FILMS AND TELEVISION-- IS A SPECIALIZED USE OF LANGUAGE. A HIGHLY EXPRESSIVE AND OFTEN HIGHLY REFINED INTERPRETATION OF EXPERIENCE WHICH THE STUDENT MUST EXAMINE, DECODE, AND ABOVE ALL, INTERIORIZE.

The French psychologist Jean Piaget has pointed out that small children are characteristically egocentric and unsympathetic to the experience of others. The ability to adjust one's behavior to the point of view of other

human beings seems to be a sign of growing maturity. Hence, it is imperative that the teacher in the lower grades deal more frequently with his students' personal experiences. He will invite the students to articulate these experiences and to make them more meaningful to himself and more comprehensible to others. He will frequently provide new experiences for the students to react to, sharpening their powers of observation and their awareness of their inner responses. Most important of all, the teacher will help the student to acquire the tools of thought, training him through language games and other activities in basic mental processes such as categorizing, specifying, contrasting, subordinating, inferring, and the like.

At higher levels (see figure 4) the teacher shifts more towards involving students with the various input media through which they become increasingly interested in and tolerant of the experiences of others. If genuine involvement with the various media is to take place, selection of vicarious experience (i. e., literary works, films or TV shows) must reckon with the student's personal experiences. When a dynamic interplay exists between the student's personal experience and the vicarious experiences offered in the English program, the state known as "relevancy" exists. Hence, the diagonal line that appears to separate the two categories of experience is actually a kind of glass through which new worlds are explored by the student.

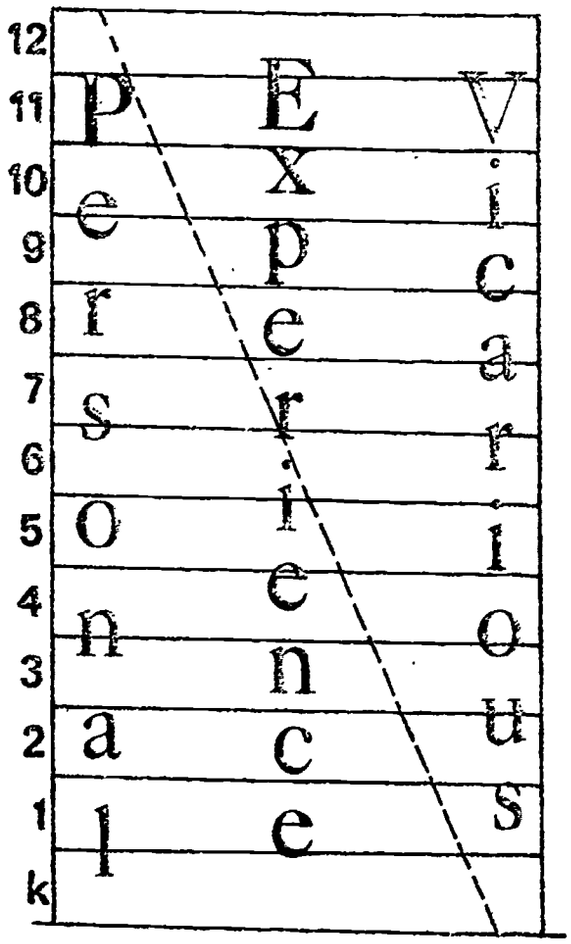


Figure 4

INDIVIDUALIZING INSTRUCTION

The teacher's role in the Curriculum Edifice will differ significantly from his former task of covering ground in literature, composition, and grammar. If he is working on the eighth-grade level, for example, he will not move in with a ready-made set of educational furniture that each student must live with, regardless of ability, past experiences, or achievement. Rather, the teacher will look at his students with a diagnostician's eye and will probably discover that alt' [illegible] are housed on the same floor in the Cu[illegible]ulum Edifice,

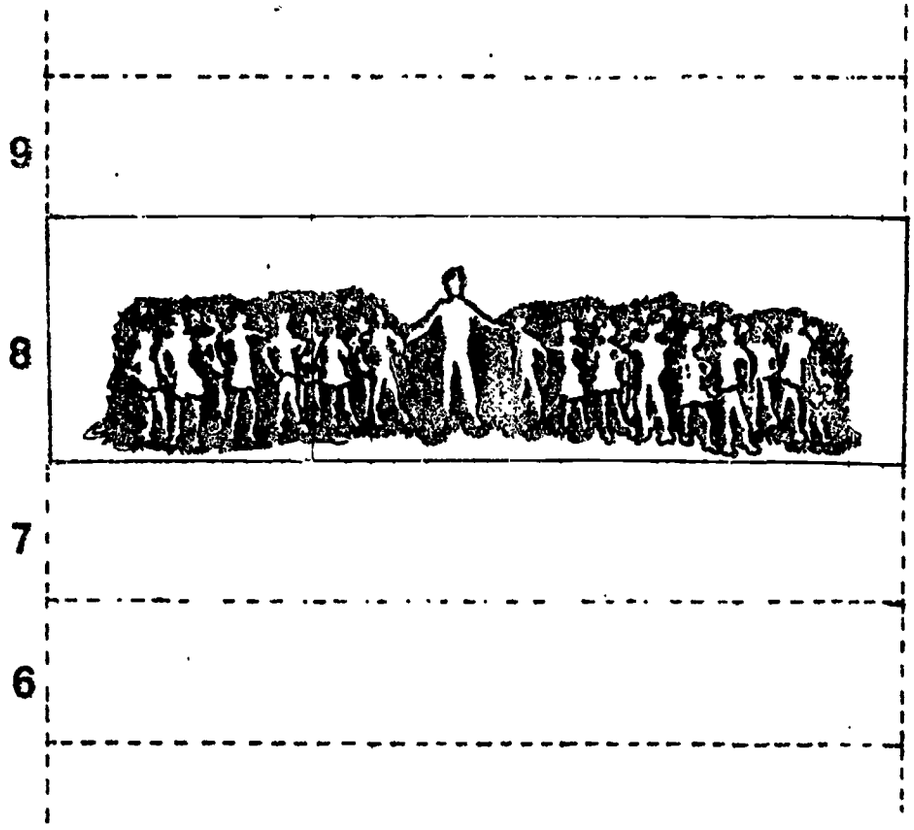


Figure 5

they are actually quite different in many, many important ways. Diagnosis of skills in standard English usage, for example, might reveal that

they are in fact at a variety of levels in achievement. A survey of their reading habits would undoubtedly show a wide range of practices, from practically no reading at all to regular programs of reading. The ceiling and floor on level eight in the Curriculum Edifice hides the reality of the students' abilities, which might be better represented by the figure below.

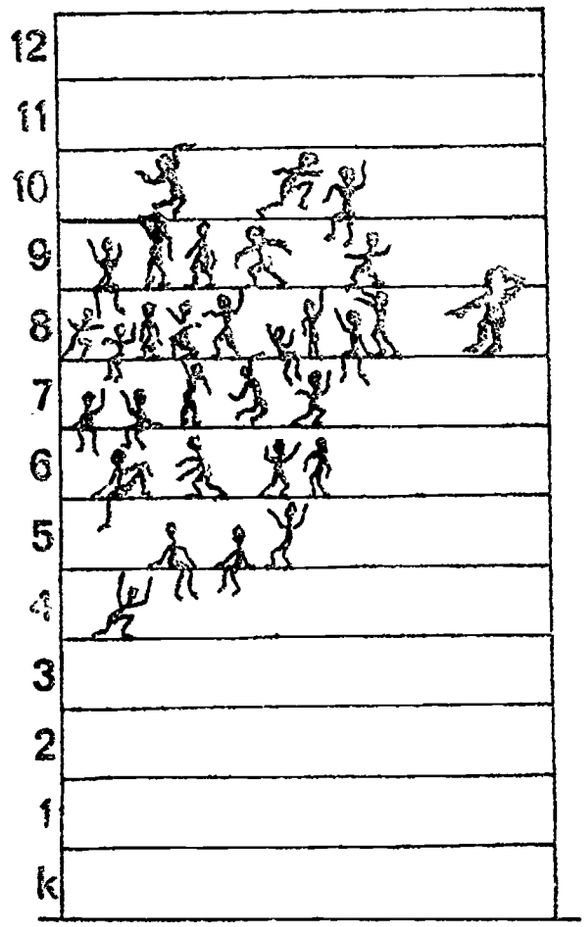


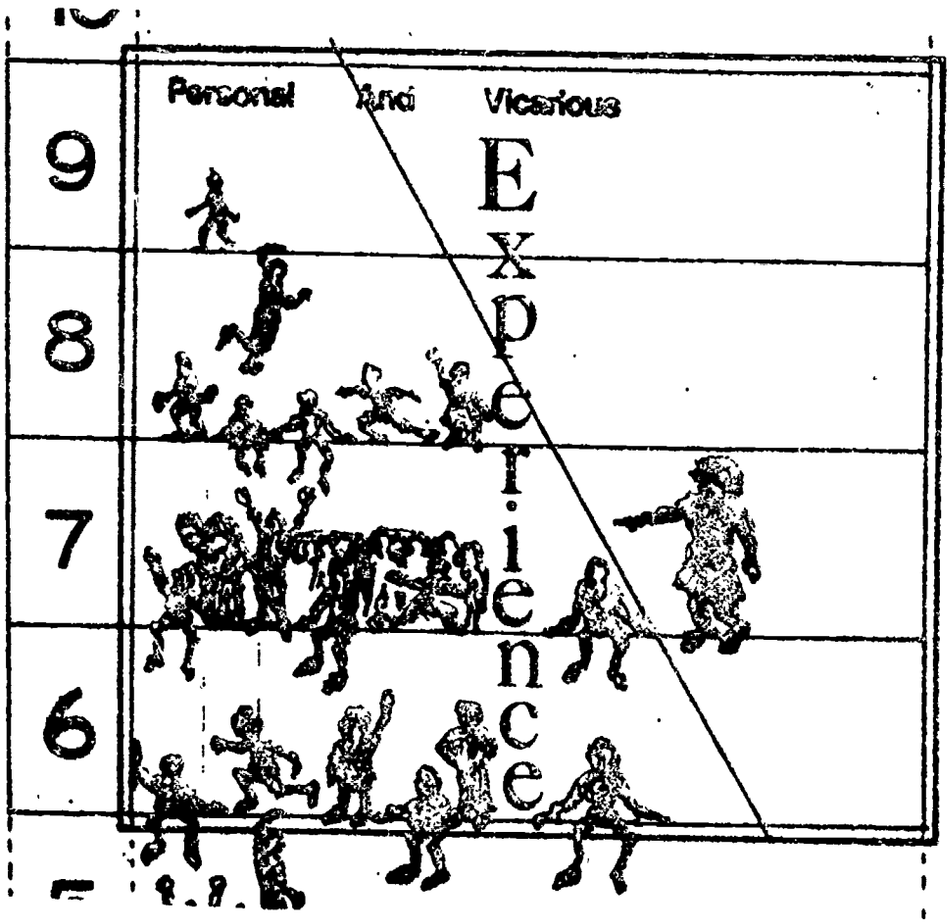
Figure 6

The teacher must, therefore, furnish the appropriate educational materials and experiences that will build upon the actual competencies of each student. Many of these materials and experiences, it will be noted, involve individual instruction; others involve small-group work; still others bring the diverse viewpoints of the entire class into play. Every class becomes, effectively, a non-graded group in which the students operate in a variety of contexts from individual work to group effort to entire class-community participation.

SUMMARY OF PHILOSOPHY OF THE LANGUAGE ARTS CURRICULUM

The three major kinds of language experiences in the English curriculum to be treated in the rest of this guide are (1) oral language experiences; (2) written language experiences; and (3) vicarious language experiences.

The final model of the Curriculum Edifice for the junior high and middle schools, then, pictures the teacher in the edifice at the eighth grade level. Building upon the students' abilities as he discovers them, the teacher draws upon their personal experiences and offers vicarious experiences to stimulate fluent and confident use of language. To refine the students' language skills, he offers materials and activities geared towards generating more sophisticated, precise, and critical use of language. The major criterion for success in the language-centered program is the actual performance of language tasks, oral and written, with increased skill and flexibility rather than accumulation of information about grammar, composition, and literature. The teacher at levels six, seven, and nine follows a similar strategy in developing the students' linguistic confidence and skill.



DEFINITION OF THE ENGLISH PROGRAM IN THE JUNIOR HIGH AND MIDDLE SCHOOLS

The junior-high and middle schools English program, reduced to essentials, may be expressed as follows:

> The study of English in the junior high and middle schools involves helping the student to clarify, order, interpret, and communicate his experience through the skillful use of language. This is achieved by providing opportunities for the student to exercise with fluency and ease those oral and written skills through performance-oriented methods; and bringing the students into contact with others' interpretations of experience through literature, small and large group discussions, and various communications media.

COROLLARY ASSUMPTIONS AND IMPLICATIONS

The language-centered, experience-oriented philosophy outlined above runs counter to much traditional theory and practice in the teaching of English. Before exploring specific techniques involved in implementation of the philosophy, the teacher should consider a few of the more striking assumptions inherent in the philosophy and some of the implications for classroom teaching.

-Discussion is at the core of the English program, both as a means of building students' self-confidence and as a means of diagnosing their language needs.

-In writing, as in speaking, concern for fluency precedes concern for "correctness."

-Performance of language tasks, not memorization of abstract information about language, is the basis for evaluation of language skills development.

-Teacher-dominated discussion and lecture do not help students grow in verbal skills or self-confidence. In general, there should be more student talk than teacher talk.

-Grammar in the classroom does not involve formal linguistic analysis (parts of speech, verb conjugation, diagramming, etc.) but improvement of language skills through actual use of language.

-Mechanics and spelling are means towards the end of better written expression. Writing is not a means towards the end of better mechanics and spelling.

-Film and television are valid, vital media for extension of the student's range of experiences in the English program.

-The first test of the success of literary study is whether the student has genuinely enjoyed such study. The final test is whether literary study has helped to make him into a habitual reader and a person of broader human sympathies.

-Personal and vicarious experiences are most effectively linked through modern, not "classic," literature, in the junior high and middle school.

-Extensive reading experience is of primary importance, although selected works should be discussed at length and in depth in the classroom.

-The textbook is a single tool among many tools -- paperbacks, library materials, magazines, newspapers, etc. -- in the literature program. Since the textbook series anthology is a static, pre-packaged unit, it is unlikely to serve the basic literary needs of the majority of students.

-Literature as human experience is more important than literature as history or biography. Premature introduction of "scholarly" concerns fails to fan the flame of interest that a work evokes in the student.

-At the junior high and middle school levels, writing should draw heavily from students' personal experiences. Vicarious experiences which spin off into composition assignments should not be too remote from personal experience.

-Oral warmups (not just directions) should precede most written assignments.

-Formal essays and hard-nosed research should generally be avoided. Rather, groundwork for such activities should be

laid through activities like pre-technical writing, recording of observed events, and sensory writing.

-Loosely structured writing experience aimed solely at encouraging fluency and self-expression should be provided.

THE LANGUAGE-CENTERED ENGLISH PROGRAM IS HIGHLY INTEGRATED. STUDENTS TALK AND WRITE ABOUT WHAT THEY HAVE READ AND SEEN. THEY READ ABOUT THINGS THEY ENJOY DISCUSSING. THEY BRING A DEEPER PERCEPTION TO THEIR EXPERIENCE AS THEY SEE IT IN THEIR OWN WAY, THROUGH THE EYES OF THEIR PEERS, AND THROUGH THE VARIOUS PRINT AND NON-PRINT COMMUNICATIONS MEDIA. THEY EVEN RE-SHAPE AND RE-INTERPRET THEIR EXPERIENCE THROUGH THEIR WRITINGS, FILMS, COLLAGES, AND OTHER MEANS OF EXPRESSION.

BEHAVIORAL AND NON-BEHAVIORAL GOALS

After a brief overview, goals to be accomplished in each category of language experience--oral, written, and vicarious-- are catalogued as behavioral or non-behavioral goals. The statement of goals is followed by a list of specific techniques recommended for carrying out the goals. Some of the techniques are described at length, while others are assumed to be in the repertoire of most teachers. Many new techniques have been described in detail in other New Orleans Public Schools bulletins, and in such cases reference is made to the appropriate source.

Behavioral goals are highly specific goals that generally refer to development of measurable skills such as composing a paragraph or analyzing a poem. Without behavioral goals, statements of educational intent degenerate into platitudes and vacuous generalizations about aesthetic appreciation, cultural heritage, and the like.

But the English teacher knows that non-measurable elements in the student's experience are essential to his program, whether they can be expressed as behavioral goals or not. No test has been devised for the adequate diagnosis and measurement of the student's affective development--his emotional reactions rather than his cognitive grasp of the various materials under study. It makes a great difference whether a student who understands a literary work intellectually is enthusiastic, bored, disturbed, outraged, anxious, amused, hostile, or indifferent in his response to it.

Good teachers have always been deeply concerned with this gut-level response, especially in the study of literature. Clearly, there must be a highly subjective judgment about the quality and intensity of the student's involvement with the materials and activities in the English program.

A set of non-behavioral goals is therefore presented after the behavioral goals in each of the three categories of language experience. The two sets of goals are equally important, and they complement each other in fundamental ways. The non-behavioral goals often provide a field for carryover of the specific skills developed in the more structured behavioral tasks. The game orientation of many of the behavioral tasks, moreover, makes these tasks more enjoyable and thereby stimulates wider application of the skills in other contexts.

Oral Language Experiences

OVERVIEW

By far the largest portion of time in any English class should be devoted to talk. Students can and should talk frequently and freely about people they have known or heard about, things they have seen or done, and the stories, books, poems, and other media experiences they have come in contact with.

Students should talk about language per se at times, but such talk should be in relation to things like literary expression, propaganda techniques, semantics (or semantic distinctions), or problems in composition. Talk about language should not take the form of identifying parts of speech; labeling of sentence parts; or extensive memorization of rules, definitions, or literary works.

Student language problems should be diagnosed, formally and informally, so that appropriate materials and activities can be employed in improving language skills. Structural language exercises (presented below in goal 18 in game form) should be used to develop the students' ability to manipulate abstract concepts and perform mental operations essential to all academic achievement. Aural-oral techniques should be used when non-standard usage and pronunciation are in evidence. (See The Aural-Oral Method of Teaching Usage in the Total English Program, New Orleans Public Schools Instructional Service Bulletin No. 82, hereafter referred to as ISB-82.)

Students' discussion skills should be sharpened through a variety of approaches from the most general (such as language games that develop basic mental processes like observing, categorizing, and comparing) to the most specific (such as listening to playbacks of taped class discussions to determine the degree of the students' participation, logic of the arguments advanced, presence of healthy or unhealthy

digressions, evidence of tolerance of opposing viewpoints, etc.) A very helpful book called Learning Discussion Skills Through Games (Stanford and Stanford; Scholastic Books) is available through your English department chairman.

Two final clarifications are in order. First, the oral communications skills treated below depend so thoroughly and so obviously upon the exercise and development of listening skills that the latter are not described separately but woven into descriptions of the former. Second, the integrated nature of the language-centered curriculum is such that certain activities categorized as written language experiences might require considerable oral preparation. Similarly, many vicarious language experiences will involve oral and written aspects. Hence, cross-references are often made among the items in the three major divisions of language experiences.

BEHAVIORAL GOALS

The student should be able to

1. contribute to teacher-led class discussions about his personal and vicarious experiences or about current events and issues;

2. participate vigorously in small group discussions or panel presentations;

3. converse without close teacher-supervision with one or more of his peers in preparation for class or small group discussion or panel presentation;

4. direct his comments in discussions to the subject at hand, unless the particular digression promises to be a valuable area of exploration for the class as a whole;

5. listen carefully and sympathetically to all discussants, even when they voice opinions contrary to his own;

6. differentiate between logical and illogical points in a discussion;

7. differentiate between emotional and intellectual arguments in a discussion;

8. elaborate upon his point by citing evidence, offering examples, and otherwise sustaining his argument;

9. present pertinent materials (e.g., collage book reviews, various graphics, original writings) to the class in informal speeches or readings;

10. answer spontaneous questions from his peers about such materials;

11. comment on his own performance on items 1, 2, 4, 6, 7, and 8 after listening to tape-recorded playbacks of regular classroom discussions;

12. distinguish social situations requiring standard English from those in which slang and non-standard English can be utilized;

13. respond verbally, in groups, and as an individual, to pattern practices geared towards acquisitions of standard English usage and pronunciations;

14. utilize in class the standard English forms for major usages and pronunciations, that are generally stated by him in non-standard forms in his native dialect;

15. recognize dialects as they appear in literary works, films, or television programs under study;

16. comment on his own performance on items 12 and 14 after listening to tape-recorded playbacks of regular classroom discussions or individual pattern practice sessions;

17. speak and read with confidence on the tape recorder;

18. participate in language games (such as Password, Antonyms, Categories, Analogy, etc.) that require an understanding of the dynamics of language;

19. participate in improvisation activities, especially role-playing;

20. participate in simple choral reading of modern poetry with his peers;

21. comment critically on group performance of choral reading after listening to tape-recorded playbacks of same;

NON-BEHAVIORAL GOALS

22. enjoy discussing various topics in class and take pleasure in expressing his ideas;

23. understand that no one language style is "correct" in an absolute sense, but that one's language should be appropriate to any given situation;

24. appreciate the significance and value of dialect differences in English;

25. take pride in his native dialect and his ability to acquire other dialects;

26. become sensitive to the beauty and variety of sounds and rhythms in our language;

27. understand the relationship of language study to practical aspects of life such as social mobility and vocational advancement;

28. realize the power of the spoken word to influence human behavior;

29. understand ways in which language can be manipulated and misused by propagandists.

Techniques for Implementation

1. *The student should be able to contribute to teacher-led class discussions about his personal and vicarious experience or about current events and issues.*

Initiating productive class discussion on personal experience and current events and issues is largely a matter of seizing the right (and often the obvious) moment for introduction of a particular topic. Teachers should capitalize on highly dramatic events that the student has probably had a sharp initial response to in the last twenty-four hours. An unexpected storm, for example, could be a lively topic for discussion as the teacher asks, "When the strong winds came up, where were you?" "Did anyone see the flooding or other signs of damage?" "What scenes did the TV newscast show?" "How could some of the property damage have been prevented?" An "experience-centered" discussion that begins with a question about what the student saw on the way to school, on the other hand, will usually fail because the inquiry is too general and nebulous to excite the student's imagination.

Other provocative talk-starters are major neighborhood, city, state, national or international happenings -- a large fire, a mayor's election, a milk price hike, a Supreme Court decision, or a space shot -- always discussed just before and/or after they occur.

Discussion should be informal, with the teacher directing the competition for the air waves among the students who want to talk. Most teachers in junior high school still find it useful for students to raise their hands before speaking. However, having the student stand up and "recite," asking every student in turn to answer the same question, or insisting on perfect usage or responses in complete sentences -- such restraints destroy the spontaneity and "flow" of the discussion.

The teacher should occasionally frame a question to advance the discussion along interesting lines or elicit a response from a student who has not contributed. Questions addressed to an individual student should be

geared to his intellectual capacity and to some aspect of the topic that he is likely to have an interest in developing.

A discussion should not be prolonged needlessly once it has peaked. At a point of high interest the teacher can often utilize the energy and thought generated in a lively discussion as the basis for composition assignments.

It is axiomatic among English teachers that discussion should follow most vicarious experiences so that students can verbally formulate their responses to the work at hand. It is less common, however, for teachers to move from discussions based on personal experiences to pertinent literary or media selection. After discussing the unexpected storm, for example, the teacher might read Hamlin Garland's poem, "Do You Fear the Wind?" The discussion of a space shot might be followed by reading of a science fiction story or by playing part of the soundtrack music for the film 2001: Space Odyssey. Such flexibility in sensing and following up on "discussable" topics will make the student feel at home with language in his English class -- and that it is an important victory in the struggle to become articulate.

2. *The student should be able to participate vigorously in small group discussions or panel presentations.*

3. *The student should be able to converse without close teacher supervision with one or more of his peers in preparation for class or small group discussion or panel presentation.*

The teacher should provide a variety of contexts through which the student might enter into discussions. General class discussion is not enough. The student must frequently have the more personal interaction of small group discussions and structured one-to-one conversations with his peers and the teacher.

A sample sequence involving individual, small group, and entire class involvement in an assignment is presented below. The exact nature of the assignment is not important to the sequence itself. The assignment could be a language game like Prefixes or a study of several poems

that have a common theme. The sequence is easily varied and should be altered to suit the temper of the class; e.g., it can be made competitive or it can be wholly non-competitive, or Step b might be omitted on relatively simple assignments.

Step a - Students either choose or are assigned to small groups for performance of the task at hand.

Step b - The task is first performed by each individual without conference with his group.

Step c - Groups meet; students within a given group exchange impressions, perhaps select a group leader, and come to a consensus on their response to the assignment.

Step d - Each group reports the result of its conference to the whole class; minority within the group might wish to report disagreement; general questions and discussions are invited.

During Step b, the teacher might be available for individual conferences on the assignment, especially in non-competitive situations. In Step c, the teacher can casually group-hop and tune in on small group discussions without dominating them. Peer response to group reports should dominate the activities in Step d. If groups are competitive, evaluation by teacher and students takes place (or, in language games, scores are computed).

Group work should be a frequent oral language arts experience. However, group membership should be changed frequently to avoid cliques, dependency, and the concentration of bright and/or creative students within a group. Sometimes grouping can be random; at other times the students (not always the same students and not always the brightest ones) can "choose up sides." The goal is frequent, informal peer interaction that goes beyond streetcorner bull sessions because of the implied ground rules of the discussion (See goals 4, 5) and because of the content of the discussion (See goals 6-8).

4. *The student should be able to direct his comments in discussions to the subject at hand, unless the particular digression promises to be a valuable area of exploration for the class as a whole.*

5. *The student should be able to listen carefully and sympathetically to all discussants, even when they voice opinions contrary to his own.*

The teacher must develop the ability to "play it by ear" in a discussion, deciding on a few seconds' notice whether a digression is profitable or unprofitable or whether a particular student's volatile response to a peer's comment reflects enthusiastic involvement or a closed mind.

One of the major socializing -- even civilizing -- values of class discussion is the tolerance that the student gains for the rights of others to hold divergent opinions. The teacher should consciously develop in the students a respect for give-and-take discourse in which emotion and reason are both valid resources, in which changing one's mind is always a possibility but never a necessity.

The teacher can evaluate both his own judgment and his students' reactions during the heat of discussion by listening frequently to playbacks of recordings of such discussions. He can then make notes that will be helpful in keeping future discussions lively and "open" while still keeping a basic focus on the topic at hand.

6. *The student should be able to differentiate between logical and illogical points in a discussion.*

7. *The student should be able to differentiate between emotional and intellectual arguments in a discussion.*

8. *The student should be able to elaborate upon his point by citing evidence, offering examples, and otherwise sustaining his argument.*

Discussion that is fluid and highly participational is nevertheless flawed when its content reflects careless, imprecise thinking. Students do not need to know the formal rules and terms of logic or semantics, but they should be able to challenge basic lack of logic or blatant emotional appeals when they are confronted with such distortions.

There are two important ways in which clear, logical thinking can be developed in the junior high and middle schools: (a) through probe-questions posed by the teacher or by peers during class discussion and (b) through study of common propaganda devices, especially the language and imagery of commercial advertising or politics.

Probe-questions are challenges stated directly but without a threatening or contemptuous tone when an illogical or highly emotional argument is advanced during discussion. While discussing school dress codes, a student might say, "Only a bum would want to walk around with long hair and blue jeans." If no student responds to the name-calling and the unprovable generalization, the teacher might ask, "Do you think, then, that everybody who wears long hair is a bum?"

If a student offers a picture of a policeman hitting a bleeding hippie on the head with a billy club as evidence of police brutality during a Picture Talk session, someone should ask, "What's the whole story of who the hippie is and why the policeman is hitting him?" or "What do you really know about the extent of police brutality?" Such questions do not automatically

assume that the student is wrong, but they open the way for further, more penetrating discussion of his statements.

The habit of posing probe-questions should be established as a basic discussion strategy in every class. It is important to note that the teacher's task is not to mount a soapbox and express his opinion with eloquence and force but to see that the discussion remains basically balanced and courteous. If the students feel that the teacher has the "right" answer or solution in his pocket, to be revealed at the appropriate time, they will try to second-guess his opinion rather than explore the issue from many viewpoints.

Study of the language and imagery of propaganda can be conducted by asking students to evaluate the content of TV, radio, and newspaper advertisements, political speeches, news commentaries, or pamphlets and brochures put out by special-interest groups. Students can make notes on (or in some cases the student or the teacher can tape record) propaganda-laden utterances or graphics they have come in contact with. Newspaper and magazine advertisements can be brought in by students for presentation to the class or to a small group. Discussion of the nature of the particular devices used in the ad, speech, etc., can be held. (An intensive study of propaganda might be best carried out in relation to newspaper study, as recommended in goals 55 and 56.)

Below are a few of the more common devices used by opinion-makers -- including people in everyday conversation -- in attempting to persuade or dissuade. Many of the categories might be derived inductively as the teacher gives examples of the device for the students to discuss.

(a) "loaded" or highly connotative words or phrases (negative: "union boss," "radical"; positive: euphemisms like "statesman" for "politician," "hair stylist" for "barber.")

(b) name-calling and wise-cracking ("You're a liar;" "You've got two good points there -- the one on your pencil and the one on your head.")

(c) playing on the audience's fears ("Don't be embarrassed and left out of things because of perspiration odor.")

(d) playing on the audience's desires ("If you want to be truly kissable, use Sparkle Toothpaste.")

(e) playing on the audience's guilt ("Don't leave your family unprotected. Be a good provider by installing a Lectro Alarm System in your home.")

(f) entertaining the audience (use of jokes, skits, songs, etc., that say nothing about the quality of the product or the point of the argument)

(g) the bandwagon effect ("Join the millions of people who are switching to Nicco Cigarettes.")

(h) snob appeal ("Hytone furniture costs more, but it's the quality brand for quality people.")

(i) scientific snow-job ("Only Purity Soap has the miracle ingredient Hexacycloenzymide.")

(j) "plain folks" pitch ("Listen to what Mrs. Hannah Farmer, a housewife from Dry Creek, Ohio, says about Wave detergent.")

(k) false authority ("Detroit Cubs rookie of the year Don Starr knows a good razor when he sees one.")

(l) attacking the person and not the issue ("It takes a weak-minded person like you to believe in gun control laws.")

(m) the "entering wedge" argument ("Once you lower the voting age to eighteen, they'll want to bring it down to sixteen.")

(n) Use of analogy, allusion, or cliche' as "proof" ("We have to change the education

system slowly. Rome wasn't built in a day, you know.")

(o) begging the question ("The story isn't true-to-life because it doesn't show life as it is.")

(p) irrelevant evidence (red herring: "Do you mean that you would actually elect a divorced man to the office of President?")

(q) false dilemma ("Either we drop a hydrogen bomb on Red China, or they'll take over the U.S.")

(r) false causality ("After Hoover was elected, we had a depression; it was all his fault.")

(s) over-generalization ("People in the Establishment are out for money and power.")

(t) failure to differentiate fact from opinion ("The truth is that Huey Long was the greatest governor Louisiana ever had.")

(u) false conclusions ("Communists believe in brotherhood. Folk singers believe in brotherhood. Folk singers must be Communists.")

(v) statistical snow-job ("Eighty-seven precent of the people in the district attorney's office have been arrested at one time or another" -- arrests include receiving traffic tickets.)

(w) quoting out of context ("The mayor said that he is against building a new bridge." Rest of mayor's statement:" . . . until we are sure that no residental areas will be destroyed.")

In an effective English program, students will tune into their environment with a new awareness of the games people play in communicating. They will argue more intelligently in class discussion, and they will often exercise their critical skills in assessing the teacher's statements -- an outcome which the teacher should welcome and deal with honestly.

Other activities related to goals 6, 7, and 8 might include student preparation of original TV or radio commercials or

newspaper ads satirizing various propaganda techniques; informal debates on student-chosen topics (in which students might be asked to volunteer to defend opinions opposite to their own); reporting events from the points of view of observers with different biases; and role-playing activities (in which the students see the world through the eyes of parents, teachers, and others views they often do not share).

9. *The student should be able to present pertinent materials (e.g., collage book reviews, various graphics, original writings) to the class in informal speeches or readings.*

10. *The student should be able to answer spontaneous questions from his peers about such materials.*

Students should be able to stand before their peers and present simple materials in an informal manner. This does not mean "speech-making" or memorizing lines from a poem. It does mean summarizing a small group's conclusions, reading original writings, playing Picture Talk, or explaining an editorial cartoon, storyboard, or college book review.

Many students will need small group presentation experiences before they are ready to perform before the entire class. Picture Talk, editorial cartoon explanation, and storyboards are methods that can be used to set students at ease first in small then in larger group presentations. Each of the methods involves an object that the student discusses before the class. The object takes the pressures off the student, enabling him to direct attention to the elements in it even as he is performing before the group.

In all cases, it is essential that models of how to make the presentation be provided by the teacher so that the student will understand the basic procedure and see the broader possibilities of the method.

Picture Talk: Students show pictures that they have selected from magazines (like Life, Look, Ebony, Popular Mechanics, Seventeen, etc.) or other sources

provided by teacher (like Reinhold Visuals, samples of which are available through the office of the Supervisor of English). Students talk about any points in the picture that interest them, describing or speculating on what the photographer or artist had in mind in creating the picture. Peer reactions and questions are invited.

Picture Talk can also be played with attractive, student-made overhead transparencies. A simple method for creating such transparencies is described in the Project 8 Children brochure, "Overhead Transparency Making," available through the English department chairmen. Picture Writing, a natural follow-up of Picture Talk, is described in goal 44.

A similar activity can be carried out with objects of the student's choice as well as with pictures. A student can bring in and discuss some object, perhaps related to his hobby, about which he has more or less specialized knowledge. (See also Word Portraits game, goal 33.)

Editorial Cartoon Explanation: This more sophisticated device can be used in connection with a study of the newspaper. (See goals 55-56.) After the usual teacher-guided discussion of several political cartoons, each student chooses one cartoon from a large number made available by the teacher. He explains it to a small group or to the class, and his peers react.

Storyboard: A storyboard requires the use of a camera,* preferably a self-contained picture development unit. The student or a small group of students will develop an idea for a story that can be told in a series of eight or ten snapshots. They discuss how they can get the most information and maximum visual impact into each shot, make notes, then proceed to take the pictures. The class as a whole views the pictures (tacked up if possible on a small, portable bulletin board), and the student photographer(s) will tell the story. Discussion of the story and of the use of the camera follows; a written version of the story might also be volunteered by a student working on the project.

* A variation of the storyboard techniques utilizing student drawings can be carried out without a camera.

Collage Book Review: One of the most interesting presentation methods is the collage book review. The collage review is a pleasant alternative to the standard written book review. The student can arrange pictures, cloth, paper, wood, wire, string, etc., into a pattern of colors, shapes, and textures that convey a visual image of his interpretation of the theme or mood of the book. The collage can be made on a flat, rectangular cardboard, on a cardboard irregularly shaped or bent, or even on some object -- a basketball, a box, a trash can, or anything that is pertinent to the book that is the subject of the collage.

For the student who is characteristically reluctant to talk and write about literature, the collage can be an effective way of moving from the non-verbal symbol to the verbal symbol. Such a student may find it much easier to explain his collage than to grapple with abstractions about his book in the rigid theme-plot-characterization pattern that is common in book reviews. Through the variety of symbolic paraphernalia available to the student in preparing the collage, he is often able to express subtle relationships that elude him when he is asked to write about a book.

In preparation for collage book reviews, the teacher should show models of such reviews (available from other teachers or from the office of the Supervisor of English) and explain how to make them. The teacher should point out that "artistic talent" in the usual sense of the term is not necessary to make a fine collage and that a collage does not show a scene from the book but conveys theme, mood, and relationships among the characters through visual devices.

The collage book review should be attempted only when proper motivation for the reading experience itself has been established. It is not the sole method of reviewing (other stimulating methods of reviewing books are described in the Written Language Experience section), but it is certainly the most enjoyable method for most junior high and middle school students. Needless to say, the method will be most useful for individual student reports or reports by small groups of students reading the same work, since work on the same collage book review by an entire class would invite repetition. Since col-

lages are not mere pictorial representations of the content of a work but symbolizations of various facets of a work they lend themselves to longer works -- full-length novels, biographies, plays, etc. -- rather than to individual poems or short stories.

11. *The student should be able to comment on his own performance on items 1, 2, 4, 6, 7, and 8 after listening to tape-recorded playbacks of regular classroom discussions.*

Individual or entire class critiques of taped discussion is a most valuable means of self-evaluation. Students and teacher can note such factors as how well they held to the topic, who (if anyone) dominated the discussion, and whether or not arguments were advanced in a manner that was logical and tolerant.

The tape can be stopped for comment on particular parts of the discussion. In some cases, several re-plays might be useful to determine a particular point about the content of the discussion or the students' interaction. And of course, the teacher will use these sessions to assess his own skills in leading class discussion. (Specific, highly precise approaches to teacher self-evaluation such as the Flanders method might also be used when available.)

12. *The student should be able to distinguish social situations requiring standard English from those in which slang and non-standard English may be utilized.*

By the time the students reach their early teens, they seem to have had experiences that provide them with considerable insight into the social implications of language. Open discussion can bring forth examples of how different social contexts demand different language styles. The excellent Western Electric recording called The Dialect of the Black American may be used to stimulate discussion.

Role-playing techniques (described below) can be used to act out varied language behaviors in different social situations. This use of role-playing is discussed in the New Orleans Public Schools ISB No. 82 on the aural-oral technique. The teacher should refer to pp. 31-34 of that source for further details.

13. *The student should be able to respond verbally, in groups and as an individual, to pattern practices geared towards acquisition of standard English usage and pronunciations.*

When students' backgrounds have furnished them with a standard English dialect, there is little reason to study usage at all. In such cases, attention should be given to goals 15, 23, 24, 25, 26, and 27 so that unhealthy attitudes toward non-standard dialects will not be developed. When students' native dialects include many non-standard usages and pronunciations, the best tool available for teaching standard English usage is the aural-oral method. The method is explained in length in ISB 82, pp. 1-30; the teacher should consult that source for complete information. The Fearon Audio-Lingual English Recording Series, available at many schools through the English department chairmen, may also be used.

14. *The student should be able to utilize in class the standard English forms for major usages and pronunciations that are generally stated in non-standard forms in his native dialect.*

The teacher should not try to achieve this goal by interrupting student utterances during class discussion and having the student substitute "isn't" for "ain't." Such an approach breaks the flow of the discussion and, worst of all, discourages the student from future participation by constantly holding over him the threat of formal usage correction. (Often, the student's peers spontaneously note the non-standard element in a casual and natural manner.)

There are specific methods for diagnosing and evaluating the formal usage aspects of class discussion without resorting to the destructive stop-and-correct technique. These methods are discussed at length in ISB 82 (diagnosis, pp. 5-20; evaluation, pp. 54-62). The teacher should refer to those pages and to goal 16 below.

15. *The student should be able to recognize dialects as they appear in literary works, films, or television programs under study.*

The recognition of dialects in the various media can be of value in helping the student to understand both how language works and how writers use various language styles to assist in characterization. However, dialect-hunting should not become a fetish. Cataloguing variations of regional dialects or tracing isoglosses on dialect maps will diminish rather than refine most students' interest in the dynamics of language.

Recordings by comedians who utilize dialect as an integral part of their acts can be used to introduce the idea of literary (or media) dialects. Carefully selected tracks by comedians like Justin Wilson (Cajun dialect), Myron Cohen (Jewish dialect), or Moms Mabley (Negro dialect) can be used. One of the records designed to accompany the Guide to Modern English text (Scott-Foresman Record 3323-C9) deals with regional dialects. Also, Our Changing Language (McGraw Hill Record 23843) is devoted to regional dialects, and the previously mentioned Western Electric Dialect of the Black American record deals with black dialect.

16. *The student should be able to comment on his own performance on items 12 and 14 after listening to tape-recorded playbacks of regular classroom discussions or individual pattern practice sessions.*

The self-criticism method noted in goal 11 for analysis of the content of class discussions is also an important tool for student self-evaluation of usage. The teacher should regularly do a separate analysis of taped class discussions to determine the frequency of occurrence of various deviations from standard usage. Such an inventory of non-standard usages can be part of a continuing evaluation of student language habits as recommended in ISB 82, pp. 5-11.

17. *The student should be able to speak and read with confidence on the tape recorder.*

In addition to tape recordings of class discussion, more structured activities involving tapes can be carried out. The four activities recommended below have a strong built-in motivational element: they are product-oriented. The student knows that he is addressing himself to an audience of his peers, and he can prepare his work in a way that is impossible when he is putting together academic materials for no other audience than the teacher. Care should be taken to find a place where tape recordings can be made without noise from the class or other distracting background noises.

Talk Written Down (class-composed play, film, story, etc.): The talk-written-down method, often used in elementary grades in teaching reading can be used in the junior high and middle school by groups of students preparing an original play, film, or short story together. The script or story is evolved in its early stages by students talking over the dialogue or plot while the tape recorder runs. One or more students must write the appropriate lines from the playback, providing a first draft. Later drafts can be developed with or without the tape recorder, but the final product is recorded and played for the entire class or for other classes.

Media Essay: This technique involves the student (or student groups) in creation and/or selection of a variety of materials to be placed on tape. The taped sequence might include student interviews, poetry readings, excerpts from fiction or drama, and pertinent musical selections that explore a particular topic or theme (such as war, pollution, friendship, politics, etc.): or the sequence might simply be a kind of "media self-portrait" in which each student's favorite poem, popular recording, and passages from a novel, play, or other literary work would be put on tape and tied together, if desired, with a brief student-composed narrative on why the works chosen reflect his feelings about life. The method requires a model media-essay plus sporadic assistance from the teacher.

Students should not reveal their choice of materials to each other previous to playback before the entire class. Follow-up discussion on the content or organization of each media essay is advisable.

Original Writings: Many of the original student writings described in the Written Language Experiences section below can be read onto the tape recorder. Poetry, in particular, should be recognized as an aural art and anthologized on tape. Students might read selected journal entries (not highly personal ones), samples of sensory writing, and even well-written news stories from a class newspaper.

Interviews: Tape recordings of student interviews can be carried out in relation to role-playing activities as noted in goal 19 below and in ISB 82, pp. 32-33. However, students can conduct "real life" interviews with their classmates. For example, a member of a sports team can be interviewed concerning the previous day's game. A band member can be interviewed about the music of a forthcoming program. A sampling of student opinion on some current issue might be collected. Faculty members can be asked to co-operate by giving interviews on particular topics of interest to the students. Student interviewers should be given special guidance concerning the kinds of questions that might be asked. Class critiques of the taped interviews should be held.

18. *The student should be able to participate in language games such as Password, Antonyms, Categories, Analogy, etc.) that require an understanding of the dynamics of language.*

Most of the language games below are aimed at giving the student facility in certain mental processes that are essential to all intelligent discourse.

If the student does not have the habit of comparing and contrasting, he will not be likely to contribute to a discussion in which two writing styles, films, poems, etc., are compared. If the student does not have the habit of categorizing, he will not have the impulse to make helpful classifications or enumerate specific examples of a general category when such strategies are needed to develop a point under discussion.

It will be obvious that some of the games below are related to the study of spelling and usage. Some can be adapted as writing assignments, although they are clearly not composition exercises like sentence expansion and other methods described in the Written Language Experiences section. It is strongly recommended that a teacher preparing items for use in language games test the items on other teachers, since subtle shades of meaning in a game like Analogy or Sequences can invalidate a clue or elicit an unanticipated reponse.

Antonyms: After explaining and giving several examples of antonyms, the teacher provides the cue word and asks the students to call out the antonym. It is advisable to include simple and difficult antonym combinations so that less able students can respond to cues like "bottom"... ("top") while brighter ones can respond to cues like "scarce" ("plentiful" or "abundant"). When students are having difficulty with a given item, it is helpful to provide a syntactic context for the antonym, such as "If a problem isn't complex, it's very . . ." ("simple"); or "If you aren't losing, you're . . ." ("winning").

Two variations of the antonym game can be utilized and applied to most other language games as well.

(a) Ditto or write on the chalkboard a list of cue words and have students complete the answers,

first individually then in groups according to the pattern recommended above in Steps (a)-(d) of the implementation of goals 1-3.

(b) Allow student teams to prepare antonym pairs. Examine the antonyms to assure their validity, then let the teams give cue words to each other for verbal responses. The team that "stumps" the opponents most frequently wins.

Advanced students can be introduced to Roget's Thesaurus through the antonym game. Average and below-average students can be introduced to the state-adopted junior thesaurus, In Other Words (W. C. Greet, et al., Scott Foresman), which the school can requisition with regular textbook funds.

Synonyms: The synonym game is structured in the same way as the antonym game, and the variations are identical. The main difference in practice will be the wider range of choices generally available in naming synonyms as compared to antonyms. The contrast inherent in antonyms is sharper and more easily perceived than is the similarity involved in synonyms. "Live" and "die" (or "perish") are obviously antonyms, but "live" is a synonym or near-synonym for such unlike words as "reside," and "inhabit," and "dwell" (and students might argue with some energy over whether "occupy" and "breathe" are synonyms for "live"). Hence, the teacher must be prepared to make some thoughtful judgments about the validity of many words pairs advanced as synonyms.

Santonyms: In this game the students give both a synonym and an antonym for the cue word. Again an individual-to-group pattern can be used as outlined in the section on implementation of goals 2-3 above.

Password: This well-known old TV game goes beyond the synonym game because the word chosen can be a proper name and because numerous descriptive terms and vaguely associated words can be used to identify the word. Students must try to guess a word that another student or the teacher is thinking of. The person with the word in mind gives single-word hints (such as "page" and "printing" if the word is "book") and the others must guess the word with as few clues as possible. Password becomes a mind-stretching experience as students realize that they must choose clues

that are highly pertinent, descriptive, and unambiguous. Password is commonly played with teams. As in other word games, team play should be adapted so that everyone has a turn and yet all are attentive to the game when another player is answering.

Categories: This game involves asking the class to name as many items as they can that fit into a given category. Categories like animals, flowers, car manufacturers, TV shows, songs, toys, musical instruments, and others can be used. The teacher should consider the appropriateness of any given category for his students. For example, only older students might work well with musical instruments and car manufacturers, which are not generally within the range of experience of younger students. The game should frequently be reversed, with the teacher naming items slowly ("Iroquois . . . Sioux, . . Choctaw") and the students guessing the category as soon as they have discovered the classification ("Indians").

The categories game can be varied by creation of artificial categories like "things that can be found in water" (or in the sky), "things that are seen in a bus," "things usually found in a kitchen," etc. This game, too, can be reversed, although identification is more difficult than in reversal of the basic game described above. (Variation example: light bulb . . . radio . . . TV . . . iron . . . toaster . . . hair dryer . . . things run by electricity.)

As in the synonym and antonym games, team play can be carried out with teacher-made items and then with student-made items reviewed by the teacher. The object of the categories game, of course, is not to teach the student new "names" of Indians, cars, animals, etc., but to increase his accuracy and agility in classification and specification.

Analogy: This is a more difficult game which involves unverbalized "discovery" of a relationship between a pair of terms and completion of a second pair of terms on the basis of that discovery. A simple example of the analogy game would involve the teacher saying "up, down; fat . . ." Answers like "skinny," "thin," or "slim" would be acceptable, since these are antonyms for "fat," and the relationship between the first two words ("up," "down") was an antonym relationship.

However, there are numerous other relationships between words that can be used in the analogy game. The teacher should note the samples below and construct similar analogical pairs for class use. It is advisable to check the validity of analogical pairs with fellow teachers.

Students should not be obliged to identify the kind of relationships involved in a given analogy. The fact that an analogy is completed successfully is ample proof that the underlying principle of relationship has been grasped. On occasion, the teacher might explain the nature of a relationship when students seem to be confused, but to do so regularly would be to bog the game down in a tiresome labeling process. The relationships exemplified below are synonmity, antonymity, categorization, part-whole, function, quality, cause-effect, and symbol-meaning relationships.

(a) Synonymity

boy, male; girl, . . . (female)

loud, noisy; filthy, . . . (dirty or unclean)

(b) Antonymity

beautiful, ugly; rich, . . . (poor)

dim, bright; happy, . . . (sad or unhappy)

(c) Categorization

cat, animal; rose, . . . (plant)

Ford, car; Pepsi, . . . (drink or soft drink)

(d) Part-Whole

finger, hand; sleeve, . . . (shirt)

eraser, pencil; page, . . . (book)

(e) Function

artist, draw; doctor, . . . (heal or cure)

gun, shoot; soap, . . . (clean or cleanse)

(f) Quality

gum, sticky; rock,. . . . (hard or solid)

velvet, soft; sandpaper,. . . . (rough, coarse, or gritty)

(g) Cause/Effect

drop, break; tickle,. . . . (laugh)

germ, sickness; robber,. . . . (theft, crime, or robbery)

(h) Symbol/Meaning

lion, courage; dove,. . . . (peace)

four-leaf clover, luck; skull,. . . . (death or poison)

The symbol-meaning relationship provides an opportunity for the teacher to bring in paralinguistic devices. Students can be asked to identify non-verbal symbolizations like the following:

- head-smiting (frustration or amazement)
- thumbs down (rejection)
- "O" formed with forefinger and thumb ("A-Okay")
- fist-shaking (hostility)
- "V" formed with forefinger and middle finger (victory or peace)
- furrowed brow (worry, confusion)
- other facial expressions

What's Next? (Sequences) The items in this game involve different sorts of progressions of series in which students must discover the principle underlying the sequence and give the next item. A simple example

would be an arithmetic progression:

five, ten, fifteen, twenty. . . (twenty-five)

Other simple progressions would be morning, noon, evening, . . . (night); nursery school, kindergarten, grade school, . . . (middle school/junior high school, or high school)

The number of cue items in a sequence will vary according to the nature of the sequence itself. As in Analogy, there are a variety of principles that can determine sequences, and the students need not identify the principle if they can provide the next item in the sequence. The sample sequences below can be used as models for teacher-made items. They are based on chronology, size, intensity, and position.

(a) Chronology

breakfast, lunch, . . . (dinner or supper)

bite, chew, . . . (swallow)

(b) Size

city, state, . . . (country or nation)

tree, limb, branch, . . . (leaf)

(c) Intensity

whispering, talking, . . . (shouting, yelling, hollering, or screaming)

ignore, allow, request, . . . (demand, insist, or order)

(d) Position

table, tablecloth, plate, . . . (food)

shoe, sock, trousers, shirt, . . . (hat)

Prefix: The individual-group pattern described in the implementation section of goals 2-3 is recommended for the prefix game. Students work with one to four common prefixes during a given setting. They must make as many words as they can that begin with the prefixes. They compare notes in small groups and complete their answers. Each correctly formed word merits a point, and the group with the most words is declared the winner.

The choice of prefixes should depend on the sophistication of the students. It is advisable in mixed ability groups to include simple prefixes like dis-, de-, or re-, along with less common ones like ob-, ab-, or inter-. (The latter group could be assigned higher point value to prevent development of only simple prefixes.) The adopted spelling text can be a helpful source for further study of prefixes and related word study skills.

Suffixes: The suffix game is played in the same manner as the prefix game except that common suffixes (-ist, -er, -able, etc.) rather than prefixes are used.

Job Talk: This game involves choral responses which reinforce aural-oral practice in subject-verb agreement, tense formation, and other spoken language skills. The questions that follow are written on the board. Then the teacher writes a job title (later, the students name titles on their own) and asks the questions indicated. Sample verbal responses expected from the student for the job "baker" are given on the right. (In the women's jobs, "she" is substituted for "he.")

JOB: baker

- What does he do when he works?	"He bakes."
- You walk in on him. What's he doing?	"He's baking."
- What did he do yesterday?	"He baked."
- He likes his job. What does he like to do?	"He likes to bake."
- What is his profession?	"Baking is his profession."

The exercise takes the students through the present tense, the present progressive tense, and the past tense. The last two questions elicit a response involving the infinitive and the gerund. (Of course, the formal terms are not brought into the lesson.)

The exercise grows more involved as the teacher shifts from simple, one-word job titles to those that require slight adjustments in strategy for the responses (bookkeeper, football player). Other job titles (plumber, seamstress) require a brief class discussion to decide on the best way to phrase the answer to the first question, which invariably sets the pattern for the other responses. ("He fixes pipes"; "She sews.") Needless to say, one of the peripheral values of this game is that it generates a job-consciousness among students.

Finally, the game can be played with facetious and imaginary jobs. "Pepper-picker," "seashell salesman," and "rhinocerous rider" will call up some delightful tongue-twister responses. Jabberwocky jobs like "bram dubber" or (for advanced students) "glob sapulator" can be named.

Definitions: This game sets a pattern which habituates the students to defining nouns (slot 1) according to a general category (slot 2) and specific characteristics (slot 3). Obviously, experience with the Categories game above must precede the definitions game. The student can use either of the two patterns below (which should be written on the board) in creating the definition of the word written by the teacher in slot 1.

(A) / (An) _____ (slot 1) is (a) / (an) _____ (slot 2)

that _____ (slot 3).

(A) / (An) _____ (slot 1) is (a) / (an) _____ (slot 2)

used for _____ (slot 3).

Model definitions should be provided by the teacher with explanations of the kind of information that goes in slots 2 and 3. Common problems will be the students' tendency to say "a thing" or "something" in slot 2 instead of naming a category and to provide non-essential information in slot 3. (E.g., "A mirror is something you look into" instead of "A mirror is a glass that reflects.")

It is evident that the definition game is not a hair-splitting, exacting exercise. Bright students can be expected to bring some precision to the game and to argue energetically on the information to be included in slot 3. But with students unaccustomed to dealing with abstractions, filling slot 3 might very well consist of listing characteristics of the thing defined, then picking out the most individualizing of the characteristics named.

Words chosen for the definitions game should generally be kept simple: dog, rose, apple, milk, river, Coke, station wagon, hammer, etc. As the students become familiar with the game, they might suggest words to be defined or more difficult terms might be introduced: honesty, music, sports, anger, etc.

19. *The student should be able to participate in improvisation activities, especially role-playing.*

Activities like improvisation, role-playing, and pantomime are a desirable part of the English program -- desirable in themselves as unique means of personal expression and desirable as tools for development of skills and understandings. Because these terms are used in so many different ways in current educational literature, it is imperative that working definitions be stated concisely here.

Negatively stated, these activities do not involve students reading or memorizing scripts. Rather, students create dramatic action of some kind, working intuitively from a low-information stimulus or from a loosely structured framework. Positive definitions follow.

Improvisation will be used in two senses. It might generally refer to the element of spontaneous invention that

exists in role-playing and pantomime activities. It will also refer specifically to exercises involving spontaneous invention but not involving the structured elements peculiar to role-playing or the limitations peculiar to pantomime.

For instance, an impressionistic vocal and bodily enactment of the color green might elicit a sigh and a gentle waving of the arms from a student. It will be seen that this exercise does not involve role-playing as the term is used here (because the role of another person is not assumed by the student), nor does it fit the definition of pantomime (because vocal response is encouraged).

Role-playing will refer to any activity in which a person is asked to assume imaginatively the identity of another in an improvised dramatic situation. All role-playing will contain improvisation, but most often it will include improvised speech, thereby distinguishing it from pantomime.

Role-playing might involve an improvised job interview in which students understand the basic purpose and ground rules of the interview but do not follow a script. Role-playing might also be related to a literary experience, as when students improvise a dialogue that might have taken place between two Martians observing the action at the end of Kurt Vonnegut's Cat's Cradle. Another vehicle for role-playing is Picture Talk, in which students can assume roles of people in the pictures (See section on implementation of goals 9, 10).

Pantomime refers to improvised acting without sound and without props, using only bodily movement for the expression of an idea, emotional state, or situation.

Of the three kinds of activities defined above, role-playing is most accessible to the classroom teacher. It is used with considerable effectiveness in orienting students to different social situations and in getting them to share the emotions and points of view of people with whom they normally might not sympathize. (See ISB 82, pp. 31-33.)

A more inclusive approach to improvisation activities can be attempted by teachers trained in the method or those interested in expanding their repertoire of teaching skills. The suggested sequence below explores some of the broader possibilities of improvisation. Used in conjunction with

helpful professional books,* the sequence can enrich any teacher's English program.

First, the students do exercises aimed at awakening them to the potential of sensory awareness. The teacher can begin by passing out curled pretzels or various grades of sandpaper to the class, asking students to explore the objects by feeling, smelling, and touching. The teacher might ask the students to pass along from one to another an imaginary wounded sparrow or a very hot object or something very sticky. The class then talks (and sometimes writes) about how they reacted to the sensory experiences and how the senses serve as a source of knowing.

Simple pantomimes can further stimulate sensory imagination: students can act as if startled by an unexpected sound, get cobwebs out of their faces and hair, pretend to peel and eat a sour orange, or go into a dark room and ascend a rickety staircase. Such activities can be supported by sensory writing assignments noted in goal 33 (Written Language Experiences).

Second, the students engage in creative-dramatics activities that develop the expressive possibilities of bodily movement. Students pretend that walls are closing in on them from both sides, and they try to prevent this by using their hands. They imagine that they are a dish of ice cream which has been left out on the table or a kernel of popcorn warming in a skillet. They can stage a tug-of-war with an imaginary rope, taking care to coordinate their movements during the improvised give-and-take of the struggle.

Third, the students sensitize themselves to various aspects of their environment. The teacher (and later, the students) lists places and objects which would

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* Siks, Geraldine B. Creative Dramatics: an Art for Children. New York: Harper and Row, 1960.

Ward, Winifred. Playmaking with Children. New York: Appleton-Century-Crofts, Inc., 1957.

Way, Brain. Development Through Drama. Humanities Press, 1967.

likely exist in those places, such as an airport, a kitchen, or a hamburger shop. Various groups of students improvise happenings which might occur in a given place, and other students try to identify the place. Afterwards the scenes are discussed. Questions like "What gestures and remarks were particularly effective?" and "How could the pace of the action have been improved?" are posed. (In fact, constructive follow-up evaluation should be held after all performances.)

Fourth, the students experiment with characterization. Two or three students might direct a large group in creating a still photograph of a crowd watching a parade. A specific situation (e.g., a response to a telephone survey about TV viewing or a reaction to a door-to-door encyclopedia salesman) can be set up, and different students can act the parts of different respondents to the situation. One might react as a small child would; another, as an intoxicated man would; another, as a timid, gullible woman would; and so on. Students can "create" a character of their own and have different students assume the character's role, either in specially confected dramatic situations or in the classroom itself.

Fifth, the students develop their understanding of the nature of dramatic conflict. Conflict situations are acted out: Mother wants you to clean your room, and you want to go to the movies; Mother wants to visit grandmother during summer, Father wants to go fishing, and Little Brother wants to go to Disneyland. Student groups can act as people in conflict, such as a jury undecided about a case or a group of sailors considering mutiny. Arguments over repairs or high rent between a landlord and tenant can be enacted.

Finally, the students can act out a scene from a story or perhaps eventually act out a whole story. As in previous activities, students should have plenty of preparation by way of discussion. They might talk about various interpretations of characters, motivations, and events and think about the best ways of presenting a scene. It must be remembered, though, that the students evolve an outline, not a script, and that the end product is not a polished performance but an enriching experience for individual students.

Impromptu improvisation activities might grow out of many classroom situations: the vicarious experience offered by a poem or story, a situation abstracted from reading and given a new dimension through improvisation, an original idea from a student, or a social or moral issue arising from a literary selection, film, or group discussion.

20. *The student should be able to participate in simple choral reading of modern poetry with his peers.*

21. *The student should be able to comment on group performance or choral reading after listening to tape-recorded playbacks of such performances.*

Choral reading is a primary means of teaching rhythm and sound patterns in poetry at the junior high and middle school levels. Scanning of lines of verse and classifying patterns as iambic, trochaic, etc., has a deadening effect on the average student's natural enjoyment of the rhythm of verse.

The student's sense of the beauty of poetry can be developed without formal study of patterns of meter and rhyme. Choral reading -- carried out as an enjoyable language activity with student self-criticism of tape-recorded readings -- can greatly enhance the student's understanding of the nuances of sound and rhythm in verse. Suggested procedures for choral reading and selections suited for use with junior high and middle school students are given on pp. 34-36 of ISB 82.

22. *The student should be able to enjoy discussing various topics in class and take pleasure in expressing his ideas.*

Students' enjoyment of class discussion is virtually impossible to measure empirically, but its presence or absence is quite obvious to all but the most insensitive of people. Genuine communication-oriented discussion has verve, wit, concentration, variety of pace, and a general electricity that testifies to a healthy human relationship among the participants. Poor discussion, on the other hand, is a forced march. It is stiff, plodding, strained, and self-conscious.

The teacher must be thoroughly honest in assessing the quality of class discussion. He must determine whether he truly encourages or discourages open discussion, dominates the air waves, and perceives the dynamics of the students' relationships with each other. One helpful evaluation technique is the student end-of-the-year critique of the teacher's performance. This unsigned evaluation should be conducted in the last week of the session, and the teacher should stress that the critique has no bearing on grades. The critique is by no means foolproof, but candid feedback will often result from the teacher's invitation to the students to write freely about their feelings toward the English program.

23. *The student should be able to understand that no one language style is "correct" in an absolute sense, but that one's language should be appropriate to any given situation.*

24. *The student should be able to appreciate the significance and value of dialect differences in English.*

25. *The student should be able to take pride in his native dialect and his ability to acquire other dialects.*

Students' attitudes towards dialect variations will be affected not only by the teacher's approach to usage instruction but also by the values he reveals in innumerable casual encounters with dialect in literary selections, films, and class discussions. In addition to studying the basic stance on dialect variations described in ISB 82 on pp. 1-3, the teacher should be aware of student attitudes towards such variations, leading them to an understanding of how language should be appropriate to the social context in which it is used.

26. *The student should be able to become sensitive to the beauty and variety of sounds and rhythms in our language.*

The enjoyment of language for its own sake is almost instinctive with small children, but overformalization of language study has in the past worked against this natural love of the music of language. Two strategies in this curriculum are aimed at remedying this situation: the use of language games and selection of literary materials (especially poetry) with the students, not coverage of great literary figures and forms, in mind.

27. *The student should be able to understand the relationship of language study to practical aspects of life such as social mobility and vocational advancement.*

A major purpose of ISB 82 is to give the student an understanding of the role of language in social and professional advancement. That source should be consulted for implementation of this goal.

28. *The student should be able to realize the power of the spoken word to influence human behavior.*

29. *The student should be able to understand ways in which language can be manipulated and misused by propagandists.*

In addition to the unit on critical thinking outlined in relation to goals 6-8 above, the student should have a broad understanding of the power of language to influence human behavior for better or worse. A historical perspective might be introduced to advanced students through use of recordings of famous persuaders like Huey Long, Malcolm X, Winston Churchill, Everett Dirksen, Will Rogers, and others. Local media can be utilized as students watch TV editorials of campaign speeches and discuss the devices used to win over the audience.

Written Language Experiences

OVERVIEW

Writing is probably the most neglected area of the English program. In the first place, considerable ingenuity and energy must be expended in pump-priming activities and selection of topics so that students will be anxious (or at least willing) to write. Moreover, reviewing student writings and offering proper feedback through peer evaluation, individual conferences, and marginal notes is a time-consuming, though rewarding, task.

The problem is aggravated by the fact that quasi-writing activities are sometimes allowed to pass for an actual writing program. All too often, when the student writes he is doing some sort of exercise in punctuation, usage, or spelling. Such "writing" is aimed at improving mechanical aspects of written communication; it is not itself an act of communication. There is no audience for such writing; in fact, the statements are usually textbook or teacher-made sentences that illustrate some principle of mechanics or grammar. Research indicates clearly that such exercises do little or nothing to improve the very skills that they deal with.

The writing program here outlined starts with the notion that student writing must fundamentally spring, as adult writing does, from a communicative urge. Basically, student composition should not be at the service of an academic concern for formal order in writing. In the real world no adult sits down with pen in hand with the urge to demonstrate several uses of the comma or sentence variety in a letter he is writing. The need to communicate is primary; concern with the form of written communications will flow from interest in the communicative act itself. The term PRIMARY WRITING, therefore, is used to designate writing activities that engage the student in ordering and communicating his thoughts rather than doing skills exercises.

It is true, of course, that writing takes practice, and practice implies some sort of exercise. The mere desire to write does not assure an intelligible composition any more than the mere desire to play the guitar guarantees good music. However, inherited methodologies have characteristically emphasized mastery of abstractions or dust-dry exercises rather than development of skills through behaviorally-oriented, game-like activities.

The writing activities suggested, then, will generally have a definite audience -- usually the student's peers. Feedback will frequently include peer reality-testing and verbal reactions, along with teacher comment. Writing will frequently be issue-oriented, giving the student a chance to express an opinion on a topic of importance to him. Many writings will be product-oriented, resulting in a publication that will have some kind of circulation among students. A large proportion of student writing will be done in class, since the stimulus is often provided in class and the act of writing must follow the motivation experience closely.

Exercises will not be error-oriented. They will, however, often be highly structured, involving game-like activities, student sentence-making, and manipulation of syntactic elements in definite ways. Analysis of composition models will be carried out mainly with student models, and links between skill study and primary writing assignments will be provided.

No distinction will be made between creative and academic writing. Such a dichotomy implies that academic writing is essentially noncreative, which need not be the case -- although supposing that it will set up negative expectations that students are likely to fulfill once they sense a teacher's feeling that academic writing is little more than following rules. It will be seen that even the systematic teaching of skills can involve creative response from the students. The Written Language Experiences section of this curriculum bulletin emphasizes development of the creative potential in every phase of the writing program, not just in literary-genre writing.

As noted earlier, many activities are closely related to more than one of the three categories of language experiences. Consequently, cross-references to oral and vicarious language experiences will be evident in this section, and some activities (e.g., goals 39-42) which are oral in form will be included here because they are in substance concerned with composition problems.

BEHAVIORAL GOALS

The student should be able to:

30. manipulate (not identify) syntactical elements through a variety of skills-oriented writing games like sentence-combining (2 into 1), sentence expansion, sentence shuffle, and others;

31. utilize skills acquired in the games noted in goal 30 when carrying out primary writing assignments noted in goals 33-38 below;

32. re-write part or occasionally all of primary writing assignments in accordance with peer and teacher feedback based on the skills practiced in goal 30 above;

33. write down his observations of simple scenes or phenomena, noting especially his sensory responses to that which is observed;

34. write about a single issue, event, or object from more than one point of view;

35. write accurate, thorough, sequential instructions on how to carry out various simple activities (pre-technical writing);

36. write about his responses to vicarious experiences, including books, films, recordings, and radio and television programs;

37. write about his opinions on issues that are of interest to him and his peers;

38. participate in genre-writing (short stories, plays, poetry, etc.) individually or in groups, in accordance with the extent of his ability and the strength of his inclination towards such writing.

39. participate in discussions analyzing models of his peers' writing on primary writing assignments 33-38, noting problems related to word choice, sentence structure, and paragraph development;

40. confer individually with the teacher frequently on problems of word choice, sentence structure, and paragraph development revealed in his writing on primary writing assignments 33-38;

41. participate in group proofreading sessions, using teacher-made and peer models that exemplify common class problems in spelling, usage, and mechanics as revealed in primary writing assignments 33-38;

42. confer individually with the teacher on problems in spelling, usage, punctuation, and mechanics revealed in primary writing assignments 33-38;

43. re-write his more promising primary writing efforts, applying the skills developed through goals 39-42 above and submitting such writings to a classroom newspaper or classroom anthology;

44. write fluently on loosely structured, low-feedback assignments like journals, picture writing, captions, Liars' Club, and similar informal assignments;

NON-BEHAVIORAL GOALS

45. enjoy classroom activities involving written expression and take pride in his written efforts;

46. see writing as a normal means of human communication and not as a special artistic act or an isolated academic endeavor;

47. have a feeling for style in writing and realize that everyone -- himself included -- potentially has a style worth developing;

48. understand the difference between a genuine, personal writing style and the affected elegance which is sometimes substituted for style;

49. understand that neatness and mechanical correctness significantly clarify written expression but are not the essence of written expression;

50. view proofreading and re-writing as means of making good writing into excellent writing, not as punishment for poor performance;

51. have a sense of real audience for most of his writings;

52. enjoy participating in production of class jokebooks, anthologies, newspapers, etc.;

53. understand the relationship of writing to attainment of personal, social, and vocational goals;

54. realize that the spoken word, like the written word, can be used as a propaganda tool to manipulate an audience.

Techniques for Implementation

30. *The student should be able to manipulate (not identify) syntactical elements through a variety of skills-oriented writing games like sentence-combining (2 into 1) sentence expansion, sentence shuffle, and others.*

Sentence structure is an essential part of the writing program. Sentence structure is not, however, to be taught as a series of exercises in which definitions are memorized or sentence parts are labeled as this or that kind of phrase or clause. The emphasis is on successful manipulation, not abstract understanding of syntactic structures.

Students can demonstrate their skill in forming mature sentences and gain conscious control over the various strategies for manipulating syntax through sentence games based on principles of structural and transformational grammar. Four such games are: (1) Sentence Expansion; (2) Sentence Shuffle; (3) Sentence Substitution; and (4) Sentence Combining. The first three games are described at length in ISB 82, pp. 42-49. Teachers should utilize those games as well as the sentence-combining technique described below.

Sentence Combining (2 into 1, 3 into 1, etc.): Through sentence-combining exercises, students acquire the habit of making simple sentences into richer, more complex structures. The method for sentence-combining described below is simpler than similar approaches that have been developed. The method has limitations in that it cannot be used to generate all of the structures in our language. However, it is easily understood by junior high and middle school students because unlike many other approaches, it does not require the memorization of terms, definitions, or complicated formulas.

The teacher must provide several models of a given combination, perhaps starting with a simple exercise geared towards producing an embedded participial phrase. The following procedure can be utilized: (a) The first three or four items on a ten-item exercise sheet are written on the board as the students receive the exercise sheets. The teacher shows how the first item is done, writing the two

sentences on the board, reading them aloud, then combining them by placing part of the second sentence ("running across the street") at the appropriate point in the first. The term "participle" is not used. The final combination is simply stated verbally; then all of the students write it down as the teacher does.

2 into 1

1. The dog was hit by a car.
   The dog was running across the street.

(b) The teacher reads the sentence in item 2 aloud, and a student volunteer is asked to perform verbally a combination similar to that in item 1.

The teacher writes from the volunteer's "dictation," as do the other students. When the volunteer's verbal rendering of the combination is incorrect ("The woman was speaking to the officer was excited"), other students are allowed to correct him and furnish a non-technical explanation of the error. ("He said 'was' twice.")

2 into 1

2. The woman was very excited.
   She was speaking to the officer.

The woman speaking to the officer was very excited.

(c) In all but the most mature classes, a third or even fourth model for participle formation should be generated in the manner of step (b). Discussion of the combination strategy can be carried out as needed, especially when some class members appear confused or are in disagreement about the combination. Then the students are asked to complete the combinations in the remaining items in the exercise in accordance with the models provided.

2 into 1

3. The child had a bad dream.
   The child was sleeping on the sofa.

---

2 into 1

4. The policeman is a tall man.
He is directing traffic.

---

2 into 1

5. The girl is the new student from Atlanta.
The girl is standing by my friend.

---

2 into 1

6. The parents are from the other school.
The parents are serving cookies and milk.

---

2 into 1

7. The bear has three little cubs.
The bear is walking around the cage.

---

2 into 1

8. The nurse is not allowed to leave the area.
The nurse is distributing the medicine.

---

2 into 1

9. The children are playing in the yard.
The children are going on a field trip.

---

2 into 1

10. The men were afraid of the strange noises.
The men were stranded on the small island.

(Note: Item 9 can be combined by embedding the first sentence within the second; item 10 involves a past participle. Such variations within participle combinations can be introduced as students seem at ease with the sentence-combining technique.)

Ideally, the students should intuitively "pick up" the participial pattern of model combinations in their written responses. However, it is evident that the sentences can be combined in ways other than that suggested by the model, and the student should not be penalized as long as he produces any valid combination. For example, the student could be commended for producing the following responses to item 6: The parents from the other school are serving cookies and milk (prepositional phrase formation), or The parents who are serving cookies and milk are from another school (relative clause formation). Also, item 10 could be correctly combined as The stranded men were afraid of the strange noises on the island (adjective and prepositional phrase formation).

It is sufficient to point out to the student who uses such valid combinations that his combination was excellent even though it did not follow the specific pattern of the exercise. The acceptance of varied responses is truly advantageous for three reasons. First, it increases the probability of student success and therefore builds the student's confidence. Second, it shows the student that he has genuine options in writing -- i.e., that there are many ways of making a given point, and not any one "right" way.* Third, it opens the way for discussion of why one might choose one particular combination rather than another in a given circumstance.

Student performance on any given sentence-combination exercise should be analyzed carefully so that the nature of the errors can be recognized and reviewed with the class or with small groups of individuals before a second exercise based on the same combination is given. For example, students who fail to understand the 2 into 1 concept might

* Naturally, the combination must not violate the semantic content of the statement. It would be incorrect to say The parents are serving cookies and milk from another school, and the students themselves are quick to point out such an error when it occurs.

just string out two sentences as a run-on. (The policeman is a tall man the policeman is directing traffic.) Others might misplace the embedded phrase, as in the example noted earlier. In short, the number of sentence-combining sessions involving participles depends on the actual problems revealed by the students' performance, not by a pre-determined number of exercises. (Note: Once students get the idea of sentence-combining, they can work in pairs or small groups and read their combinations aloud to each other for a self-check and peer check on their skills with the exercise at hand.)

A variety of syntactical structures can be developed through the sentence-combining method. Samples of several other structures (compound verbs, appositives, prepositional phrases, adjective clauses, and adverb clauses) are presented in the following pages. These exercises are followed by a section on the use of sentence-combining to improve student writing.

The use of ten-item exercises is arbitrary, although less than ten would probably provide insufficient reinforcement of the combination at hand. In preparing original exercises for classroom use, a teacher might judge that fifteen or twenty items are needed in a given exercise. Also, teachers might wish to confect exercises for formation of structures different from and in addition to those presented here.

However, all students who gain facility in sentence-combining through 2 into 1 exercises like those presented above should be able to progress to more complex combinations that synthesize their understanding of the method. In the final sample exercise below, students are invited to combine the sentences in any way they like, so long as the end product sounds smooth and sensible when read "aloud" in the mind's ear. (Again, guided self-check and peer-check with students reading aloud to each other can provide an excellent means of feedback in which gross errors and careless combining can be identified without resorting to extensive red-pencilling.)

Compound Verb Formation: The compound verb formation is one of the simplest sentence-combining exercises. Sophisticated touches like the conscious tense shift in item 10 might be withheld in the first presentation, but students should have little trouble performing most compound verb combinations.

SENTENCE-COMBINING

2 into 1

1. The mayor walked into the room.
   The mayor took his place at the head of the table.

The mayor walked into the room and took his place at the head of the table.

2 into 1

2. The car crashed through the guard rail.
   The car rolled over the cliff.

_____

2 into 1

3. Louise is sitting with her friends.
   Louise is eating lunch in the cafeteria.

_____

2 into 1

4. I will graduate next year.
   I will go into the Air Force.

_____

2 into 1

5. Jane is sitting in the blue velvet chair.
   She is putting on her make-up.

_____

2 into 1

6. The dog ran for the woods.
The dog found a large black boot.

---

2 into 1

7. Mary was elected class president.
She was chosen homecoming queen.

---

2 into 1

8. Mr. Washington rented a tuxedo.
He bought a new pair of shoes.

---

2 into 1

9. The trees were planted by the students.
The trees were cultivated by the farmers.

---

2 into 1

10. The hospital was built by the state.
The hospital is operated by the city.

Appositive Formation: Item 8 introduces a slight variation in content as the students are asked to attach an appositive to an inanimate object (home) rather than a proper name. Items 9 and 10 demand apposition of proper names, but the names are placed at different positions in the sentence and used as objects of prepositions rather than as subjects. Note: Use of commas to surround appositives can be taught very easily in connection with this exercise.

SENTENCE-COMBINING

2 into 1

1. Mr. Carter rebuilt the fence in half an hour.
   Mr. Carter is an expert carpenter.

Mr. Carter, an expert carpenter, rebuilt the fence in half an hour.

2 into 1

2. John is going to the Olympic tryouts.
   John is our best athlete.

2 into 1

3. Mr. Brown is a short, thin man.
   Mr. Brown is the principal of our school.

2 into 1

4. Mary visited the mayor's office.
   Mary is the class president.

2 into 1

5. Miss Taylor is going to Europe.
Miss Taylor is our French teacher.

---

2 into 1

6. I talked with Louise in the hall yesterday.
Louise is a pretty Spanish girl.

---

2 into 1

7. Fred needs to buy a new car.
Fred is a mechanic.

---

2 into 1

8. The mayor's home is being remodeled.
The mayor's home is a brick ranch house.

---

2 into 1

9. She was walking beside George in the parade.
George is the captain of the band.

---

2 into 1

10. I was talking to Marie.
Marie is my best friend.

Prepositional Phrase Formation: Students might form relative clauses in this exercise instead of prepositional phrases; but as stated earlier, such formations are often valid and even desirable signs of linguistic flexibility.

SENTENCE-COMBINING

2 into 1

1. The boy bought a motor bike.
   The boy had long hair.

The boy with long hair bought a motor bike.

2 into 1

2. Your friend is cutting the grass.
   He has a black cap.

---

2 into 1

3. The girl is named Mary.
   The girl is in the green chair.

---

2 into 1

4. The thief escaped the police dragnet.
   The thief has a clever disguise.

---

2 into 1

5. The man is waiting for a bus.
   He is by the house.

---

2 into 1

6. The quarterback fumbled the ball.
The quarterback had a sore wrist.

---

2 into 1

7. The house is owned by the state.
The house is in the park.

---

2 into 1

8. The girl listened to the children.
She was on the platform.

---

2 into 1

9. The dog is barking at the cat.
The dog has a red collar.

---

2 into 1

10. The lake is a good place to fish.
The lake is near his house.

Adjective Clause Formation: The added instruction ("Use WHICH, THAT, . . .") provide relative pronouns to encourage adjective clause formation rather than other strategies for sentence-combining. However, it is evident that in some cases (e.g., items 4 and 6) the relative pronoun can be omitted. Note again that formal terminology, used here as a kind of shorthand in describing the exercise's purpose to the teacher, is avoided in actual work with the students.

SENTENCE-COMBINING

Use WHICH, THAT, WHO or WHOM to connect the sentences in the 2 into 1 exercises below.

2 into 1

1. The guest was delayed because of bad weather.
   The guest arrived late.

The guest who arrived late was delayed because of bad weather.

2 into 1

2. The man was stopped by a robber.
   I helped the man.

_____

2 into 1

3. The book has been found.
   The book disappeared last week.

_____

2 into 1

4. The argument has caused hurt feelings.
   You started the argument.

_____

4. 2 into 1

5. People should vote.
People are interested in good government.

---

2 into 1

6. The story sounded incredible.
I heard the story.

---

2 into 1

7. The horse was a thoroughbred.
The horse came in first.

---

2 into 1

8. The saleslady was helpful.
The saleslady waited on me.

---

2 into 1

9. The company was charged with pollution.
The company dumped chemicals into the river.

---

2 into 1

10. The police questioned the man.
I saw the man prying open the window.

Adverb Clause Formation: The cue words enable the students to form adverb clauses. It is best to remain consistent at first by making the second sentence in each item the potential adverb clause. Later, students might be challenged to attach the cue-conjunction to the sentence which most logically calls for the cue. (For example, it would be nonsense to say "Whenever my stomach gets upset, I ride on a roller coaster" in item 3. There could be some ambiguity in items 9 and 10, though, if students were allowed to attach the cue to either of the sentences in the items.)

SENTENCE-COMBINING

2 into 1

1. I was sick for three days. CUE: after or
I was bitten by a spider. because

I was sick for three days after I was bitten by a spider.

2 into 1

2. I will run for office myself. CUE: if
I don't like the way the club is run.

---

2 into 1

3. My stomach gets upset CUE: whenever
I ride on a roller coaster. or if

---

2 into 1

4. He went into the restaurant. CUE: after
He had been shopping for three hours.

---

2 into 1

5. I lived in Mexico
I came to the United States in 1964.

CUE: before

---

2 into 1

6. She was sleeping in the living room.
The telephone woke her up.

CUE: when

---

2 into 1

7. Joe's fans applauded his great running.
He left the field.

CUE: before or when

---

2 into 1

8. We ran from the picnic area.
It started to rain.

CUE: because

---

2 into 1

9. I was studying this afternoon.
My friends arrived.

CUE: when

---

2 into 1

10. I study from 10:00 p.m. to 11:30 p.m.
My roommate sleeps.

CUE: while

Multiple Combinations: To make the multiple combinations more workable, simple adjective transformations should often be included among the more complex operations. Needless to say, multiple combinations are attempted only after considerable work with two-sentence combinations.

SENTENCE-COMBINING

3 into 1

The Civil War ended in 1865.
The Civil War was a bloody and bitter conflict.
The Civil War ended at Appomattox.

_____

_____

4 into 1

The dog was hit by a car.
The dog was running across the street.
The car was driven by a policeman.
The policeman was off duty.

_____

_____

5 into 1

A man tried to enter a window.
He was suspicious-looking.
He was in a trench coat.
The window was broken.
He was frightened by a police car.

_____

_____

31. *The student should be able to utilize skills acquired in the games noted in goal 30 when carrying out primary writing assignments noted in goals 33-38 below.*

32. *The student should be able to re-write part or occasionally all of primary writing assignments in accordance with peer and teacher feedback based on the skills practiced in goal 30 above.*

The sentence structure game-exercises above are geared towards giving the student a sense of his real power over language and offering more effective means of feedback on student writings. If the study of sentence structure does not facilitate writing and re-writing of primary assignments (33-35 below), it becomes an idle pastime.

The teacher must, therefore, capitalize on the insights gained by students in sentence games when he reviews primary writings. The teacher should suggest, in conference or in marginal notes, that the sentence shuffle method be used to vary a string of identically structured sentences. Sentence expansion should be suggested to enrich a sentence that is sparse in information or one that is bland yet redeemable through tasteful addition of descriptive words and phrases. Sentence-combining is especially useful when a paragraph or essay is written in short, choppy sentences. The teacher can write "2 into 1," "3 into 1," etc., at the appropriate place in the margin and have the student do a partial re-write. These methods enable the student to create a firmer structure from his own sentences instead of simply reading teachers' "corrections," which foreclose on the possibility of genuine self-improvement.

Re-writing, however, should not become a fetish, and it should never be a punishment. Unless there is a strong element of invention in revision, it is a boring and frustrating experience for all except the most picayunish of persons. Re-writing is most helpful when the student truly senses the potential excellence of his revision as compared to a promising first draft, or when he is revising for "publication" in a class newspaper or anthology. (As a matter of fact, providing time for proofreading and peer review of writings before they are handed in will diminish the need for excessive re-writing.) The teacher should, then, select occasions for re-writing most carefully and not make it a routine activity.

33. *The student should be able to write down his observations of simple scenes or phenomena, noting especially his sensory responses to that which is observed.*

Writing from observation involves (a) sharpening the students' awareness of the senses which provide the raw materials for human reflection and (b) making the students more expressive in recording sense impressions. Students enjoy sensory writing and observation because they normally take their perception pretty much for granted, and the methods for sharpening the senses result in new insights into commonplace experiences.

Changes: In this warm-up activity two students stand in front of each other, observing each other's appearance carefully; then both turn and change some detail of their appearance. They face each other again and try to identify the change made. Changes can be played first with the class as an audience, then with groups of three students working together in different parts of the room, the third student acting as a "judge" to verify the changes and rotating with the other two as a player.

Listen to the Silence: The teacher calls a 60-to 90 second moratorium on all class-made sound so that the students can sit and concentrate solely on the background noises that are usually on the fringe of consciousness. A discussion of the nature of the sounds follow, usually resulting in considerable speculation about the source of certain sounds. The exercise is repeated a day or so later, with students writing down their descriptions of the sounds just after the silent period ends. Students then compare descriptions in groups or in general class discussion. Good "sound essays" can be included in a class anthology or newspaper as indicated in the paragraph at the end of the Walking game.

A note of caution: This activity requires considerable teacher-student rapport. Most students today are unaccustomed to absolute silence, and a non-punitive halt on noise is likely to result in giggling, sub rosa humming, and furtive belching. A seriousness of purpose must exist or the silence will quickly be filled with uncontrolled and/or satirical noises.

Blindfold: While Changes engaged the sense of sight, Blindfold can call upon all the other senses. The teacher (or each student) can bring in objects to be identified by a student who is blindfolded. The latter can feel, smell, and in some cases, taste, and listen to the object. He should be required to describe verbally its sensory qualities before trying to identify it. ("The surface is rough, and it seems to have six or seven sharp edges. It smells like metal, and something inside of it rattles a little.") Unfamiliar objects are better than simple ones like pencils and doorknobs, although much can be gained by the students' attempts to concentrate on the sensory aspects of common objects before identifying them.

A variation of this exercise (sometimes cruelly called the Helen Keller game) involves placing the object in a paper bag instead of blindfolding the student, thereby isolating the sense of touch. Once careful verbal descriptions have been elicited, Blindfold and its variation can both be played by having the students write down their impressions, omitting their guess about the name of the object. Then fellow students can read the papers and try to identify the objects from the sensory descriptions alone, or perhaps draw pictures of the objects from the written description.

Walking: The class goes for a walk around the block, and students are assigned particular senses -- i.e., some students are to write only about what they saw, others only about what they heard, others about what they felt, still others about what they smelled. (Obviously, the sense of taste is omitted here.) Some students should also write about their total impression of the walk, utilizing whatever senses seem to be most helpful in writing a lucid description. Various student writings can be compared in small groups. (Students with the same "sense" might read to each other.) Then selected papers can be read before the class.

Good descriptions from Blindfold, Listen to the Silence, Walking, and other writing activities may be incorporated into a classroom anthology or newspaper. The first-named game might be featured on a "Guess-What-It Is" page. The other two might be included in a student-written article that describes the activity and gives several samples of good student sensory writing that resulted from it. When re-writes are needed, the student

involved is asked to prepare his paper for publication -- a request that has considerably more appeal than the old imperative, "Write this over."

Word Portraits: This activity is aimed at student discovery of the difference between the particular and general qualities of objects. The teacher can begin by taking some familiar object -- a chair, book, or hat would do well -- and asking the class to describe verbally many physical aspects of the object. Color, shape, texture, size, various parts, flaws, and peculiarities can be noted. The teacher should encourage affective responses to the object ("It's one of those funny-looking, old-time hats that usually smell bad.") As well as imaginative responses -- metaphorical, associational, and allusive. ("The color is like dirty dishwater." "It reminds me of some things I saw at the Cabildo.")

The next day, each student will bring in an object for which he will make a written "word portrait," describing its various aspects in detail. A student who does not bring in an object may place one of his shoes on the desk, or contemplate his hand or looseleaf binder. Students may read their descriptions to each other in pairs or small groups, and selected descriptions may be read to the class.

The Word Portraits are returned for still another step, in which each student is asked to write at the bottom of his portrait the dictionary definition of the object he portrayed. A discussion of the differences between the Word Portraits and the definitions should result in observations about how the dictionary describes characteristics essential to all shoes, hats, binders, or whatever, while the portraits grasp the qualities of a particular shoe, hat, binder, etc. The students should also be able to note that emotional, metaphorical, associational, and allusive responses to the objects are subjective, imaginative elements not included in the denotative meaning of the word. Thus, the Word Portraits ultimately tie in with the Definition game (goal 8, Oral Language Experience) by dramatizing the difference between bare denotation and broader human responses to the objects in the student's experience.

Class Log and/or Rotating Class Secretary: A different student each week (or each day) may be appointed to take notes on or minutes of class activities and summarize

them in two or three short paragraphs which are read the following day at the beginning of class. A daily log can be compiled of these reports, or the activities can simply be a day-to-day "secretaryship." The activity can be loosely structured, allowing the secretaries to include humor and commentary; or it can be highly organized, with brief class discussions of the accuracy of the minutes after they are read.

34. *The student should be able to write about a single issue, event, or object from more than one point of view.*

The subjective element in observation brought out in Word Portraits is the main focus of Picture Window, Hats, and Point of View.

Picture Window: Each student takes 30 to 45 seconds to look out of the same window, then returns to his desk to write down what he saw. In the comparison of writings that follows, students should be able to note whether their writings tended to be detailed or broad, literal or metaphorical, eye-oriented or multisensory, accurate or careless. When papers contain contradictory information, the conflict can be resolved by having the students involved take a closer look at the scene. Dissimilar descriptions might be grouped together and placed in a classroom anthology or newspaper in the manner described above in the last paragraph of Walking.

Hats: The teacher brings to class several kinds of hats (standard men's and women's hats, a propeller beanie, fatigue cap, helmet, etc.) The students are then asked to write a description or a character analysis of the kind of person who they imagine would wear one of the hats. Later, selected papers may be read aloud and discussed. Some might be dittoed and discussed, or included in a classroom anthology. Of course, other items (shirts, gloves, purses, etc.) can be used for subsequent writing activities.

Point of View: The teacher prearranges a mock "incident" with two students -- an argument over a lost purse, the hiding and finding of a book, or some similar occurrence which must be witnessed by the entire class as if it were

happening spontaneously. Students are then told that the incident was staged, and they are asked to write a detailed report of exactly what happened. The reports are read aloud and discussed as students compare and contrast papers, exploring the accuracy of the descriptions and looking for evidence of bias for or against one of the parties in the incident.

The class is then asked to re-write the reports, with an important difference: half of the class is to slant the report consciously in favor of one student, while the rest of the class is to favor the other student. These papers in turn are read aloud, and the specific means used by students in slanting their reports are discussed. A truly impartial paper from the original report can be grouped with two slanted reports (one favoring each of the two students involved in the incident) and published in a class newspaper or anthology in a manner described above in the last paragraph of Walking. This activity can also be carried out during study of the newspaper. (See goals 55-56.)

35. *The student should be able to write accurate, thorough, sequential instructions on how to carry out various simple activities (pre-technical writing).*

Writing accurate, thorough, sequential directions can be enjoyable to students, especially when their peers act out (through pantomime or actual execution of a task) their instructions in a "reality test." This kind of writing is related to technical writing (which is the most common form of writing that adults use in their work) and "process analysis" writing taught at a more sophisticated level in college rhetoric courses. The teacher should consult ISB 82, pp. 74-77, for an interesting warm-up listening skills game (the "Draw It" game) and a description of pre-technical writing, along with numerous sample assignments.

36. *The student should be able to write about his responses to vicarious experiences, including books, films, recordings, and radio and television programs.*

Vicarious language experiences are not in the service of oral and written language experiences -- that is, students should not be made to feel that they read books or watch films or TV in order to talk and write about these things. Still, discussion and writing activities are important means through which students express their gut reactions to vicarious experiences, compare their responses with those of others, and discover new ways of looking at the work at hand.

It has already been stated in goals 1-10 that verbal experiences related to literary works and media should take varied forms, from general discussion to collage presentations. Similarly, writing activities related to vicarious experiences should not draw heavily on stock assignments like summaries, book reports and reviews, and factual questions and answers.

Certain broad questions can be posed, even when each student has read a different work. The students might choose from a list of questions like those listed below (which, incidentally, could also be used for class discussion of individualized reading assignments). Each student might respond according to the content of the work he has read.

(1) Write a paragraph about a character you disliked in the work, explaining why you didn't like that character.

(2) Write a paragraph about a character you liked very much, telling why the character was appealing.

(3) Write a paragraph about a part of the work that you found boring, telling specifically what it was that you found dull in that part.

(4) Write a paragraph telling about some character in the work who reminded you of a person you know, giving details about how the character and the real person are alike.

(5) Pick a word that best describes a character in the work and tell in a paragraph why that specific word applies to the character.

(6) Think of a character in the work who had a choice or decision to make. Write a paragraph telling why you think the choice or decision as he made it was wise or unwise.

(7) If none of the questions in this list seem to apply to the work you read, write a paragraph telling why they don't make sense in relation to the work.

All of these questions are designed to put the student into some interesting and/or critical relationship with the content of the work under study. At least one question (no. 3) offers him a chance to say, "This was a bad book (play, story, film, etc.)" and to defend his position. Answers to the questions cannot be easily faked by the student who did not actually read the work. The questions therefore diminish the need for dull summaries or precis writing (which often means paraphrasing the blurb on the inside cover of a book) and "check-up" factual quizzes which can be passed by test-wise students who have not read the work and flunked by students who tend to digest themes and forget facts after reading a work.

Non-expository writing assignments can also be carried out. For example, individuals or small groups could be asked to choose from a story or book two or three scenes which could be dramatized in a TV ad. They could then write the script for the ad and perform it before the class (or put it on videotape, if available). Students might keep informal logs of readings and other media experiences, recording their reactions sometimes in standard paragraphs, sometimes in verse, sometimes in fragmented phrases.

In summary, writings about vicarious experiences should evolve from the students' inner reactions to literature and media, not from a superstructure of critical-analytical devices and categories utilized by professional reviewers. The goal is indeed critical responses to vicarious experiences but such responses in teenagers need not necessarily be expressed in the same way that adults who are specialists in a particular form of writing express them.

37. *The student should be able to write about his opinions on issues that are of interest to him and his peers.*

Students should be encouraged to organize their thoughts and their opinions on topics that concern them deeply, from school dress codes to issues of international importance. Such writings should be audience-oriented and should not ape the overly formalized argumentative essays assigned in advanced composition courses. Possible audiences might include the general public, who might read student-composed Letters to the Editor in local papers; personal friends and relatives, who would actually receive the students' letters; or the students' classmates, who would read selected writings in a school or class newspaper or anthology.

Letters to the Editor These letters are generally good models for student writing because they lack the formal introduction-body-conclusion structure of academic essays, yet they typically stick to the subject and advance an argument with some conviction. Students can study such letters and adopt their format and style to express themselves on current issues.

Pre-writing activities, in addition to examining models of Letters to the Editor, should include lively discussions of topics which are later to be the subjects of student letters. Writers of the most promising letters should be encouraged to re-write their letters and submit them to the appropriate publications. Group composition, with all group members signing the final letter, can also be encouraged. Business letter form can be taught in relation to this activity.

Personal Letters: A student might opt to write his opinions and observations into a personal letter to an actual friend or relative who lives out of town. The style of such letters will vary according to the recipient and the individual student, but the fact of a real audience should go a long way towards helping the student to discover the proper style and content of his effort.

The teacher might indicate that class credit can be awarded for such letters at any time of the year. Since letters presented for credit will be actual communications and not

mere exercises based on textbook models, the teacher should be concerned less with "correcting" the letters than with reacting to the positive elements in them, much as in the treatment of student journals described in goal 44 below.

Opinion Polls: Small student groups can poll part of the student population on some topic of interest (perhaps one discussed in class). The results of the poll can be organized into an essay and published in the school or class newspaper or anthology.

The essay might simply report statistics gathered, or it could quote several of the students interviewed (as in the "man on the street" type of newspaper feature). In the latter case, use of tape recorders might be helpful to the pollsters' interviewing. In the former, students might learn the difference between selected and random samplings and other simple aspects of research.

38. *The student should be able to participate in genre writing (short stories, plays, poetry, etc.), individually or in groups, in accordance with the extent of his ability and the strength of his inclination towards such writing.*

Genre Writing (short stories, plays, poetry, etc.): Genre Writing, usually labeled "creative writing," should not be forced. Students with a special interest in literary forms should be encouraged to write in various genres and given individual attention. But those who are reluctant to work in these areas should be led indirectly into limited genre writing or not asked to perform in the area at all.

Group Composition: This indirect method of getting students into genre writing can result in student-written plays or short stories or shorter works like skits and satires on TV programs or commercials. Small groups of four or five students develop an idea for an original work in a given genre after having studied works in the genre in class. They make notes as they go along or tape record their exploratory conversations. They then refine their ideas, incorporating suggestions by their peers and responding to the teacher's comments on technical problems concerning dialogue, theme, or other relevant points.

Students who lack confidence in their writing ability will require considerable pre-writing motivational activities in the form of brainstorming led by the teacher and encourgement during the various stages of the work's development. Eager students need only be left alone to work out their ideas. Students should be able to publish selected group-written short stories in a class anthology or act out group-written plays for their classmates.

Completion and Chain of Events: In Completion, the teacher makes a ditto of all but the ending of a short play or short story. Students read the work and write their own endings. Student endings are read aloud and discussed (mainly in terms of credibility), then the author's ending is revealed. Discussion of the author's conclusion is held.

Story selection is an important element in Completion, since a suspenseful work with a highly climactic ending is needed to motivate students to compose an original conclusion. Beginnings of works by Saki, Roald Dahl, Richard Ely, and Kurt Vonnegut might be read to students, or beginnings of good student-written stories and other uncopyrighted materials might be run off on the ditto machine.

In Chain of Events, one student writes a sentence beginning a story, and each student takes a turn, reading silently the previous sentences and adding one of his own so that a "chain of events" unfolds. At the end, the teacher reads the completed story to the class, and discussion follows.

This exercise can be strictly for fun, allowing students to write nonsensical turns of events. However, the teacher might later ask the students to try to structure a story in a sensible manner, observing laws of probability and the demands of consistent characterization. (Advanced students will be able to do this and can even contribute a paragraph rather than a sentence apiece.)

Students can also edit each others' mechanics if the teacher wants this element to be introduced into the game. As a student silently reads lines written previous to his turn, he can correct spelling and punctuation errors. Each student, then, functions both as editor and creator in the exercise.

Stories from Objects: The teacher brings five or six unassociated objects to class (e.g., a glass, a stapler, a book, a bottle of mouthwash). Students are asked to write a short story in which those objects play a part. Selected stories can be read aloud and discussed or dittoed for inclusion in a class anthology.

A Time, a Place, a Person: In class discussion, students are asked to select a time-period in history that is interesting to them. Then, they are asked to choose a place that would be of interest during that time period. Finally, they are asked to imagine a person or people in that setting acting in some way that might make an interesting story. Each student then writes a short story. Selected stories are read aloud and discussed or dittoed for inclusion in a class anthology. The activity can be done several times, each with a different setting.

Poetry Writing: Two of the surest ways of developing a lifelong antipathy for poetry in young adolescents are (a) teaching of scansion, with forced metric analysis and breakdown according to kinds of meter and number of feet; and (b) classwide assignment of form-oriented verse writing -- e.g., writing cinquains, limmericks, sonnets, etc.

In form-oriented verse writing, students get the notion that poetry is more a matter of counting syllables than expressing feelings. While students will frequently offer poignant poetic statements in free verse, an extremely high degree of motivation is required to elicit genuinely poetic responses from young students who are trying to fit the round pegs of their inner feelings into the square holes of one or another verse form.

The novelty of concrete poetry and the formal simplicity of haiku make these forms somewhat more useful than others in the classroom; but free verse writing, especially approaches like those described by Kenneth Koch in Wishes, Lies and Dreams (Chelsea Publishing Company, 159 East Tremont Avenue, Brooklyn, New York) and AEP's Now Poetry (Charles Cutler, et al, ed., American Education Publication, 245 Long Hill Road, Middletown, Conn. 06457), are the kinds of poetry-writing assignments that hold most promise for young students.

39. *The student should be able to participate in discussions analyzing models of his peers' primary writing (assignment 33-38), noting problems related to word choice, sentence structure, and paragraph development.*

Class and small group analysis of models of students' primary writings should be held frequently, with special attention given to problems of sentence structure, word choice, and paragraph development.

In discussion of sentence structure, students should be encouraged to utilize skills practiced in the writing games in goal 30 (Two into One, Sentence-Shuffle, etc.) when proposing solutions to sentence problems noted in peer writings. In the area of paragraph development, students should explore basic problems such as use of linking devices, continuity of thought, and problems of development peculiar to the paragraph under analysis. Discussions of word choice should involve student suggestions for more concise expression when an inappropriate or hackneyed word has been used in the peer model. (When word choice is imprecise or erroneous, an opportunity is afforded for vocabulary development through use of the dictionary, use of the junior thesaurus, or analysis of word structures. See also goals 69 and 70.)

A procedure for analysis of students' primary writings is outlined below. After this, a sample paragraph is given with appropriate questions for class discussion. While procedure can be altered, class discussion of peer models of composition work should be carried out frequently -- on the average of at least twice a month, or perhaps every other week.

Step a - Surveying the students' works on a given primary writing assignment, the teacher selects three sample papers: one excellent, one average, and one poor (unless the assignment is very short, in which case four or more papers might be selected). These papers are run off on a ditto sheet WITHOUT THE NAMES OF THE STUDENT WRITERS and distributed to each member of the class.

Step b - The class can be asked to read the writings silently and make notes on their dittos about good and weak points of each of the writings. They are cautioned

to avoid guessing the authors' names and to refrain from revealing the authorship if they know who wrote one of the pieces on the ditto. The teacher must emphasize that the writing, not the student behind it, is under analysis. (Exception: Authors of highly praised writings might be named after the discussion is over. Interestingly, students can often guess the authorship of better writings because they sense intuitively the style of the writer.)

Step c - Class discussion follows, first with an open invitation to anyone to comment on any of the selections. A poll of how the selections were ranked might be a springboard for a question like. "Will someone who rated the first student writing as the best one tell us why he thought it was good?" As much as possible, emphasis should be on positive qualities of the writings: some merit can even be found in the poorer papers.

General discussion can lead to specific questions about sentence structure, paragraph development, and word choice. A sample paragraph and some suggested leading questions are offered below.

SAMPLE STUDENT WRITING ON A PICTURE WINDOW ASSIGNMENT (GOAL 33)

I look out the window and I saw lots of thing. There was a truck passing by. Two ladies were walking with a cute little boy. The little boy was crying. The sky was cloudy but it wasnt raing. I like it when it rains during the day but not at 3 o'clock. The wind was blowing so that the four trees behind the school was moving a little. Another thing I notice, the window needs a good washing.

SUGGESTED QUESTIONS (PERTINENT TO COMPOSITIONAL CONCERNS ONLY*)

- Can any of the short sentences be combined into longer ones? (sentences 3 and 4, or sentences 2. 3, and 4)

* Problems of usage and mechanics can be treated separately. See implementation of goals 41 and 42 below.

- I like the clever observation made in the last sentence. How does the writer link that sentence, which deals with the dirty window, with the rest of the paragraph, which deals with things he saw outside the window? (uses "Another thing I notice(d)" as a linking device.)

- One of the sentences, though, doesn't seem to fit in with the others in that it drifts away from telling what the student sees. Which one is it? (sentence 6)

- Is there any way that sentence 6 could be changed so it would fit in well? (open discussion, trial and error)

- Is there a word in sentence 7 that doesn't describe the scene as clearly as it might? ("moving" -- imprecise and misleading; "a little" -- overused, not very graphic)

- Can you think of another word that might have been chosen instead of "moving"? instead of "a little"? (open discussion -- words suggested and reasons for appropriateness offered)

- Judging by the wording and the things that the author chose to write down, do you think the author is probably a girl or a boy? (not a guess-who-wrote-it game, but open discussion with search for evidence of masculine or feminine expression of concerns -- e.g., "cute" identifiable as more likely a girl's word choice, though overused to such an extent that it could be a boy's as well; concern with baby supports feminine authorship, etc.)

These questions are but a few that can be used to stimulate students of varying ability levels to think and talk about elements of composition. Note that hackneyed, generalized questions about stock paragraph elements like unity, coherence, and emphasis are avoided, as attention is given to both the positive qualities and the specific composition problems in this paragraph. Other paragraphs might call for application of sentence shuffle skills for more varied sentences. Still others might be enhanced by application of sentence expansion skills. (See goal 30.)

40. *The student should be able to confer individually with the teacher frequently on problems of word choice, sentence structure, and paragraph development revealed in his primary writing (assignments 33-38).*

Class and small group discussion of student writings is necessary in order to create a common understanding of the nature of compositional problems and to give the students confidence in their ability to review their own work critically. However, each student's individual development as a writer must be followed closely, so one-to-one conferences on writing should be employed sometimes in addition to (and sometimes in lieu of) marginal comments on the students' paper.

The same kinds of questions raised in the class discussions of student writing are raised in individual conferences, but the focus on identifying the individual student's strong points and problems makes such conferences invaluable. Also, the conversational nature of an individual conference sets a different tone from the Socratic teacher-guided discussion, and the student can react in a more flexible, personal manner. At the end of a conference, a student with special needs can be directed to helpful sources in his text or in supplemental materials on hand. For example, a junior thesaurus can be consulted by the student whose word choice is stilted and imprecise. (Note: the thesaurus should never be used for the sake of merely substituting a "big word" for a "little word." Strained eloquence is as unacceptable as trite, cliche-ridden language.)

41. *The student should be able to participate in group proofreading sessions, using teacher-made and peer models that exemplify common class problems in spelling, usage, and mechanics as revealed in primary-writing assignments 33-38.*

The basic three-step procedure noted in goal 39 for analysis of models of student writings can also be used in group proofreading. The teacher (a) selects student papers of varying quality for reproduction on ditto; (b) lets the students read these dittos (without students' names attached) silently, then (c) conducts class discussion. The difference, of course, is that in group proofreading the papers will be viewed from the point of view of accuracy in spelling, usage, and mechanics of writing rather than from the point of view of compositional concerns like continuity, word choice, paragraph development, and the like.

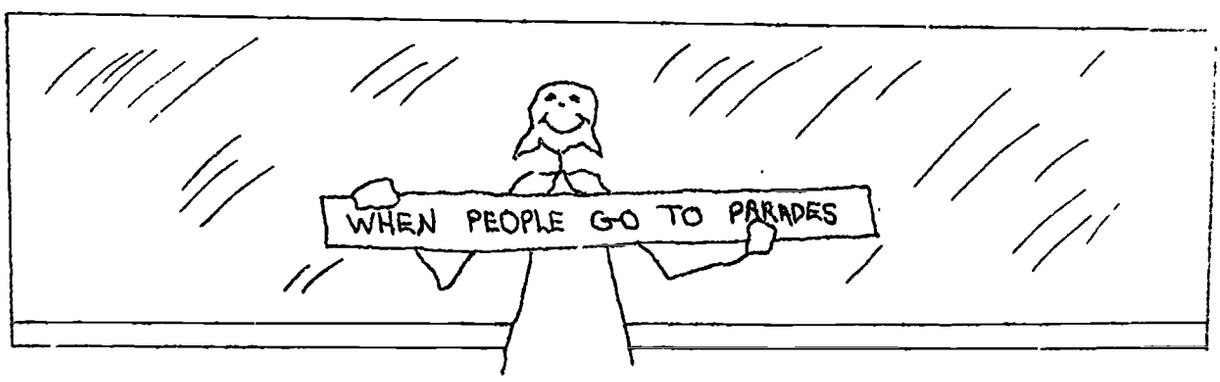
The distinction is an important one. Students must understand that elements such as punctuation, important as they are for clarity in written communication, are in no sense the essence of written communication. In class discussion and in teachers' written feedback or student papers, there should be an implicit recognition of the difference between compositional elements and related concerns. This is not to say that the latter should be neglected or treated hastily; even handwriting skills merit comment and in some cases considerable attention in the junior high and middle school. However, effective writing can and often does exist when usage, mechanics, handwriting, and spelling are extremely poor. David Holbrook's English for the Rejected (Cambridge University Press, 1965), as well as some of the journal entries from various schools as recorded in ISB 82, pp. 65-73, testify to this.

Teaching of mechanics and usage should always be based on diagnosis of students' writings. There is no point in launching an all-out attack on, say, uses of the comma until the students' punctuation skills have been observed in their own writings. Furthermore, priorities should be set so that the basic needs that are disccvered (use of commas with words in a series, for example) are treated before more complex problems (such as use of commas before and after non-restrictive clauses) are attacked.

It should also be evident that in a diagnostic, functional approach to mechanics, the extent and the sequence of materials in textbooks are not likely to be tailor-made to students' needs as revealed in a diagnosis of their writing problems. The textbook must be adapted and used critically if it is to become something other than a lifeless, arbitrary tool. On pp. 51-53 of ISB 82, a sample paragraph for group proofreading is given, along with suggestions for teaching of spelling and punctuation through group analysis. (See also goals 69 and 70 and Prefix and Suffix games in goal 18.)

Group proofreading can also be carried out with separate, isolated sentences that contain typical student errors. In this method, the teacher jots down sentences that contain commonly made errors as he reviews student papers. The sentences are then listed on a single ditto sheet and given out to students, who in small groups or class discussion try to find and correct the errors. The small group plan recommended in the explanation of goals 2 and 3, Oral Language Experiences, can be employed to enliven this activity.

Finally, games can be developed to encourage broad participation in group proofreading. A valuable means of dealing with sentence fragments in student writing is the game Up Against the Wall. If a diagnosis of student papers reveals that a particular structure, e.g., the adverb clause, is frequently used as a fragment, print several such fragments on large cards. (Again, do not identify students who wrote the fragments originally). Ask a student to stand against the chalkboard, holding a fragment for the class to read.



Then call for a volunteer to make the fragment into a sentence by writing something on the chalkboard either before or after the fragment, whichever "sounds best." Ask a student to read the completed word string, then ask the class if the fragment has been changed into a sentence. If it has not, students can offer corrections.

The same adverb clause fragment can be used several times as different students add different independent clauses. Note that independent clauses can be added comfortably either before or after most adverb clauses, thus supporting the goals of the Sentence Shuffle game (ISB 82, pp. 45-47). Note also that terminology ("independent clauses," names of fragments like "adverb clauses," "adjective clauses," etc.), although used here to describe the elements of the game, are wholly unnecessary and even intrusive when playing the game. Students develop their sense of sentence structure by creating sentences from fragments, not by learning the names of fragments.

Since Up Against the Wall is open-ended in that students can add to the fragment anything that makes syntactic and lexical sense, students might approach the task playfully. (E.g., a student might write "they leave their brains at home" after the fragment above.) This approach should be encouraged -- playful sentences are as real as serious ones -- but not to the point that hilarity dissipates the continuity and concentration of the game.

Sound Punctuation involves assigning an appropriate "sound" for each punctuation mark and telling all students to produce the assigned sound whenever a particular mark appears. (Examples: exclamation point - slam hand on desk; period - clap hands once; comma - snap fingers once; question mark - sniff once, etc.)

The choral response of the class making the "sounds" as the teacher reads the sentence aloud keeps interest high; and when two or three students incorrectly sniff while the rest of the class is finger-snapping, a painless and in fact enjoyable peer correction is effected.

This game can be adapted for specific purposes -- such as correcting run-on sentences -- by flashing a number of run-on sentences on an overhead projector or writing them on the chalkboard. Students can be given a moment to look over

the run-on, then a pointer can be moved slowly below the words in the sentence. Students can execute the Sound Punctuation for a period (clap hands once) when the pointer reaches the place where they think the period belongs. A period is added at the place(s) indicated by the students, and an oral reading by a student then becomes the basis for the class to judge the correctness of the placement of the period.

Needless to say, all group proofreading is aimed at building the habit of individual proofreading, which can be carried out by each student before handing in his papers. Time should be set aside routinely for individual proofreading before students turn in their in-class writings.

42. *The student should be able to confer individually with the teacher on problems in spelling, usage, punctuation, and mechanics revealed in primary-writing assignments 33-38.*

Like compositional problems, mechanics problems usually require individual conferences in addition to marginal notes on student papers and class discussions of student writing models. Such conferences should be informal and positive rather than harshly critical of the student's errors. The student should be made to feel that the basic "message" of his primary writing will be clearer and more convincing if mechanics, spelling, and usage are in order.

Bright students can be given brief explanations and directed to appropriate sections in textbooks and supplementary sources such as programmed materials or linguistics - oriented workbooks. Average and below-average students will need more extensive explanation and additional teacher-made exercises tailored to their needs, since the stock approaches and the limited numbers of exercises in texts and supplementary sources will not be likely to furnish adequate interpretation of the problem under study.

The multi-faceted attack of feedback on student papers, group proofreading, individual conferences, and pertinent games and exercises, should result in significant increases in students' skills in mechanics, spelling, usage, and punctuation.

43. *The student should be able to re-write his more promising primary-writing efforts, applying the skills developed through goals 39-40 and submitting such writings to a classroom newspaper or classroom anthology.*

As stated in goal 32, rewriting should not be carried out routinely on all writing assignments. Re-writing can be creative when the student is asked to combine or expand certain sentences in a primary-writing effort or when he is asked to reconsider his word choice, paragraph organization, or linking devices. Re-writing can be corrective when a student is polishing up an otherwise sound primary-writing effort so that the punctuation, spelling, and usage are presentable for publication in a school or class newspaper or anthology.

There should always be an adequate purpose for re-writes. Small errors in otherwise good writing efforts would not normally call for re-writes of the entire assignment, since such errors might be discussed in conference with the student and treated by referring him to an appropriate outside source or by giving him a special teacher-made exercise aimed at correcting the error. Writings submitted for "publication" should be near perfect, but never should absolute perfection in every detail become an obsession if students are to be expected to continue to enjoy writing.

44. *The student should be able to write fluently on loosely-structured, low-feedback assignments like journals, picture writing, captions, Liars' Club, and similar informal assignments.*

In loosely-structured, low-feedback writing activities the main goal is fluency. The student should be able to feel that on some assignments he can let the pencil sail across the page without even the faintest anxiety about mechanics, spelling, paragraphing, and similar concerns. Research indicates that such assignments actually build the student's confidence in himself as a communicator and that expressive, surprisingly concise composition can be elicited from even the most reluctant writers.

Journals: Variations of the student journal idea popularized in Fader and Shaevitz's Hooked on Books (available through English department chairmen) can be utilized with students of all ability levels. An explanation of the method, along with numerous writing samples from local student journals, can be found on pp. 65-73 of ISB 82.

Captions and Picture Writing: These activities can be carried out concurrently with or as a follow-up to Picture Talk (See goal 9.) Pictures can be clipped from popular magazines for the purpose of stimulating oral and written comments from students. At first, the class as a whole is asked to create simple titles or captions for several pictures. Then, students can choose individual pictures for caption writing. Each title or caption can later be the subject of class or small group discussion.

With more willing writers, captions can be omitted and picture writing can be used. After informal class discussion of several pictures, each student can select a picture for an individual written comment, which later can be shared with the class.

The nature of a student's captions or written comments will depend on the picture he chooses and what he sees in it. Some pictures will contain much action and invite a narrative. Others will evoke descriptions in detail, while still others might call up a poetic reaction. One student might wish to comment ironically on his picture, while another will prefer to moralize or draw some parallel to his personal experiences. The openness of the assignment allows for highly individualized responses.

Picture Flash: An interesting variation on Picture Writing, Picture Flash, allows the student to describe a picture after each of several viewings, developing and correcting his impression as he goes along. The teacher selects a picture, holds it up for a split second, then allows the students to record what they saw. The second time, the teacher holds the picture up for five seconds, and the students are given time to alter their descriptions or develop details according to what they saw. The same procedure can be repeated with still longer time periods (thirty seconds, sixty seconds) for the class to study the picture before returning to their descriptions.

Students can read their descriptions to each other and comment on aspects of the picture selected, accuracy of details, and similar considerations.

Liars' Club: This activity invites students to fantasize in a narrative about imagined personal adventures, world events, etc. The main rule is that whatever is written should not be true -- in fact, the more improbable, the better. Students should be encouraged to weave their "lies" (i.e., up-to-date tall tales) in some detail and to let their imaginations romp. A "Liars' Club Award" can be given for the most entertaining untrue narrative.

45. *The student should be able to enjoy classroom activities involving written expression and take pride in his written efforts.*

Enjoyment of primary writings should follow from the fact that writing is taught as genuine communication rather than as a series of rules. Similarly, composition skills taught through the various games and exercises described above should prove stimulating to the students. Pride should be observable in student writing efforts, since a deeper involvement in the act of writing tends to foster a greater desire for excellence and more attention to detail.

46. *The student should be able to see writing as a normal means of human communication and not as a special artistic act or an isolated academic endeavor.*

The main difficulty in student writing is finding something that the student wants to write about -- finding the topic or providing the experiences that will generate enthusiasm for the act of composition. "Creativity" is much more likely to flow from thoughtful and ingenious assignments than from practice in writing figures of speech or following rules of plot development and characterization.

47. *The student should be able to have a feeling for style in writing and realize that everyone -- himself included -- potentially has a style worth developing.*

48. *The student should be able to understand the difference between a genuine, personal writing style and the affected elegance which is sometimes substituted for style.*

"Style" in writing reflects and evolves along with the personhood of the writer. Although the adolescent writer is no more expected to have a fully developed style than he is expected to have a fully mature personality, he should be encouraged to write with sincerity and to develop his writing along lines that seem appropriate to his personality. Some degree of imitation is inevitable (probably even desirable) when students come in contact with literature that makes a deep impression on them; but the teacher should be wary of the student who self-consciously cultivates a superficial elegance or uses a store of relatively facile devices that are detrimental to the growth of a genuine personal expression.

49. *The student should be able to understand that neatness and mechonical correctness significantly clarify written expression but are not the essence of written expression.*

50. *The student should be able to view proofreading and re-writing as means of making good writing into excellent writing, not as punishment for poor performance.*

Students are often drilled so sternly in mechanics that they come to feel that form is what writing is about. When neatness and mechanics have been overstressed, students tend to hand in papers with flawless margins, beautiful handwriting, and utterly vacuous content.

The diagnostic approach to teaching mechanics as developed above in goals 41-43 reckons with the real problems of mechanical flaws in student writings but avoids a comprehensive study of mechanics for its own sake. Such study must either strike out at non-existent problems or bring up subtle points that are irrelevant to the basic mechanical problems in any particular student's writings.

It follows that re-writing should focus more often on compositional elements per se -- sentence variety, sentence structure, continuity, and the like -- rather than on mechanical elements. A mechanically "perfect" draft might be required prior to publication of a student effort in a class or school anthology or newspaper, but the normal means of improving skills in mechanics should be strong teacher diagnosis and feedback on primary writing assignments; individual and group proofreading; and individual conferences on mechanics problems, with assignment of appropriate exercises when necessary.

51. *The student should be able to have a sense of real audience for most of his writings.*

52. *The student should be able to enjoy participating in production of class jokebooks, anthologies, newspapers, etc.*

If students understand that they are communicating with each other when they write, they will take considerable interest in tasks of proofreading, editing, and publishing their writings. Ditto-produced anthologies and papers have a stimulating effect on junior high and middle school students. Their writings seem to take on a new reality when typed up and stapled into a collection that is shared with their peers.

53. *The student should be able to understand the relationship of writing to attainment of personal, social, and vocational goals.*

Writing activities in the school are not structured specifically to "service" the business community, but the vocational uses of writing should always be kept in mind. Pre-technical writing, letter writing, and writing related to the aural-oral program will be of particular help to the student when he enters the world of work. He should be aware of the fact that he is about the business of preparing for his future when he is engaged in such writing activities.

54. *The student should be able to realize that the spoken word, like the written word, can be used as a propaganda tool to manipulate an audience.*

Goal 34 and goals 6, 7, 8, 28, and 29 in the Oral Language Experiences section call for an intensive study of the misuse of language. Teachers should devise writing assignments aimed at further developing an insight into propaganda and keeping students alert to propaganda in print and other media.

Vicarious Language Experiences

OVERVIEW

Vicarious language experiences embrace "input" media of all kinds -- books, film, television, magazines, newspapers and the like. All of these come within the scope of the English program. It is the teacher's task to evaluate the readiness of the students to respond to a particular work or series of works in a given medium and to use student responses to the various media to stimulate good discussion and writing.

Although the use of non-print media has been widely celebrated in recent years as a means of teaching the non-verbal student, the English program is not visualized here as a gradual "phasing out" of print media in favor of electronic media. In the first place, the student's understanding of all the media should be intensified as the teacher encourages him to comment on his vicarious experiences, relating them to each other and to his personal experiences. In the second place, English teachers are specifically charged with the responsibility of helping the non-verbal student to become more verbal as he formulates and expresses his responses to print and non-print media.

The prophecies about the death of print culture may yet come true, but they are not supported by the phenomenal growth in the popularity of paperback books in our schools. An important factor in the "paperback explosion" is the new emphasis on contemporary literature (especially adolescent literature) that is making habitual readers out of students who were understandably resistive to premature exposure to the "classics" in the past.

There is justification for a classical orientation in literature in honors classes at the senior high school level, but the average student needs to be stimulated to read for pleasure before he is asked to attack Dickens or Shakespeare or George Eliot. Undoubtedly, a good teacher can make a classic like Great Expectations lively and relevant to students,

bridging the gaps of time, setting, and language style. However, it is also clear that the average student will seldom if ever follow through by reading two or three more Dickens novels for sheer enjoyment after a class study of Great Expectations.

On the other hand, students do frequently follow up classroom study of contemporary writings with independent reading. Simple's Uncle Sam often prompts students to investigate Langston Hughes' poetry and plays. Vonnegut's Cat's Cradle will frequently stimulate a reading of Mother Night. Adolescent literature like The Contender, Mr. & Mrs. Bo Jo Jones, and Jazz Country is developing a love for reading in innumerable junior high and middle school students. (Ways of acquiring such works will be discussed in the implementation section of goal 57 below.)

The essential literary task of the middle and junior high school English teacher, then, is not "covering" famous authors or works, but creating in students a habitual enjoyment of reading through thoughtful selection of materials.

Enjoyment potential is as important a criterion in classroom handling of materials as it is in initial selection of materials. If the teacher selects an exciting poem like Karl Shapiro's "Auto Wreck" but approaches it with determination to illustrate alliteration, hyperbole, metaphor, onomatopoeia, oxymoron, personification, and simile (all of which are indeed found in the poem), he might well analyze the poem into irrelevancy, draining it of all interest.

Formal elements exist in any piece of literature worthy of the name, but the presence of literary devices in a work does not of itself demand that a complete inventory be taken by the class. Each work, in fact, must be examined according to what has apparently attracted or repelled the students as they read the work. A short story

like "On the Sidewalk, Bleeding" might impress the student most deeply with its moral message rather than its form. Students might be most stimulated by an interpretive question like "What was the relationship of the sound track to the picture?" after viewing a film like "Peace and Voices in the Wilderness."

Some works -- Ray Bradbury's "The Dwarf" comes to mind -- invite a simple speculative question like "What do you think happens after the story ends?" as the best [illegible] for discussion. After a film like "[illegible]'s Day," students could be asked whether or not the film violates their sense of reality: "Is the day in the life of Lonnie really true to life as you know it?" Simple affective questions such as "What did you like or dislike about Lucille Fletcher's 'The Hitchhiker'?" can elicit fluent, honest responses from students who are all too accustomed to answering questions by trying to second-guess the "right" answer that the teacher has already decided upon.

It is true, of course, that students find that the formal devices in certain works are the most interesting aspects of the works. A concrete poem like Reinhard Dohl's "Apple" or the story-within-a-story-within-a-story, etc., of "The Dark and Stormy Night" can be most profitably entered through a discussion of form. The point is that the teacher should not call upon stock, form-oriented approaches to poetry, novels, short stories, dramas, film, or any other genre.

The dynamic of the student's relationships to the work under study not a ready-made set of literary categories, should determine the nature of the discussion of the work; and when formal literary categories are utilized, the approach should be inductive and discovery-oriented.

BEHAVIORAL GOALS

The student should be able to:

55. read -- with sustained attention in class and independently -- popular newspapers and magazines;

56. react verbally and in written form to most of the above-mentioned readings (55) in a variety of contexts and manners as described in goals 1-10;

57. read -- with sustained attention, in class and independently -- popular literature in a variety of genres;

58. react verbally and in written form to most of the above-mentioned readings (57) in a variety of contexts and manners as described in goals 1-10 and goal 36;

59. adopt different strategies for reading various materials with different purposes in mind (scanning, skimming, close analysis, etc.);

60. read aloud and/or view selected plays and react verbally and in written form in a variety of contexts and manners as described in goals 1-10 and goal 36;

61. listen to pertinent phonograph recordings, tape recordings, and radio programs, reacting verbally and in written form in a variety of contexts and manners as described in goals 1-10 and goal 36;

62. view selected television programs and react verbally and in written form in a variety of contexts and manners as described in goals 1-10 and goal 36;

63. view selected films and react verbally and in written form in a variety of contexts as described in goals 1-10 and goal 36;

64. view available artistic performances and react verbally and in written form in a variety of contexts and manners as described in goals 1-10;

65. create non-verbal expressions (collage, storyboard, film, media essay) of some works under intensive study;

66. render a simple verbal explanation of the relationship between a work under study and the non-verbal medium through which he has interpreted it;

67. discover and verbalize various aspects of the form, content, and mood of the work under study, applying analytical tools appropriate to the individual selection, genre, and/or medium rather than applying "stock" categories of analysis;

68. a. state basic similarities and differences between works, genres, and/or media under study;

    b. the bright student should be able to synthesize his understandings by drawing appropriate parallels and formulating appropriate generalizations about genres and works studied;

69. use the dictionary to find meanings, pronunciations, and spellings of unfamiliar words from his readings and other media experiences;

70. analyze simple elements of word structure (such as common prefixes,

suffixes, and roots) as aid in attacking new words;

71. locate particular works in the library, using the card catalogue when necessary to get specific information that will lead him to the work;

NON-BEHAVIORAL GOALS

72. browse voluntarily in a leisurely manner in the school library, classroom library, or paperback bookstore, thumbing through various books to find one that might hold his interest;

73. browse voluntarily through magazines in the library or classroom in search of articles of interest to him;

74. enjoy reading and other forms of vicarious language experiences, carrying his activities with print and non-print media beyond the classroom to a personal enjoyment of works of his choice;

75. offer occasional comments about vicarious language experiences other than those provided or recommended in the classroom;

76. grow more discriminating in the works he selects for personal reading and in his use of electronic media;

77. grow more tolerant of others through the mind-opening effects of his vicarious experiences;

78. perceive the relevance of his vicarious experiences to his personal experiences;

79. recognize that print and non-print media are not antagonistic but merely different means of human expression;

80. draw meaning, with increasing self-confidence, from the written word, television, film and other media.

Techniques for Implementation

55. *The student should be able to read -- with sustained attention in class and independently -- popular peridocials such as newspapers and magazines.*

56. *The student should be able to react verbally and in written form to most of the above-mentioned readings (55) in a variety of contexts and manners as described in goals 1-10.*

The student should become familiar with what the daily newspaper has to offer. With the teacher's guidance, the class should examine the paper (preferably the States-Item, which is the more pictorial and more varied of the local dailies) over a one or two-week period.

The student should learn to scan headlines and news stories to determine what interests him and what does not and to learn how to digest the essentials of a news item or story. He should have a rudimental understanding of the various parts of the paper (editorial page, sports section, want ads, comics, etc.) and the function of each. He should understand what the newspaper offers that television newscasting does not, and vice versa.

However, the approach to newspaper study should not be overstructured. The first five or ten minutes of the period each day might be "peruse-as-you-please" time, in which each student reads what he likes in the paper, whether it be Ann Landers, Peanuts, or the daily horoscope. The teacher can use this time for running a survey of student browsing habits.

Curious and amusing aspects of the newspaper like the Personals and Business Personals sections of the Classified Ads should not be overlooked. Many students also find that reports on traffic deaths and police statistics take on a new reality when followed in the daily newspaper.

Finally, newspaper study can tie in with other aspects of the English program. Objective and subjective points of view in the newspaper can be related to the activities

involved in goal 34; newspaper ads can be an important part of the study of propaganda (goals 6-8); writing of one's personal opinions on a current issue (goal 37) can be motivated in relation to the study of the newspaper by students writing letters to the editor. Class discussion can be carried out in accordance with guidelines set up in goals 1-10.

The thorough-going study of the newspaper and related concerns need not be carried out eve: y year. It is both convenient and appropriate to undertake the most extensive newspaper and propaganda study in grade 9, when students are in civics courses and are more likely to carry newspaper reading habits into their daily lives.

Popular student periodicals like Read, Scope, and Voice can be used either in class sets or on an individual student subscription basis. Such magazines are especially tailored towards the interest of contemporary youth. The low reading level of Read and Scope, moreover, makes these periodicals particularly helpful with students who have reading problems. Average and above-average students can enjoy Voice and popular adult magazines like Life and Ebony, although the latter are less flexible as teaching tools than the student magazines, which provide a teacher's guide and suggest activities that are generally supportive of the goals of a language-centered English program.

57. *The student should be able to read -- with sustained attention in class and independently -- popular literature in a variety of genres.*

58. *The student should be able to react verbally and in written form to most of the above-mentioned readings (57) in a variety of contexts and manners as described in goals 1-10 and goal 36.*

Getting students to read popular literature is an important step in building lifetime leisure reading habits. Students are more inclined to react to issue-oriented, contemporary writings than to "classics" at the junior high and middle school levels. Poetry anthologies like On City Streets (ed. Nancy Larrick; Bantam), Reflections on a Gift of Watermelon Pickle (ed. Stephen Dunning, et al; Scholastic), and NOW Poetry (AEP) make poetry palatable to students.

It is possible to acquire lively, readable supplementary books of all kinds for students. Publishers like Scholastic and AEP sponsor book clubs through which students periodically receive annotated brochures describing a wide range of popular works. With the permission of the principal, the teacher can make such book clubs available to students on a voluntary basis and collect money for orders of books (which usually carry bonuses that can build a classroom library). These clubs, along with paperback bookstores, are creating enduring interest in reading among our students each year. Further information about book clubs and bookstores can be acquired from the office of the Supervisor of English.

The use of popular literature in no sense implies abandoning of an intellectual orientation in the literature program. Many people confuse talking about intellectual things (e.g., kinds of sonnets) with talking intellectually. It is possible to talk superficially about heady topics and to explore relatively commonplace subjects in depth.

What is important in the middle and junior high school is not that the student should be familiar with Shakespeare, Dickens, or Scott, but that he should (a) truly enjoy reading the things he reads and (b) engage in honest, tolerant, and logical exchange of ideas about readings.

The approach to class discussion should reflect the emphasis on student response to literature noted in goal 36 and the emphasis on an underlying social and intellectual discipline noted in goals 1-10.

NOTE: A selected list of books for possible use in the classroom is included in the Appendix of this bulletin (pp. 127-132).

59. *The student should be able to adopt different strategies for reading various materials with different purposes in mind (scanning, skimming, close analysis, etc.).*

No student should be made to feel that all reading requires the same amount of time or degree of concentration. At all grade levels, teachers should offer varied assignments that require the student to use different reading strategies, and they should indicate to the student the particular approach to the reading task that will be most helpful and rewarding.

One valid way of dealing with a book that is very difficult or boring to a student is to allow him to put it down and try a different book. While "quitting" a book should not be encouraged routinely, it should not be ruled out. Almost every adult who reads for pleasure finds books that he simply does not want to complete, and he frequently goes on to something more interesting. If students are to become habitual, willing readers, they should be allowed some of the same normal options that adults use for making reading pleasurable.

60. *The student should be able to read aloud and/or view selected plays and react verbally and in written form in a variety of contexts and manners as described in goals 1-10 and goal 36.*

Reading, viewing, and discussing simple plays will often bring reluctant students into the world of literature when other forms of vicarious experience fail. The following Macmillan Literary Heritage anthologies, adopted by Louisiana and available through state textbook funds, can be utilized with junior high and middle school students:

	Grade Level Recommended by State
Plays to Enjoy	7
Plays to Remember	8
Currents in Drama	9

An excellent supplemental series of plays for poor readers has been produced by the Walker Educational Book Corporation. Plays for Reading, Mythology Plays for Reading, Plays for Today, and American Plays for Reading are of particular interest at the junior high and middle school level. Examination copies of these series (which are not state-adopted) are available through the office of the Supervisor of English.

Viewing plays -- from professional productions to those written and/or produced by other classes in the school -- is the most natural way to experience drama. Whenever possible and pertinent, students should take field trips to local theaters and see productions offered to the school through the Office of Cultural Resources. Discussion should follow, with special emphasis on student response to the work as noted in goal 36 and on elements of discussion as noted in goals 1-10.

61. *The student should be able to listen attentively and purposefully to pertinent phonograph recordings, tape recordings, and radio programs, reacting verbally and in written form in a variety of contexts and manners as described in goals 1-10 and goal 36.*

62. *The student should be able to view selected television programs and react verbally and in written form in a variety of contexts and manners as described in goals 1-10 and goal 36.*

63. *The student should be able to view selected films and react verbally and in written form in a variety of contexts as described in goals 1-10 and goal 36.*

Electronic media play a large part in the student's life. Using such media as a basis for class discussion and writing is not only sensible but necessary if the student is to view electronic media thoughtfully and relate them to print media and his personal experience. Further, data will increasingly store through electronic media. Students should learn how to retrieve data from such media.

Films: Films can still be viewed as "audio-visual materials"-- i.e., tools to assist in the study of something else -- but their role has been greatly expanded. Good feature movies, from "classics" like Citizen Kane to contemporary films like Patton, are as worthy of study as are good plays and novels. A unit on the image of the hero in modern times might well include a field trip to a local movie house or rental of either or both of the above mentioned films.

There are also many exciting "film films" -- i.e., films that play creatively with the visual and aural possibilities of the medium. "Dance Squared," "Up Is Down," "Neighbors," and "Rainshower" are films that are natural springboards for discussion and writing. Teachers should consult the catalogues and "Pick of the Flicks" bulletins developed by our Audio-Visual Education Section. Another source of excellent films is the local Canadian Consulate (Suite 2110, International Trade Mart, 2 Canal Street, New Orleans, Louisiana 70130), which lends out at no charge the excellent short films of the Canadian Film Board.

Discussion should follow the guidelines suggested in goals 1-10, with an emphasis on student response as noted in goal 36.

Television: TV specials frequently focus on drama or current issues pertinent to classroom study. However, students can see many regular programs in a new light if the teacher helps them to discover appropriate categories of analysis.

For instance, if the class is reading in a sub-genre such as mystery, science fiction, adventure or humor, small groups of students could volunteer to look at television shows that represent the sub-genre.

A literature unit on humor could be paralleled by having students watch Flip Wilson, Laugh-In, and Bewitched, with follow-up discussion on different approaches to humor on the TV shows as well as in literary works studied.

Finally, teachers should keep informed about Media Review and other school-day TV shows presented for junior high and middle school use on WYES-TV (Channel 12). Schedules are published regularly with the Superintendent's Bulletin. As noted in earlier sections, the form and content of discussions should reflect the variety of concerns suggested in goal 36 and goals 1-10.

Other Electronic Media: Numerous suggestions have been made elsewhere in this bulletin for uses of the tape recorder. (See especially goal 17.) Radio and phonograph recordings, while often less stimulating than visual media and less flexible than tape recorders, can be used to advantage if materials are chosen carefully as a part of an ongoing unit.

64. *The student should be able to view available artistic performances and react verbally and in written form in a variety of contexts and manners as described in goals 1-10.*

Live artistic performances can be regarded as a special category of "input media." When the student is able to see performances in various art forms -- concerts, readings, ballets, etc. -- excellent verbal and written reactions can usually be elicited without difficulty. Programs offered through the Office of Cultural Resources can be especially helpful in stimulating discussion and writing.

It should be emphasized that the formal "thank you" note to the performer is more appropriate for the class president than as a general assignment. Performers and the Supervisor of Cultural Resources have consistently indicated that they are far more interested in the students' letters that contain intuitive and critical responses to the performances than in a batch of formal notes of appreciation.

65. *The student should be able to create non-verbal expressions (collage, story board, film, media essay) of some works under intensive study.*

66. *The student should be able to render a simple verbal explanation of the relationship between a work under study and the non-verbal medium through which he has interpreted it.*

Both the articulate student and the student who is considered "non-verbal" enjoy constructing non-verbal symbolizations of their understandings of literary works. The latter students, moreover, frequently become far more fluent and insightful in explaining their symbolizations than they are in traditional situations. Every teacher should exploit the language-making potential of devices like the collage, story board, film, and media essay to the extent that facilities are available.

Fortunately, the collage requires no special facilities. Its use is explained in goals 9-10 (page 33) in this bulletin. The story board (page 34) is also explained in that section.

Film-making is a specialized technique, but it is by no means out of the reach of the junior high and middle school student when equipment is available. A basic explanation of film-making with a brief description of the steps involved is found in the Project 8 Children brochure "Filmmaking," which can be obtained from English Department chairmen.

The media essay is usually a combination of verbal and non-verbal elements. It is described in goal 17 (page 39).

67. *The student should be able to discover and verbalize various aspects of the form, content, and mood of the work under study, applying analytical tools appropriate to the individual selection, genre, and/or medium rather than applying "stock" categories of analysis.*

Rudimental literary analysis should take place in the junior high and middle school English class. But analysis should be secondary to -- or better, a development of -- his personal reaction to a work. Analysis should in fact flow from the sense of wonder, awe, curiosity, boredom, disgust, etc., that the particular work produces in students.

The teacher who brings the same analytical tools to bear on every work within a genre shows an implicit contempt both for the unique dynamic of each work and the student's highly individualized reaction to the work. A short story like Shirley Jackson's "The Lottery" does not yield fruitful analysis in terms of characterization, because the allegorical quality of the story by its nature militates against "character development" in the usual sense. Similarly, a linear conception of "plot" as a series of events leading to a climax simply doesn't apply to a short story like Thurber's "The Secret Life of Walter Mitty."

In some works a particular literary device is the very spark that captures the student's interest. For example, it is easy to approach inductively the concept of onomatopoeia in Eve Merriam's "Ululation," with its delightful aural pyrotechnics. A discussion of rhythm would naturally follow a reading of Poe's battered old masterpiece, "The Raven," or Gwendolyn Brooks' "We Real Cool." Discussions of form-centered relationships are relatively easy to generate when concrete poetry is being studied.

But it should be re-emphasized that form-centered study of print and non-print media should be avoided in the junior high and middle school. Students should not be required to scan poems and memorize the different kinds of metric patterns, although the teacher might have occasion to explain such things when studying highly rhythmic (or markedly non-rhythmic) poems and doing choral readings. (See goal 21.) Nor should peripheral concerns like the author's biography or bald memorization of details of plot and setting of works studied be the main items for testing at the junior high and middle school level.

These guidelines, along with those presented in the overview for the vicarious language experiences section, should be followed in principle and adapted creatively to make literary and media experiences relevant to students.

68. *a. The student should be able to state basic similarities and differences between works, genres, and/or media under study.*
b. The bright student, should be able to synthesize his understandings by drawing appropriate parallels and formulating appropriate generalizations about genres and works studied.

Most junior high and middle school students can discuss basic similarities and differences among works, genres, and/or media, answering such questions as "Was the Bradbury story as believable as the one you read by Asimov?" "Do you think that 'The Hangman' (a poem) would be interesting if written as a short story?" "What did the movie of 2001 do that the book could not do?"

Bright students might be ready for more complex questions that require more abstract thinking. ("Can you trace the development of darkness and light imagery in 'The Pit and the Pendulum'?") However, there is no rush to cram new criticism and all of Western culture into the minds of bright students before they reach tenth grade.

The interests of bright students as well as their intellectual abilities should be taken into account. Assignments like King Lear, Moby Dick, and Oedipus Rex should be reserved for the college and senior-high honors courses. "Classics" that are assigned to bright students should be carefully selected for readability, teachability, and

relevance. Companion studies of classics with modern works are advisable -- e.g., Romeo and Juliet with West Side Story. In short, the bright student has the right and the need to read for enjoyment just as all students do, and he has the potential to comment in greater depth on his literary and media experiences.

69. *The student should be able to use the dictionary to find meanings, pronunciations, and spelling of unfamiliar words from his readings and other media experiences.*

70. *The student should be able to analyze simple elements of word structure (such as common prefixes, suffixes, and roots) as an aid in attacking new words.*

The student should be able to make use of both the dictionary and his own word-analysis skills in dealing with new vocabulary items that he encounters in his vicarious language experiences. The range of "dictionary skills" should be functional, not exhaustive, at the junior high and middle school level. Practice in finding words and locating the appropriate meaning is sufficient, with mention of etymology only when the word encountered (e.g., "tantalize" or "gerrymander") has a particularly fascinating origin. Diacritical marks can be mentioned or explained by the teacher. but students should not be required to memorize the meaning of each mark, the schwa sound, or other technical "labels" (digraph, dipthong, etc.) that are the concern of teacher-specialists in linguistics and reading. An emphasis on the oral in pronunciation -- i.e., "saying out" the new word, with the teacher's or peers' help -- is preferable to painful interpretation of diacritical symbols in the junior high and middle school.

Word analysis should stress affixes and a few common roots. Examples of roots and derivatives, not lists of roots to be memorized, should be given. Context clues are especially important as the "first resort" in understanding new words. Spelling texts and workbooks, when used as an aid in teaching word analysis and context clues, should be used selectively to avoid the overkill that can make students despise dictionaries and word analysis. (See also, goal 39; Word Portrait games, goal 33; Prefix, Suffix, and Definition games, goal 18.)

71. *The student should be able to locate particular works in the library, using the card catalogue when necessary to get specific information that will lead him to the work.*

As in use of the dictionary, the student's orientation to the library should be strictly functional. He should have basic skill in finding out whether the work (or kind of work -- e.g., books on reptiles) he wants is available in the library. Having discovered that a work is there, he should be able to use the card numbers to locate the works in question and finally check them out.

The student should not be required to memorize the Dewey Decimal System. He should not be asked to prepare a formal bibliography on a subject, as a graduate student would. He should not embark on extensive research for preparation of "library papers" or "research papers" with jot-and-tittle footnote requirements. These activities should be reserved for later courses. When introduced prematurely, they tend to alienate the student from use of library on one hand, and invite plagiarism on the other. Arbitrary "research exercises" also tempt students to mark up or tear out pages that contain the information crucial to the assignment.

If research is required by teachers in other courses (science, social studies, etc.), then special research techniques beyond those recommended in goal 17 are the responsibility of instructors in those areas, just as many study skills (reading graphs, maps, etc.) are taught by teachers in those areas.

72. *The student should be able to browse voluntarily in a leisurely manner in the school library, classroom library, or paperback book store, thumbing through various books to find one that might hold his interest.*

73. *The student should be able to browse voluntarily through magazines in the library or classroom in search of articles of interest to him.*

The right to browse precedes the right to read. Far from discouraging "aimless browsing" the English teacher should urge the student to engage in browsing as one of several strategies at his disposal for discovering interesting reading material. Only when it is clear that browsing is being used as an anti-reading device -- e.g., for passing notes or for deliberate procrastination -- should the practice be curbed. There are few activities more characteristic of the habitual adult reader than browsing; the habit should be nurtured in the school library, the paperback bookstore, and the classroom library.

74. *A student should be able to enjoy reading and other forms of vicarious language experiences, carrying his activities with print and non-print media beyond the classroom to a personal enjoyment of works of his choice.*

75. *A student should be able to offer occasional comments about vicarious language experences other than those provided or recommended in the classroom.*

The student should take pleasure in the vicarious language experiences presented in the classroom and carry that enjoyment into his personal life as he becomes attuned to such experiences as a matter of habit. If books, plays, movies, television, etc., are simply a part of his "lessons," then the various media will have become dehumanized by school experiences rather than growing more meaningful. The student who has broad vicarious language experiences will be inclined to call upon them in class discussion, alluding to works he has read on his own, adding to the exchange of ideas the results of his extensive interaction with various media.

76. *The student should be able to grow more discriminating in the works he selects for personal reading and in his use of electronic media.*

The student's maturation should see him move gradually from acceptance of that which is fashionable and immediately appealing to more thoughtful responses to experiences. The rate of development will differ in each student, and it cannot be rushed by hard-nosed assignment of "better" books, films, and television shows. The teacher must be sensitive to this development, making room for it and observing its emergence in class discussion, student writing, and individual conferences.

Precise evaluation in this area is difficult. An end-of-the year discussion can be held on how the students' habits and attitudes towards books and other media have changed. Occasional class discussion of favorite television shows, films, and books can be held during the school year. Although broadly qualitative and highly subjective impressions result from such methods, the teacher and students can get a crude sense of the momentum that is building in the English class and the impact of the program on their personal lives.

77. *The student should be able to grow more tolerant of others through the mind-opening effects of his vicarious experiences.*

Through vicarious experiences the student tries on different emotional and philosophical hats, getting inside the hearts and minds of people who are unlike himself in many ways. This, along with the give-and-take of class discussion as outlined in goals 1-10, (especially goal 5), should result in greater tolerance for the views of his peers and those of other people he meets, both personally and vicariously. Indeed, if an English program ignores this humanizing goal, in the long run it has lost a fundamental raison d'etre and should be regarded as a sustained exercise in quackery.

78. *The student should be able to perceive the relevance of his vicarious experiences to his personal experiences.*

Vicarious experiences cannot be an ivory tower in which the student takes up permanent residence. Although there is no doubt that escape literature and fantasy are psychologically and aesthetically valid in some measure during the early teen years, the student must have a growing understanding of the way the literature relates to life in the real world.

The ideas and feelings that he appropriates through vicarious experience must be judged critically and made to meet certain reality tests; conversely, the ideas and feelings that the student starts out with must to some extent be affected by the work he is about to experience vicariously. The process, of course, is the beginning of what Plato called "the examined life," and it represents one of the most important uses of vicarious experience in the life of the student.

79. *The student should be able to recognize that print and non-print media are not antagonistic but merely different means of human expression.*

The old game of pitting print media against electronic media is losing its spark since the latter have come to play an increasingly important part in education at all levels. The teacher should encourage this trend by talking about literary works, movies, television shows, etc., without suggesting that any medium is unworthy of intelligent discussion. Of course, actual use of a variety of media in the English program -- both as teaching strategy and as the primary focus of study -- is the most direct way of indicating a belief in the importance of the media.

30. *The student should be able to draw meaning, with increasing self-confidence, from the written word, television, film, and other media.*

The student must become aware of the possibilities of print and non-print media to help him grow as well as to entertain him. He must, then, feel increasingly confident about his ability to see behind the surfaces of ink, image, and sound, to extract and impose meaning on his media experiences so that his life will be genuinely enriched and he will be rescued from the role of passive receptor of unrelated impressions.

APPENDIX

The books below are not intended as a required or "approved" list of works for the junior high and middle schools. The list is simply a starting point for teachers who are not familiar with adolescent literature. Some of the books - e.g., the Bradbury and C.S. Lewis selections - require a relatively skilled and sophisticated reader, while others - Carruth, Dizenzo, and Head - present few problems to most students. The teacher is responsible for becoming broadly familiar with adolescent literature and offering suggestions for reading that are appropriate to his students. As noted in goal 57, book club plans of companies like AEP and Scholastic have the benefit of offering annotated brochures describing a wide range of popular books for young teenagers standard catalog.

Alcock, Gudrun	Run, Westy, Run	Washington Square
Ball, Zachary	Bristle Face	Scholastic
Bennett, Jack	Jamie	Bantam
Bonham, Frank	Durango Street	Scholastic
Bosworth, J.A.	White Water, Still Water	Washington Square
Boylston, Helen	Sue Barton, Rural Nurse	Scholastic
Bradbury, Ray	Dandelion Wine	Bantam
	Illustrated Man	Bantam
Braithwaite, E.R.	To Sir, With Love	Pyramid
Brink, Carol	Caddie Woodlawn	Macmillan
Bro, Marguerite	Sarah	Tempo
Brown, Marion M. and Ruth Crone	The Silent Storm	Washington Square
Bryant, Chester	The Lost Kingdom	Washington Square
Burnford, Sheila	The Incredible Journey	Bantam
Butler, Beverly	Light and Single Candle	Washington Square
Carruth, Ella K.	She Wanted to Read	Washington Square

Carson, John F.	The 23rd Street Crusaders	Scholastic
Cavanna, Betty	Almost Like Sisters	Highland Berkley
	Going on Sixteen	Scholastic
	Jenny Kimura	Scholastic
Chute, Marchette	Shakespeare of London	Dutton
Coombs, Charles I. (ed.)	Adventure Stories (Lantern Series)	Pocket Books
Daly, Maureen	Seventeenth Summer	Washington Square
Dixon, Jeane	A Gift of Prophecy	Bantam
Dizenzo, Patricia	Phoebe	Bantam
Du Maurier, Daphne	The House on the Strand	Doubleday
Du Jardin, Rosamund	Wait for March	Scholastic
Durham, Philip and Jones, E. L.	The Adventures of the Negro Cowboys	Bantam
Eyerly, Jeannette	A Girl Like Me	Berkley
	Drop Out	Berkley
Fast, Howard	April Morning	Bantam
Faulkner, Georgene and John Benker	Melindy's Medal	Washington Square
Felsen, Henry	Why Rustlers Never Win	Scholastic
Finney, Jack	Time and Again	Simon and Schuster
Fuller, Iola	Loon Feather	Harcourt-Brace
Fulman, A. L. ed.	Detective Stories (Lantern Series)	Pocket Books
	Ghost Stories (Lantern Series)	Pocket Books
	Romance Stories (Lantern Series)	Pocket Books
Gage, Wilson	Big Blue Island	Washington Square
Gault, William	Dirt Track Summer	Scholastic
Gibson, Althea	I Always Wanted to Be Somebody	Harper Row

Gibson, Fred	Savage Sam	Pocket Book
Graham, Lorenz	South Town	Signet
Green, Hannah	I Never Promised a Rose Garden	Signet
Green, Lila (ed.)	Folktales and Fairy Tales of Africa	Silver Burdett
Gunther, John	Death Be Not Proud	Harper Row
Hamilton, Virginia	The House of Dies Drear	Macmillan
Hansberry, Lorraine	A Raisin in the Sun	Signet
Hawkins, Lourella	Soul Brothers and Sisters Lou	
Head, Ann	Mr. and Mrs. Bo Jo Jones	Signet
Hentoff, Nat	Jazz Country	Dell
Hester, Hal and Danny Apolinar	Your Own Thing (Twelfth Night incl.)	Dell
Hinton, S. E.	The Outsiders	Dell
Hitchcock, Alfred	Stories My Mother Never Told Me	Dell
Hughes, Langston	Simple's Uncle Sam	Hill and Wang
Hunt, Irene	Across Five Aprils	Tempo
Jackson, Shirley	We Have Always Lived in a Castle	Viking
Jacobs, Emma A.	A Chance to Belong	Dell
Johnston, William	Monday Morning Father	Tempo
Johnston, William	Soul City Downstairs	Pyramid
Krumgold, Joseph	Henry Three	Archway
Lewis, C. S.	Out of the Silent Planet	Macmillan
	Perelandra	Macmillan
	That Hideous Strength	Macmillan
Lipsyte, Robert	The Contender	Bantam

Low, Elizabeth	Hold Fast the Dream	Tempo
McKay, Robert	Dave's Song	Bantam
Madison, Arnold	Think Wild	Washington Square
Manners, William	Father and the Angels	Scholastic
Marshall, Catherine	Christy	Avon
Mather, Melissa	Summer in Between	Avon
Mersand, Joseph (ed.)	Great American Short Biographies	Dell
Montagu, Ewen	The Man Who Never Was	Bantam
Murphy, Robert	The Pond	Avon
Neufeld, John	Edgar Allan	Signet
Neville, Emily	It's Like This, Cat	Scholastic
Norton, Andre	Catseye	Ace
	Land of Thunder	Ace
Papashvily, George and Helen	Anything Can Happen	Avon
Parkinson, Ethelyn	Today I Am a Ham	Washington Square
Peck, Ira	The Life and Words of Martin Luther King, Jr.	Scholastic
Portis, Charles	True Grit	Signet
Rampa, T. Lobsang	The Third Eye	Ballantine
Rodman, Bella	Lions in the Way	Avon
Rosmond, Babette, (ed.)	Seventeen from Seventeen	Pyramid
Scoggin, Margaret	Chucklebait	Dell
Serling, Rod	Stories from the Twilight Zone	Bantam
Shotwell, Louisa	Roosevelt Grady	Scholastic
Shulman, Irving	West Side Story	Cardinal
Simon, Shirley	Best Friend	Washington Square

Smith, Betty	Joy in the Morning	Bantam
	Maggie Now	Bantam
Sohn, David	Ten Modern American Short Stories	Bantam
	Ten Top Stories	Bantam
Southall, Ivan	Hill's End	Washington Square
Speevack, Yetta	Spider Plant	Washington Square
Stanford, Dan	The Red Car	Tempo
Stearn, Jess	The Search for the Girl with the Blue Eyes	Bantam
Sterling, Dorothy	Mary Jane	Scholastic
Stewart, Mary	The Moon-Spinners	Fawcett World
Stolz, Mary	And Love Replied	Scholastic
	Ready or Not	Scholastic
	The Sea Gulls Woke Me	Scholastic
	To Tell Your Love	Scholastic
	Who Wants Music on Monday?	Dell
Stuart, Jesse	The Thread That Runs So True	Scribner
Summers, James	The Shelter Trap	Pflaum
Sutcliff, Rosemary	The Outcast	Dell
Teale, Edwin	Dune Boy	Bantam
Tolkein, J. R.	The Hobbit	Ballantine
Tunis, John	Go, Team, Go!	Scholastic
	His Enemy, His Friend	Avon
Viereck, Phillip	The Summer I Was Lost	Signet
Vidal, Gore	Best Television Plays	Ballantine
Vroman, Mary Elizabeth	Harlem Summer	Berkley Highland

Walker, Mildred	Winter Wheat	Harcourt Brace
White, T.H.	The Once and Future King	Berkley
Wojciechowska, Maia	Tuned Out	Dell

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