ABSTRACT

        The philosophy and design of a nongraded, phase
elective English curriculum as implemented at O. L. Smith Junior High
School in Dearborn, Michigan, is presented. In addition, a listing of
courses offered and an outline of the administrative and scheduling
changes required are given as an aid to others who may wish to
institute such a program. One elective course is fully described. The
booklet concludes with a two-year evaluation of the program by the
principal. Measures of student and parent attitudes and the Iowa Test
of Basic Skills were the instruments used for evaluation. Attitudes
of both students and parents were overwhelmingly favorable. Actual
data from the Iowa Tests are not given but the staff at O. L. Smith
was "quite satisfied with their students' efforts, and is especially
pleased by their students' growth in vocabulary development,
interests, and combined application." (TO)

ED 078430

CS 200 659

O. L. SMITH JUNIOR HIGH SCHOOL

SUPERIOR ENGLISH PROGRAM

A Non-Graded Phased Elective
English Curriculum

DIVISION OF INSTRUCTION
Dearborn Public Schools
Dearborn, Michigan

PREFACE

Curriculum innovation is that process by which an instructional program maintains its dynamic character in energizing the interests of students, supporting teacher creativity, and establishing a "team-bond" between the teaching staff and the school administration. In addition, an innovation serves to stimulate a series of changes within a total system, quickening the imagination and teaching techniques of great numbers of teachers and administrators.

Such has been the case with the non-graded, phased elective English program at O. L. Smith Junior High School. The principal and the teachers have contributed tirelessly of their time and energy to develop and implement the instructional design. It has been most rewarding to observe their dedication, enthusiasm, and creativity in developing the plan. Their initial concern was for the learner---not as a member of a group, but as an individual with very human needs and desires. "Self-image" and the need to be successful became important components of the English Program and the young people who would participate in the many classes. What better way to communicate than for teachers and students alike to work together in a creative, interest-motivated environment of learning.

Richard C. Seavitt, Ph.D.
Assistant Superintendent, Instruction

TABLE OF CONTENTS

Introduction

Robert Evans, Principal

My introduction to this white paper report of our SSEP English program has a philosophical foundation. It seems to me that all principals have to constantly search for answers to the question; "How can I effectively establish a ki.id of relationship with my staff so that curriculum changes will, in fact, take place in the classroom?" Hopefully, in the next few paragraphs, I can suggest some things that have been helpful to me.

The principal does not have all the answers. Under his direction is a staff of well qualified professional people. In my case, ninety-nine percent of the teachers have masters degrees. These people have ideas which have to be explored and listened to.

When a curriculum venture is embarked upon, whether it be in the individual classroom, a whole department, or a whole school, the administration must "roll up their sleeves" and get into the study at the very beginning.

As the study unfolds, it is vital that teachers, along with administration, be an integral part of the decision making process. The administration should set the tone so that teachers involved in a curriculum study do not feel threatened when students and parents are included in the study.

The principal should provide the leadership so total staff, parents, Central Office, and students are communicated with as the study progresses.

It is the responsibility of the principal to facilitate those connections with the Central Office which will contribute to a successful implementation, i.e. budgets, resource people, etc.

Too often the administration involvement "slows down" after implementation. This is dangerous because, in every instance, this is the time when such support is vital and when it must be continuous. Evaluation and constant up-dates are characteristics of a functional curriculum change.

We have a right to succeed or fail. I believe this very strongly. If we fail, we must change directions or eliminate it immediately. Nothing ventured--nothing gained.

1

I am sure there are many points which could be added to this list. Change is inevitable--the administrator who "throws" himself into this with the same enthusiasm as the rest of the group finds the challenge quite rewarding. In my opinion, putting the above ideas into practice contributed to the most successful curriculum study I have ever been involved in.

Historical Tradition

of

English Curriculum

Belinda Fenby

Save experience, a very primitive base, a language and
the ability to employ all its facets effectively are the
means through which man must acquire all his knowledge and
the realization of the linkage between his microcosm and the
universe. For the student of learning, a language is the
media needed to acquire and apply knowledge, and to commu-
nicate his views from his unique perspective as an indivi-
dual. To those who have dedicated their energies to educa-
ting junior high school children in the academic area of
English, this area is the most critical one in the child's
formal education. No other areas of formal learning can be
mastered fully unless the student can use reading, writing,
speaking, and listening. It is the gravity of this burden,
the knowledge of the prime requisite, which stirs the minds
and the senses of responsibility of all dedicated English
teachers, and which has caused consideration of junior high
English curriculums.

The stigma in junior high English curriculums has been
perpetuated by scholars since English bec.me a written
language. The grammar book is too often a major text in
junior high English classrooms, continuing an early practice
of rule learning. In the manner of historical tradition,
English communicating people have drawn upon the models of
written and spoken languages which preceded their own for
basing a structure and code, essential to the advancement of
man's newest acquisition. English was modeled with guide-
lines for "correctness." Although it differs from them in
many ways, it was modeled after the classical written lan-
guages, Greek and Latin. Forcing English into the classical
pattern has presented confusion since, but provided many
hours of grammar exercises for the English class. For in-
stance, a type of "inner structure" causes most English
speaking people to say, "It is me," rather than to follow
Latin dictates and say, "It is I." Before structural rules,
English speaking people often ended sentences with preposi-
tions. Because Latin and Greek did not do this, scholars
decided it should never occur in English. Only recently has
this grammatical rule been questioned, which many teachers
and all students are happy for. There is an indication that
how English does work is gaining more emphasis than how it

3

should work. But adjusting the rules of structure or the approach to them does not enhance junior high English curriculums much. Too often grammar for grammar's sake comprises the larger share of class time. Rules, games, exercises, and tests are concentrated on in hopes that the students will learn parts of speech, subordinate clauses, or whatever is being taught.

It is assumed that after X number of years each student is ready for and interested in a prescribed English program constructed to give him "what he should have." The ultimate result for students in junior high English is English presented on a yearly promotional basis and containing, annually, samplings of language experiences decided upon as the necessary legacy. There is some spelling, reading, writing, speaking, listening, and some grammar poured into each year's English program with varying degrees of repetition in the experiences. Usually, each year's program involves areas of literature and writing which an unidentified committee has decided are "right" for a given grade level. These decisions involve which grade will study biographies, which grade the novel, which grade clauses, and so on. And the degree of competency of the individual will be determined through standardized testing.

In essence, although the society's language has changed, and also the demands for using it, trends in teaching it have not accommodated the students or the language much in a total English curriculum. Traditional programs in the junior high English curriculums remain tidy, safe methods and materials for the English teachers to follow.

4

Changing Instruction

Through Curriculum

Belinda Fenby

Just what does the junior high student need to gain from
the English curriculum? He needs to gain facility with his
language in areas of reading, writing, speaking, and listening.
The questions now are 1) what items and materials will accom-
plish this, and 2) how can they best be presented?

"As knowledge increases, the difficulty of selecting
items to learn increases geometrically. The possibility ex-
ists of becoming immobilized in neurotic indecision."[1] This
is especially applicable with regard to English curriculums
because many educators in that academic area are vehemently
reluctant to let go of their drills on subordinate clauses
and verbals, or to ignore Great Expectations. They want to
use that material and other like it, then touch on ecological
literature or Sports Illustrated during free reading. More
comprehensive reading is accomplished during free reading,
which totals about twenty minutes a week in traditional Eng-
lish Programs, than during the entire year, for most junior
high English students.

The trends in junior high English education have run a
gauntlet of fashions including the "Thematic Approach,"
"Structural Linguistics," "Transformational-Generative Gram-
mar," "Programmed Learning," and "Modular Scheduling."
While the first four mentioned might have validity within a
program, not any one treats the total curriculum of junior
high English. Modular Scheduling has no validity when it's
presented first, since what happens in junior high English
education is a problem to be solved before selecting time
slots which indicate when it happens. Ironically, none of
the methods or trends has improved the effectiveness of jun-
ior high English classes. Students still dislike English
class, fail to find its relevance to themselves, and often
fail miserably in that learning area.

Viewing the problem more exactly, teaching the language
of a people, in this instance English, is not an uncompli-
cated task. Because the average student has some facility
with oral English, studying uninteresting subject matter and
solving written structure problems provide little incentive.

---

[1]August Kerber (ed.), Educational Issues in a Changing
Society. (3rd ed., rev. and enl; Detroit: Wayne State Un-
iversity Press, 1968), p. 18.

5

As a student said to me, "Who needs it? I can talk, and I watch TV. If I get a job where I need something else, I'll get a secretary. Besides, I like cars, not those biographies." It would appear that the curriculum has not met the needs and interests of this student to the degree where he is interested encugh or successful enough to desire involvement with the different areas of his language.

If facility with the language is the purpose, materials of interest to the student should be selected, through which curriculum goals can be accomplished. Subordinate clauses, verbals, Great Expectations, et al. are essentials for those of us who are English majors, but they are obsolete requirements for most students in today's changing society.

It is the essential and the obligation that the traditional junior high school English curriculum individualize its instruction that it can meet the needs and interests of the junior high school students and that each student may accomplish facility in his language areas for the purpose of his language's prime function --- communication.

A Description of the Non-Graded,

Phased, Elective Junior High

English Curriculum

Belinda Fenby

What the traditional and trend setting, innovational jun-
ior high English curriculums have failed to resolve is human
learning and the ways English has been taught.

The ability to use a language varies from individual to
individual, and in presenting its complexities, traditional
English programs have not individualized instruction. Child-
ren do not learn according to age level, although they are
enrolled in school on this basis and subsequently arrive in
the junior high English class in the order of chronology.
Children don't learn at an even rate, although they are all
expected to acquire equal language skills within the allotted
time. Children do learn in spurts, and they do learn faster
when the subject matter is of interest to them.

The interest facet is a most important one in junior
high simply because of the nature of the junior high child.
He tends to have a short attention span, change interests
often, and explore many areas of learning without much in-
depth investigation. It appears that English curriculums
have provided little consideration of this child. If a jun-
ior high English student is not ready for or interested in
subordinate clauses or a study of the novel, he is in an un-
fortunate situation. The teacher may lecture structure, and
Charles Dickens may attack from Great Expectations. If this
happens, the student will probably tune them both out, and
the teacher will fail the student. The degree of competency
achieved will be "below grade level," although the same stu-
dent may have achieved a greater degree of competency if the
material had been suited to that student's interests and
abilities.

Meaningful language experiences can be presented to jun-
ior high students by replacing the traditional junior high
English curriculum and its consecutive promotional plan with
a non-graded, phased, elective curriculum.

Non-grading provides for those individual differences in
developing proficiency and interest, which educators know are
not chronological developments, as prescribed by current pro-
grams.

Phasing identifies the degree of difficulty of a specific course and the level of proficiency needed by a student for course understanding and success.

Electing provides dignity and responsibility to the student by allowing him to select his area of interest in the study of English. For instance, a student not interested in biographies, but currently interested in science fiction, could elect a course in science fiction.

Each course would contain experiences in the basic skills of English--reading, writing, speaking, and listening--but the student's needs would be met through the vehicle of interest.

Instead of the annual pot-pourri curriculum, teachers would be responsible for identifying, describing, designing, and submitting a full plan of work, including materials to be used for any courses they wished to teach. At first glance, this might seem too challenging, but educators respond to interests and competencies in the same manner as students. For instance, consider a teacher whose usual response to teaching English has been adequate submission to whatever the traditional curriculum dictates. Confronted with this new idea, the teacher reveals an intense interest and excellent background in Civil War literature, and expresses the desire to design and teach a stimulating course of this nature to interested students. The ultimate outcome of teachers teaching in an area of most competency and interest to students who are learning in an area of interest and need cannot help but be better teaching and more successful, individualized learning.

DEFINITION OF TERMS

From this point forward, the following terms and the definitions applied to them here will be used in discussing the Non-graded, Phased, Elective English Curriculum at O. L. Smith Junior High School.

1. SSEP - An acronym for Smith Selective English Program

2. Non-graded - Courses are open for enrollment to any junior high student, regardless of his "grade" level. This is since grade level is not a realistic placement measurement because of the varying degrees of achievement level.

3. Phased - This is a classification of courses according to their difficulty and the complexity of skills and materials involved.

4. Elective - A motivational element through which the student is given the freedom with the responsibility of electing his English course

8

5. __Stabilization__ - The establishment of a first year
English course that provides language exper-
iences which will aid in diagnosing needs and
identifying interests of students

Cooperation and Communication

for

Curriculum Change

Belinda Fenby

Curriculum change must take place as a cooperative ef-
fort where those who will be directly affected by it are kept
informed and involved. This means a constant and continued
communication among administrators, teachers, students, and
parents. From addressing many faculties and from presenting
this curriculum to the NCTE in 1971, this educator concludes
that curriculum change failures can be due to one or all of
the following:

1) existing as an administrative edict,
2) not changing to meet the needs of the particular
   student body involved,
3) being the sole property of the department head,
4) forcing unwilling teachers to use the curriculum,
5) depending for its success upon special funding,
6) not informing the community of the change and
   the reasons for it,
7) and premature implementation.

The conception of SSEP occurred after an unproductive
search for a more adequate curriculum, and after the failure
of a "new trends" syndrome. Its character attempts to indi-
vidualize an effective junior high English curriculum at
O. L. Smith to a greater extent than has any previous con-
cept. It leaves the traditional program and its consecutive
promotional plan and uses instead a non-graded, phased, elec-
tive approach.

In effecting this curriculum change, seven approaches
were used which are in direct contrast to the seven aforemen-
tioned failure points.

1) The administrative reaction to a workshop request
   was a positive one. Interest was so high, in fact,
   that Smith's two administrators joined the work-
   shop. The principal had accepted, with enthusiasm,
   a staff initiated change, rather than imposing change
   from his administrative domain.

10

2) The student body was informed immediately as to what we hoped to study and to do. They responded most favorably and cooperatively to surveys issued, and were only irritable over the fact that they would not be at O. L. Smith for a three year program of the new curriculum.

3) From the department head view, it is most essential for all teachers in the department to exercise their professional judgment and their individual approaches to teaching. One most stimulating point of this curriculum is the revitalizing of interest and professional pride that teachers take in their subject. Instead of the usual annual curriculum which teachers receive from the department head, teachers are responsible for identifying, describing, designing, and submitting a full plan of work, including materials to be used, for any courses they wish to teach. There was great enthusiasm from the English department at O. L. Smith, and also the revelation of areas of competencies and untapped resources never realized.

4) Those teachers who did not want to innovate a new program had other choices, and expressed a variety of reasons for their feelings. Some were not English majors or minors, and were simply crossing departments to fill their schedules. A few were too traditional in their thinking, and some did not feel they had the time to spend, which was necessary, for total course development. The adjustments made were satisfactory to all.

5) New programs which depend on special funding invariably run out of funds or lose their benefactors. The SSEP program, after workshop and implementation costs, sustains itself on its usual annual textbook budget.

6) The community had this program described to it through presentations at Mother's Meetings, PTSA Meetings, Board of Education Meetings, and in various publications from the time the study began until the present, which is after two years of implementation.

7) Although pressure was applied from the school and the community to implement as soon as possible, this curriculum change was not made until all courses were designed, all materials were available, and all students had been evaluated for proper placement and had been registered.

11

Due to the awareness and cooperation among administration, faculty, student body, and community, Smith's English department was able to accomplish its goal of curriculum change.

Characteristics of SSEP

Belinda Fenby

The English curriculum at O. L. Smith has the following
features to accommodate the junior high student.

1) Stabilization of the 7th grade with the option of
phasing out any student at any time that his abili-
ties, needs, and interests have been identified,
and upon recommendation by his counselor and Eng-
lish teacher.

2) Ten weeks course length as opposed to the semester's
or year's plan, except where 20 weeks lends itself
best to the nature of a course, e.g., journalism,
or drama. This accommodates the variety of inter-
ests and the short attention span of the junior high
student. He changes courses at the end of each
card marking and receives an annual grade based on
averaging four English course grades earned during
the year. Although this point raised questions
concerning student adjustment, it is the opinion of
the English department that our students are not
disoriented by the frequent change, but enjoy it.
The student body is relatively small, and all stu-
dents are acquainted with all faculty members at some
time or another.

3) Course offerings will be adjusted and changed as
surveys of the student body indicate a change in
interests and needs.

4) Course designs and offerings will be offered to tap
the best resources and abilities of faculty members
teaching English. In the event of a staff change
where, for example, the only educator teaching a
much in demand course, such as film making, is re-
placed, instead of forcing a new or another staff
member into teaching the class, the new member would
be encouraged to identify his area of best compe-
tency and most interest and to design courses to be
offered for which he was best suited as a teacher.
This also accommodates teachers crossing departments
at different times to teach in their minor area,
perhaps emphasizing the vehicle of interest from
their major area, e.g., sports literature designed
by a teacher who has a major in physical education
and a minor in English.

13

5) <u>Phasing</u> is identified from a 1 through 5 variant with some phases overlapping. This eliminates tracking or disguising grade level with a numerical title.

6) <u>If necessary</u>, a stabilized class would be offered for some junior high students in their second or third year of junior high English.

7) A week each year is set aside by the English department for pre-registration and individual counseling with each student in order to assist him in identifying and selecting English courses. Then these courses are recommended for that student.

The success of a non-graded, phased, elective English program in Smith is greatly dependent upon effective classroom counseling by the teacher. This is largely due to the fact that the only ones who see students on a daily basis are their teachers. When the teacher is aware of his vital dimension in counseling, he can be effective with the student because he is in a position to communicate with the student and to guide him in his course selections. Teachers often recognize interest areas which the student has before the student can actually identify them by a name. This is done by noticing the student's reading preferences, his most successful classes in school, and the areas of difficulty he has.

8) <u>To insure that experiences in the basic skills of English are inherent in each course offered</u>, the teacher identifies the specific experiences in his course design.

9) <u>The English department reserves the right</u> to insist that all materials to be used for any course be obviously available for use before a course offered is taught. This assures the student that he will get the course he signed up for and not something else. It also assures the teacher that his course design can be fulfilled.

The study and development of SSEP was divided into five phases to be developed between January 1969, and September 1970. Students currently may register in the following courses.

English Department   NAME_____
O.L. Smith Junior High   SECTION NO._____
Dearborn Public Schools

<u>SELECTION SHEET FOR COURSE OFFERINGS</u>   SSEP 1972-3

<u>INSTRUCTIONS:</u>   Circle the six (6) courses you would most
                       like to take next year. Circle only the
                       course numbers. Remember: Circle 6 - only
                       - no more, no less!

<u>Course No. - Course Title</u>   <u>Course Description</u>

111 Introduction to Journalism   In this course you will
                         935   learn about the produc-
                                        tion of newspapers...the
                                        vocabulary, writing skills,
                                        news stories. Production
                                        of a "mock newspaper" will
                                        be included.

113 Self Expression in Writing   This is a course for the
                         445   student who vants to write
                                        fiction and nonfiction.
                                        You will learn to be a
                                        more effective writer and
                                        read materials by those
                                        writers considered great
                                        in the area.

114 Penmanship-Correspondence   This course should help
                         115   you to improve your pen-
                                        manship. You will learn
                                        the structure of different
                                        types of letters and cor-
                                        respond with others.

115 Short Story   Dealing with both reading
         645   and writing aspects of a
                                        short story, this course
                                        helps to identify the parts
                                        of a short story, its mes-
                                        sage, and quality. This
                                        course depends a lot on
                                        class discussion and would
                                        appeal to a person who is
                                        fond of reading short stories
                                        rather than longer books.

15

116 Science Fiction
915

This course is primarily a reading course in SF, that area of literature where the impossible is made plausible. Historical background of SF will be investigated and you will be asked to write creatively.

117 Humor
415

An overview of American humor and humor in our daily lives...you will read humorous literature, write humorous materials, learn reasons for certain types of humor.

119 Mythology
435

This course is a general view of Greek and Norse myths and legends.

120 Ecological Literature
435

Are you concerned about our dying environment? In this course you will read fiction and non-fiction inspired by concerned writers and scientists, which deals with the problems of pollution, over-population indifference, etc...You will write proposed solutions and contact political figures with your comments and concerns.

121 Literature of the Minority
Groups in America
Includes: Afro-American
American Indian
Jewish   Spanish
Chinese   Japanese

In this course you will read literature by and about the minority groups in the U.S.; view films, participate in class discussion, etc...aimed at understanding the literary-cultural contributions of the group, their present position in the U.S., and the hopes for their future.

.122 Individualized Reading
- 615

This course allows a student to read independently and keep a log on his reading observations. The student may read materials of his choice and work at his own pace.

123 Sports Literature
115

For the sports enthusiast and those who would like to learn more about the people, various sports, etc...by reading, viewing films, speaking and writing about the area of your own interest.

126 History of the Motion Picture
425

A survey of this communication art from its beginnings to now - viewing films, reading biographies of the film greats like Walt Disney and others, the film version of the novel.

129 Storytelling
.715

In this course you will learn to write, to read, and to tell children's stories. You will write two complete stories and take one to Nowlin School to read to a first grade class.

130 Film Making-Art of Cartooning
835

This course is designed for beginners or advanced students to study the techniques of cartooning - the class will make "shorts." Artistic ability is **extremely helpful.**

131 Film Making I

This is a beginner's course which teaches the fundamentals of film making and script writing. It deals specifically with the simple sequence and now this applies to the total picture of film making. Artistic ability is very helpful.

132 Introduction to Drama
20 WEEKS   635

A twenty week course divided into two sections:
The first involves the origin and history of drama
in the U.S., the types, elements, and structures of
plays, and the criticism of plays. The second involves
elements of production such as makeup, scenery,
costumes, etc....climaxing in a major class production.

133 Journalism Production
20 WEEKS   945

The primary objective of this course is to produce
the school newspaper. Students will put into practice
all they learned in course #111. Students must be
recommended by the teacher.

135 Study Skills Workshop
                                  515

For students who want to acquire and practice effec-
tive study skills, habits and attitudes. The course
will cover attitudes, organization, reading, writing,
and listening improvement.

136 Film Making II
                    855

This course is designed for those who have taken Film
Making I and includes advanced script writing, class
making a movie including sound, titling, etc...Stu-
dents must take course #131 and must be recommended by
teacher of course #131. Artistic ability is very
helpful.

137 How to Boost your Reading
Power   515

This course is for you to find out about your reading
abilities and weaknesses and learn how to improve
your reading efficiency.

138 Introduction to Writing
                    413

A course with emphasis placed on sentence structure,
paragraphing, punctuation, etc...for those who need to
learn the basic skills in writing.

18

139 Animal Literature
115

This course is for the student who is interested in reading short stories, novels, etc...about animals.

142 Accepted Social Language
915

Is it ever proper to use slang expressions in your speaking and writing? For that matter, what is slang? When is profanity or swearing acceptable? What is the difference between cussing and swearing? This course deals with the interesting changes that take place in our language in different situations.

143 Literary Arts Writing

The purpose of this course is to write and begin to produce the Literary Arts Magazine. Writings are also submitted by the entire student body. Students in this course will select the writings to include in the magazine.

146 Literary Arts Production

The purpose of this course is to produce the Literary Arts Magazine. Students will select writings, layout, edit, etc...through to publication and sale.

144 The Fun World of Poetry
745

Yes, Poetry can be fun. This course will deal with the enjoyment poetry can bring as well as poetry as a literary form. Learning to appreciate modern poetic forms as found in folk ballads and rock music will be included.

145 Directed Seminar
445

This course is for the extremely responsible and self-directed person who is capable of working on his own from an ourline with periodic consultations with the teacher.

19

The student must be re-
commended by the teacher
and it is suggested that
they have a consistently
high academic grade - b+
or higher. The subject to
be investigated must come
from the student; the
teacher will supply the.
outline and direction.

O. L. SMITH   SSEP (ENGLISH) WORKSHEET 1972-73

GRADE _____
SECTION _____

STUDENT NUMBER

STUDENT NAME

COURSE NO.	COURSE NAME	COURSE NO.	COURSE NAME
111	Intro Journ	131	Flmaking I
113	Self Exp. Writ.	132	Intro Drama
114	Pen Corr	133	Journ Prod
115	Short Story	135	Study Habits
116	Science Fict	136	Flmaking II
117	Humor	137	Reading Power
119	Myth	138	Intro to Writ
120	Lit of Ecology	139	Animal Lit
121	Lit of Minority Groups	142	Social Lang
122	Individ Read	143	Lit Arts Mag
123	Sports Lit	144	Poetry
126	Hist Mo Pic	145	Directed Seminar
129	Story Tell'ng	146	Lit Arts Production
130	Flmaking Crtng		

21

S3EP   ; - SCHEDULING

Merice Blackburn

Preface

Scheduling is the complex task of bringing
together students, teachers, facilities,
time, and curriculum (course offerings) in
the best way possible to facilitate the
best educational program. This task is the
responsibility of the school administrator,
the principal.

In any new program where the time element
is changed, one will invariably hear,
"Great idea, but can it be scheduled?" Our
answer is yes and we will describe the way
we schedule the SSEP courses at O. L. Smith.
This method works for us and with appropriate
modifications, we feel it could work into
any schedule.

STEP I

We run a survey to find out which courses are most requested
by the students. We ask the student to select six courses.
From these six the student will take four - one each ten week
period the next school year. Prior to this survey you must
decide which, if any, courses will be required. There are
no required courses in the SSEP program. The initial survey
lists all courses it is possible to offer. This survey should
be done no later than early January.

Example:

O. L. Smith   SSEP (ENGLISH) WORKSHEET 1972-73

Student: Circle six   Grade_____
                                            Section_____

STUDENT NUMBER   STUDENT NAME

| | | | | | | | | | | | | | | | | | | | | | | | | |

COURSE NO.	COURSE NAME	COURSE NO.	COURSE NAME
111	Intro Journ	131	Flmaking I
113	Self Exp. Writ.	132	Intro Drama (20 wks)
114	Pen Corr	133	Journ Prod (20 wks)
115	Short Story	135	Study Habits
116	Science Fict	136	Flmaking II
117	Humor	137	Reading Power
119	Myth	138	Intro to Writ
120	Lit of Ecology	139	Animal Lit
121	Lit of Minority Groups	142	Social Lang
122	Individ Read	143	Lit Arts Mag
123	Sports Lit	144	Poetry
126	Hist Mo Pic	145	Directed Seminar
129	Story Telling	146	Lit Arts Production
130	Flmaking	146	Lit Arts Production

24

Tally the courses in sequence according to the number of stu-
dents requesting them. Here you must determine which courses
to drop due to low enrollment. We use 35 as maximum class
size, 30 as average, and 15 as minimum. We drop the last 1/5
or 1/6, or out of 27 courses on the initial survey the last
4-6 courses are dropped. This leaves a list of actual course
offerings for the next year.

Example

Course No.	Title	Number of Student Requests	Maximum Class Size	Sections Needed*
129	Storytelling	157	30	5-6
117	Humor	152	35	4
130	Filmmaking crtng	146	24	6-7
123	Sports Lit	140	35	4
139	Animal Lit	133	35	4
12_	Individ Read	132	35	4
126	Hist Mo Pic	126	35	4
142	Social Lang	123	32	4
114	Pen Corr	115	30	4
132	Intro Drama	105	30	4
137	Reading Power	104	25	4
116	Science Fict	93	32	3
131	Filmmaking 1	83	24	4
115	Short Story	78	32	3
120	Lit of Ecology	77	35	2-3
111	Intro Journ	76	30	2-3
144	Poetry	65	25	3
119	Myth	54	32	2
138	Intro to Writ	47	25	2
135	Study Habits	45	30	2
113	Self Exp Writ	31	DROP 25	
121	Lit of Minority Groups	30	DROP 25	
143	Lit Arts Mag	12	(Combine with 146)	
146	Lit Arts Production	10	DROP (Combine with 143	
145	Directed Seminar	8	DROP	

133	Journ Prod	Student names submitted by teacher; must have taken III
136	Filmmaking II	Student names submitted by teacher; must have taken 131

*Use low section count because you are using 6
selections not 4 which will be the number scheduled
for each student.

We now have a list of course offerings and a request form from
each student.

Step III

After the number of sections is determined, the teachers
designate which courses they will teach. Teacher time is
then figured according to the number of hours each will
teach and which courses they will teach. We have a maxi-
mum of five periods a day a teacher may teach. There are
seven teachers teaching various hours in the program.
Each teacher has a classroom with 35 seats as maximum.
The teacher distribution is made after these items are de-
termined.

Example

Teacher No.	Room#	Number of Hours Teaching	
1	26	5	111-116-122-133-142-144
2	19	4	115-117-119-120-122-126-139-143
3	18	4	117-120-135-137-138-139
4	29	4	114-129-135-138-144
5	22	2	130-131-136
6	17	2	122-123-139
7	15	2	122-132-139
		23	

We have a total of 23 sections a day spread over five periods
during the day. With four quarters we have 92 sections a year.

At the present time our computer program requires that the principal furnish:
1. all information necessary to build a master schedule,
2. build the master schedule, and
3. place the master schedule with all the student requests into the computer.

The computer will then search out the best schedule for each student which fits the pre-determined master schedule. Now all the variable students, teachers, facilities, time, and curriculum (course offerings) have been determined and are shown on one chart.

Example

Course No.	Title	Teacher & Number of Hours Available Each Day	Room	Number of Student Requests	Maximum Class Size	Section Needed
111	Intro to Journ	1 5	26	76	30	2
114	Pen Corr	4 4	29	115	30	4
115	Short Story	2 4	19	78	32	3
116	Scier.ce Fict	1 4	26	93	32	3
117	Humor	2-3 4-4	19-18	152	35	4
119	Myth	2 4	19	54	32	2
120	Lit of Ecology	2-3 4	19-18	77	35	2
122	Individ Read	See Step VII		132	35	4
123	Sports Lit	6 2	17	140	35	4
126	Hist Mo Pic	2 4	19	126	35	4
129	Storytelling	4 4	29	157	30	5
130	Flmaking Crtng	5 2	22	146	24	6
131	Flmaking I	5 2	22	83	24	4
132	Intro Drama	7 2	15	105	30	4
135	Study Habits	3-4 4-4	18-29	45	30	2
137	Reading Power	3 4	18	104	25	4
138	Intro to Writ	3-4 4-4	18-29	47	25	2
139	Animal Lit	See Step III		133	35	4
142	Social Lang	1 5	26	123	32	4
143	Lit Arts Mag	2 4	19	22	25	1
144	Poetry	1-4 5-4	26-29	65	25	3
133	Journ Prod	1 5	26	See Step II	25	2
136	Flmaking II	5 2	22		20	2

STEP V

The worksheet for the master schedule is complex and takes many trials before one can be established. The objective is to offer as many different courses each hour as possible. We have four quarters to work with and so try to offer an entirely new selection of courses each hour each quarter. By spreading the teaching hours out as much as possible we have from twelve to sixteen sections each hour during the year with from eleven to thirteen courses each quarter. We try to approach the 50% level of the total course offerings available to a student any hour during the year.

A sample schedule is attached built on the information in Steps I through IV.

One last consideration is the number of students scheduled into each hour. You should try to balance them.

Example (First Hour electives Based on Attached Schedule)

Quarter	Electives	Maximum Class Size	Total
1	117, 112, 129, 133	35, 35, 30, 25	125
2	123, 135, 133, 139	35, 30, 25, 35	125
3	114, 116, 122, 137	30, 32, 35, 25	122
4	123, 129, 138, 142	35, 30, 25, 32	122

So we have thirteen different classes offered the first hour and maintain approximately the same number of students in each quarter.

Teachers	Hour 1	Hour 2	Hour 3	Lunch (M)	Hour 4E	Hour 5	Hour 6
1	Lib Lib / 116 142	Prep	142 116 / Lib Lib	Lunch	133 133 / 116 142	111 144 / 142 116	144 111 / 133 133
2	Prep	139 117 / 115 126	117 126 / 139 115	Lunch	Dept. Ch.	120 115 / 119 126	126 119 / 142 122
3	117 139 / 137 138	138 137 / 120 135	Prep	Lunch	117 139 / 137 138	7th Grade / Special	Lib Lib / 117 137
4	129 144 / 135 114	114 129 / Lib Lib	135 144 / 129 114	Lunch	129 135 / 114 129	Counselor	Prep
5	7th Grade	7th Grade	7th Grade	Lunch	Prep	131 131 / 130 136	131 136 / 130 130
6				Lunch	122 123 / 122 123	123 122 / 122 123	
7	132 132	132 132	132 132				132 122

Quarter

1	2
3	4

Step VI

We now have the master schedule and student request forms
to feed into the computer. With only one department on the
ten week schedule it is usually impossible to change the
hour a student has English within the year. If the student
has English the first hour the first quarter he will usually
have English the first hour the remaining three quarters.
Thus, we "hand check for hours" before sending the schedules
to the computer. This is a rather simple process and can
be done by student co-ops. Take the student request, check
it against the schedule to see if it is possible to give
the student one of his choices every quarter.

Example

Student Request Form #1	#2
111	114
117	119
120	123
122	130
135	137
142	144

Available 4B hour:		Available 6 hour:	
117	1st quarter	144	1st quarter
135	2nd	119	2nd
122	3rd	130	3rd
142	4th	137	4th

(Based on Schedule in Step V)

At this point any student who does not have a possibility
of receiving at least three of his original six selections
is called in and asked to make a decision on the courses
available. Last year, out of 487 students, we had 83% get
four of their six original choices and 17% three of their
original choices.

31

Step VII

The master schedule for the English department is complete and each student request form is checked and is possible to schedule. The last step is to integrate this schedule with the schedule for the total school. A primary decision is what priority the schedule is given. The SSEP program is given top priority and is placed on the schedule board first. It is changed only if absolutely necessary to arrive at a total schedule for the entire school. This should be completed by late May.

There are conflicts with certain student schedules. These may arise when a student requests a number of single sections - classes offered only once during the year.

Example:

Student Req.	Hour Class Offered
Math Remedial II	1-5
Soc. St.	2-4-6
English	1-2-4
Art I	1-2-4
Metal Shop II	1-5
Phys. Ed.	1-2-5

The absence of a 3rd hour class might make it necessary to schedule English the 3rd hour, if another elective is not available.

Last year we had 42 schedules like this, or 8 1/2% of the total. When possible the student was consulted as to which change he preferred. However, this was not always possible and so the principal and/or counselor made the decision.

Conclusion - Forecast

In the next two or three years we look forward to having two
other departments on the ten week schedule. This will greatly
improve scheduling and will eliminate STEP V in our present
system. With three departments on a ten week schedule we will
be able to interchange hours. Thus a student will be able
to have English first hour the first quarter, third hour the
second quarter, fourth hour the third quarter. This opens
up a wider range of choice for the student in all subject
areas. The greater the flexibility of a schedule, the better
the chance of meeting individual student requests.

SSEP Course Design Procedures

Belinda Fenby

In O. L. Smith's non-graded, phased, elective junior
high English curriculum, specific procedures are followed
for course designs in order in insure a fully developed
course, identify phase levels, identify materials used or
needed, and state goals and objectives.
The format for a course design is as follows:
1. Course title and number
2. Name of teacher who designed the course
3. Course description
4. Achievement level(s) necessary for student's
   success (Phases)
5. Goals
6. Objectives
7. Chief course emphasis
8. Materials used
9. Basic skills experiences which are provided for
   students
10. A 10 or 20 week outline of tentative lesson plans

The purposes of these procedures are:

A. to provide course information for students, counselors,
   and English teachers,
B. to insure availability of materials,
C. to help the teacher write a course in which basic
   skills experiences are included,
D. to make positive the fact that the course is teacher
   designed, tapping all those resources which each
   educator possesses as a teacher and specialist in
   his field,
E. and to serve as a guideline for other teachers who
   might also wish to teach that course.

Following is the course design of one of the courses
currently being taught at O. L. Smith.

Course title and number - HUMOR 117
Teacher who designed the course - Belinda K. Fenby
Course Description - This course presents and overview of American humor and humor in our daily lives.
You will read humorous literature, write
humorous materials, and become aware of the
reasons for certain types of humor.

Achievement Level - This course is designed for students with
skills spanning phases 1-5. It is designed
for students who are interested in humor and
in what is humorous to them. It is designed
for students who can be stimulated to read and
to write by whatever entertains their humor.

Goals - 1. to make the student aware of humor as an essential
human experience,
    2. to help the student see that humor differs from person
to person,
    3. to help the student distinguish between what's funny
and what's cruel,
    4. to let the student realize that literature can be very
humorous,
    5. and to allow the student to express his sense of humor.

Objectives - 1. The students will demonstrate an ability to under-
stand how American humor has evolved by responding
in writing to The American Humorists, a two part
audiovisual tracing the history and influences of
American humor, as evaluated by the instructor.
    2. The student will recognize that humor is not dis-
appearing in America, but rather changing, by
reading orally and responding orally to "Is Humor
Fading in America?" when requested to respond by
the instructor.
    3. The students will express what's a funny experience
to them as individuals by writing and reading
orally a personal anecdote, evaluated by the
instructor.
    4. The students will become aware of cruel humor by
reading and responding orally to "Fun, as in Fun-
eral," as evaluated by the instructor.
    5. The students will read literature which is humor-
ous to them as individuals by selecting and res-
ponding to their own reading choices, as evaluated
by the instructor.
    6. The students will demonstrate an awareness of how
life's experiences can be humorous when they look
back on them by responding orally and in written
work to The Teddy Bear Habit, as evaluated by the
teacher.

7. The student will express his humor by creat-
    ing his own cartoon character and three car-
    toon strips and stories involving that char-
    acter, evaluated by the teacher.
8. The students will recognize the manner in
    which written language can be humorous by read-
    ing and then revising to correct structure
    assigned portions of "Pop Art, Schmop Art,
    Leave Me Alone," evaluated by the teacher.
9. The student will recognize the freedom he is
    given to ridicule social and political fac-
    tions by creating a political or social car-
    toon and presenting it to the class with an
    explanation, via the opaque projector, as
    evaluated by the teacher.
10. The student will become acquainted with part-
    icular vocabulary by having it presented with
    its kind of humor and by responding on an oral
    and written test, evaluated by the instructor.

Chief course Emphasis - Humor in literature, language, and life.

Materials used by all students in the course
Essays and handouts - Dale, R. "Fun, As in Funeral"
                      Morrow, J. "Professor Mindboggle"
                      O'Shea, A. W. "Is Humor Fading in the U. S.?"
                      Rosten, L. "Pop Art, Schmop Art, Leave Me
                          Alone!"
Texts - Berg, D. All Mad Books
        Collier, J. The Teddy Bear Habit.
        Hoopes, N., ed. The Lighter Side.
AVI - Dearborn Public Library, selected films.
      Guidance Associates, "The American Humorists." FS

Basic Skills Experiences For All Students
Oral   1. presenting a political or social cartoon,
                  2. reading a part from a drama script,
                  3. responding orally during oral class discussion,
                  4. and presenting a final project.
Written   1. writing an anecdote,
                  2. writing story lines for the characters they
                     create,
                  3. fulfilling written assignments from the texts,
                     and
                  4. responding in writing to discussion questions.

36

| Reading | 1. | reading assigned materials, and |
| | 2. | reading student selected materials. |

Language	1.	correcting errors on written work,
	2.	learning at least 50% of the vocabulary from the humor class and being able to use it,
	3.	and contributing adjectives to a class story.

| Aural and Thinking | These experiences are an integral part of all of the class experiences. |

Humor is a 10 week course. A tentative 10 week course lesson plan, outlined only, follows.

1st Week

1. View "The American Humorists."
2. Hand out questions on parts one and two of "The American Humorists."
3. Discuss the questions, proper answers, and inform the students that they are due the last week of the course.
4. Acquaint students with materials available to them.
5. Read "Is Humor Fading in the U. S. ?"
6. Identify vocabulary in that essay which the students in a given class do not understand.
7. Define Anecdote.
8. Read an anecdote from The Lighter Side.
9. Assign a personal anecdote to the class as a written assignment.

2nd Week

1. Have students read their anecdotes silently in class.
2. Collect anecdotes for evaluation.
3. Return anecdotes with comments and suggestions for improvement where needed.
4. Have students read their anecdotes to the class.
5. Hand out vocabulary of humor types.
6. Read story from The Lighter Side which illustrates irony.
7. Explain and illustrate satire and symbol.
8. Ask students to bring in a political or social cartoon.
9. Have students present and explain what they find humorous in the cartoon. Does it contain irony and/or satire, and what symbols, if any?
10. Have students create their own political or social cartoon. Present it to the class via the opaque projector.
11. Allow a day for selecting and reading materials.
12. Issue 5 by 8 inch cards to each student on which he can keep a list of his individual reading.
13. Assign the reading of a character sketch from The Lighter Side.

37

3rd Week
1. Discuss the character sketch and the humorous qualities of the character.
2. Ask students to bring in a cartoon strip of their favorite cartoon character and to explain to the class why they like that character.
3. Ask students to create a humorous character and to write a brief character sketch of him as they've created him.
4. Read "Professor Mindboggle" on creating a cartoon strip.
5. Students create a 6 to 8 panel cartoon using their own character.
6. Allow a day for selecting and reading material.

4th Week
1. Introduce the novel, The Teddy Bear Habit, its characters, setting, etc.
2. Begin reading it aloud in class.
3. Assign through chapter three.
4. Administer a test designed to evaluate the student's reading comprehension and his ability to establish character relationships in the novel.
5. Read chapters four through seven.
6. Introduce necessary vocabulary, additional to that already discussed in class.
7. Administer an objective test designed to evaluate the student's ability to associate words and meanings.
8. Finish reading The Teddy Bear Habit.
9. Administer an essay test designed to evaluate the student's ability to express himself in writing about a particular situation or character from the novel.

5th Week
1. Return and discuss essay question test.
2. Ask students to create a second cartoon strip using the character they created.
3. Read "Pop Art, Schmop Art, Leave Me Alone" to illustrate how the language on paper can be humorous.
4. To illustrate how unfunny one can make this material, divide it into many portions of two or three lines each and have the students revise their individually assigned portion into grammar, spelling, and structure which is as correct as possible.
5. Collect this assignment and evaluate its correctness in terms of structure and spelling.
6. Allow a day for reading and selecting materials.

6th Week
1. Introduce humorous drama scripts.
2. Divide students into groups of their choice in order to read drama scripts.

38

3. Each group will assign parts and read their script.
4. Each group will discuss among themselves what's funny or who's funny and why in their play.
5. Each group will select a portion of a scene from their play which they agree is particularly funny and/or which illustrates a particular type of humor.
6. Each student will be asked to bring in one article of clothing to wear which they think would be characteristic of their character.
7. Using scripts, each group will interpret their scene portion for the rest of the class.
8. The class will be introduced to exaggeration, situation comedy, et al., in their particular scripts.

7th Week
1. Show a Laurel and Hardy film and a Charlie Chaplin film and discuss their humorous characters.
2. Read some humorous poetry to the class.
3. Have the class read some of the selected poetry and verse in The Lighter Side.
4. Those students who wish to do additional work may create and submit verse and poetry that they write now or have written in the past.
5. All students will write a final cartoon strip for their humorous character, ending the character's story.

8th Week
1. From a class survey, discover which students like to work alone and which like to work in groups.
2. Using the students' 5 by 8 inch reading list cards, design individualized projects for the students to do. By cross checking, the instructor can determine who has read what, and what kinds of things interest each student.
Typical examples of projects would be:
A. For 3 to 5 students who have read a large number of Mad books:
1. Think of a serious situation in everyday life. It may be on any subject.
2. Write a short satirical script on this subject and present it to the class.
B. For 1 to 4 students who have read a variety of materials:
1. Create a humor almanac, each of you taking something to create or contribute to it that reflects something you've read.
2. Create humorous advertisements or book blurbs on literature you've read.
C. For several students who've read the same book:
1. Stage a man on the street interview about the characters and plot of the book.
2. Convert a portion of the book's prose into script and present it to the class.

3. Allow the remainder of this week for project preparation and assistance from the teacher.

9th Week
1. Students will reorganize and finish projects.
2. Three days should be allowed for finishing and presenting projects.
3. Comments and evaluations should involve students and the instructor.

10th Week
1. Instructor will write a story, using each student's name and his own, about a typical class session.
2. Instructor defines descriptive adjectives to class.
3. Instructor leaves spaces for adjectives blank in the story, then, taking the class in order, gets descriptive adjectives from students until all blanks are filled.
4. Instructor reads story to class. It will be extremely entertaining to them.
5. Ask class about the humor. Eventually their responses will reflect language, laughing at ourselves, various types of humor they've come in contact with, etc.
6. Show the film strip, "The American Humorists", a second time.
7. Ask students to respond to the questions on parts one and two, which were handed out the first week of the course.
8. Collect questions for evaluation.
9. Collect all materials from students.
10. Distribute a course evaluation to the students.
11. Collect course evaluations and reflect on the course.

SUMMARY

For the instructor's use, it is of value to make notations regarding the degree of success experienced by the students in each part of the course as it is taught. It is often necessary to augment, delete, or alter a course design. For instance, since humor is a phase 1-5 level course, the student body can vary in percentage of any given phase level students. Where most students are phases 1-3, more emphasis on cartoon characters and kinds of humor in Mad books is most successful. Phase 4 and 5 students in this class become most involved in other literature and in project development, emerging as resource people for the rest of the class. In a class dominated by phase 4 and 5 level students, the literature can become more sophistacated, perhaps including some G. B. Shaw, such as Man and Superman, or the early American humorists as they were introduced in the initial film strips.

Because of continued evaluation by students and teachers, and because of the constant motion of the nature of humor in

today's society, the humor course, and all others, need never stagnate into yellowed notes, dug out every year for decades. For example, a recent Voice publication published the script of an "It's All in the Family" segment. The interest, humor, and current popularity of that television show caused the script to be read, reread, and laughed over in the humor class. Students wanted to take it home for their parents or guardians. It opened a discussion of bigotry, satire, exaggeration, deadpan, etc., which continued for days. The timing and appropriateness and availability of that material made it essential to seize the moment and the material as substitution for an earlier planned script.

All SSEP courses vary greatly in terms of their goals, objectives, and methods for achieving them. The fact that they are teacher designed encourages the individuality and the teaching strengths of the teacher to prevail.

Designing courses for SSEP and identifying materials were tedious tasks, but exciting ones.

Before materials were ordered for any particular course, materials already available were catalogued, by type. This made the staff aware of what we already had for drama, poetry, et al., in the event that those materials were of interest to the instructor. A mistake often made in schools is the ritualistic book burning before implementing a new curriculum. SSEP's advice is against that, for schools often end up purchasing materials they've burned. Because material is in an anthology, often, which one would use in isolation, materials should be gleaned out before wasting budget.

Current Program Evaluation, 1970-72

Robert Evans, Principal

Evaluation by an outside authority has not been accomplished for SSEP at this date, but program evaluation, as an integral component of innovative curriculum assessment, has been and will continue to be a constant process. (It is essential to achieving the goals and objectives of the curriculum and of the individual courses, and to adjusting to changing student bodies and social trends, that the evaluation process be constant and be from a variety of perspectives.)

Exempting evaluation of each individual course in light of its objectives, obtained through teacher designed and evaluated instruments, four overt evaluations have occurred. The first evaluation of SSEP was an English Department designed instrument, administered to all students in the program in October, 1970, five weeks subsequent to curriculum implementation. The measurement intended, by design, was that of student attitude. A total of 424 students was surveyed. The results indicated that 399 of these students were significantly in favor of the program. The others were in favor of the program to varying degrees. The second evaluation of SSEP was, and is, in fact, administered annually, after necessary modifications of the instrument in order to accommodate each student body as each changed. This evaluation instrument was and is designed by the O. L. Smith English Department. It is titled, by that department, SSEP English Proficiency Test. The test is diagnostic in nature and is comprised of the five most common error areas found in a given student body's English papers. Each member of the O. L. Smith English staff contributes and has contributed samples of those items he finds to be the prevalent errors in his students' written work. From this test it can be determined if any particular student needs some guidance in order to select a skills class. Only students who appear severely handicapped in their ability to use the language are dealt with. Invariably, the student has already selected a skills class, but has not yet taken it. The students appear to be acutely aware of their own deficiencies, sometimes long before the English teacher. Copies of these instruments are available through O. L. Smith's administration.

The third evaluation instrument, the design suggested by the Office of Assessment and Research, Dearborn Public Schools, in consultation with the English Department Chairman and the Principal at O. L. Smith School, was a questionnaire of seventeen items distributed to O. L. Smith parents and/or guardians with the intent of obtaining a growth and attitude response from the parental point of view. Additional comments were invited. Although only 41 questionnaires were returned, those responses were overwhelmingly positive ones. Eighty percent were very positive, 13% were neutral, and 7% were negative. A copy of the questionnaire with a tallying of the responses was distributed by the Office of Assessment and Research, Dearborn Public Schools, July 14, 1972. This is referenced as Bulletin No. 934.

The fourth evaluation instrument, distributed from the Office of Assessment and Research, was the Iowa Basic Skills Test, Form 2, administered to O. L. Smith's 9th grade students in 1972. Results, conclusions, and recommendations with regard to this test were distributed by the Office of Assessment and Research, Dearborn Public Schools, July 28, 1972. They are printed as <u>Bulletin 935</u>. The staff at O. L. Smith was very pleased with the results, and accept them as one measure of evaluation.

Smith's students do very well, except in language usage. This is in no way alarming because students in Smith's particular area have always scored lower on usage than on other sections of the test, as an item analysis of tests administered during the past ten years would show. Language patterns of students reflect the broad spectrum of language usage in the home environment. The test administered was the Iowa Basic Skills Battery, 1956 edition, with revised norms as of 1964. The staff at Smith is most satisfied with their students' efforts, and is especially pleased by their students' growth in vocabulary development, interests, and combined application.

Two other internal evaluations contemplated would include:

1) Compilation of teacher evaluations.
2) Comments, in retrospect, by tenth grade students in our high schools.

Two further aspects of the program could and should be evaluated:

1) The extended influences, e.g., pursuit of an interest cultivated in English, have not been investigated.
2) The ability to communicate effectively, which is one of the curriculum's major goals, has not as yet been completely evaluated.

It is also hoped that further evaluation will continue, based not only upon our own system's inquiries but augmented by evaluators from outside source as well.

Selected Bibliography

BOOKS

Arbuckle, Dugald S. <u>Counseling: Philosophy, Theory, and Practice</u>. Boston, Mass.: Allyn and Bacon, Inc., 1966.

Berry, Elizabeth. <u>Guiding Students in the English Class</u>. New York: Appleton-Century-Crofts, Inc., 1957.

Brogan, Peggy and Fox, Loren K. <u>Helping Children Read</u>. New York: Holt, Rinehart, and Winston, Inc., 1962.

Carlsen, G. Robert. <u>Books and the Teen-Age Reader</u>. New York: Harper and Row Publisher, Inc., 1967.

Cox, Philip W. L.; Duff, John Carr; and McNamara, Marie. <u>Basic Principles of Guidance</u>. New York: Prentice Hall, 1950.

Cutler, Charles. <u>The English Language: from Anglo-Saxon to American</u>. Columbus, Ohio: American Education Publications, 1968.

Dixon, Wohn. <u>Growth Through English</u>. Reading, England: National Association for the Teaching of English, 1967.

Ehlers, Henry, and Lee, Gordon C., eds. <u>Crucial Issues in Education</u>. New York: Holt, Rinehart, and Winston, 1963.

Fiedler, Leslie. <u>The Art of the Essay</u>. New York: Crowell and Co., 1945.

Francis, W. Nelson. <u>The English Language, An Introduction</u>. New York: W. W. Norton and Co. Inc., 1965.

Grazier, Margaret Hayes. <u>The High School Library in Transition</u>. Detroit: Wayne State University, 1967.

Guth, Hans P. <u>Your Language and Its History</u>. New York: McGraw-Hill Book Co., Webster Division. 1971.

Hall, Bernard H., ed. <u>A Psychiatrist's World: The Selected Papers of Karl Menninger, M. D</u>. New York: The Viking Press, 1959.

Hanawalt, Leslie L., and Newconb, Emilie A. Writing From
Observation. New York: Harcourt, Brace, and Co.,
1945.

Holt, John. How Children Learn. New York: Pitman Publish-
ing Corp. 1969.

Hughes, Raymond M., and Lancelot, William H. Education:
America's Magic. Ames, Iowa: Iowa State College
Press. 1947.

Kelley, Earl C. Workshop Way of Learning. New York:
Harper Bros., 1952.

Kerber, August, and Smith, Wilfred R., eds. Educational
Issues in a Changing Society. 3rd ed. Detroit:
Wayne State University Press, 1968.

Lewis, James Jr. A Contemporary Approach to Nongraded
Education. New York: Parker Publishing Co., Inc.,
1969.

Leavitt, Hart Day, and John, David A. Stop, Look, and Write!
New York: Bantam Pathfinder Editions. 1964.

Macrorie, Kenneth. Uptaught. New York: Hayden Book Co.,
Inc., 1970.

McDonald, Frederick J. Educational Psychology. San Francisco:
Wadsworth Publishing Co., Inc., 1960.

Miller, Norman R. Principles of Human Relationships. New York:
John Wiley & Sons, Inc., 1952.

Muller, Herbert H. The Uses of English. New York: Holt,
Rinehart, and Winston, Inc., 1967.

Postman, Neil. Television and the Teaching of English. New
York: Appleton-Century-Crofts, Inc., 1961.

Rogers, Carl R. Counseling and Psychotherapy. Cambridge,
Mass.: The Riverside Press, 1942.

Stagner, Russ, and Korwoski, T. F. Psychology. New York:
McGraw-Hill Book Co., Inc., 1952.

Stiller, Alfred, ed. School Counseling: A View From Within.
Washington, D. C.: American Personnel and Guidance
Association, 1967.

Turney, Bj. L., ed. Catcher in the Wrong. Chicago: F. E.
Peacock Publishers, Inc., 1968.

Wahlquist, John T. Philosophy of American Education. New
        York: The Ronald Press Co., 1944.

Weise, Donald F., et al., Project Apex. 3rd ed. Washington,
        D. C.: United States Office of Education, 1968.

Wolfe, Donald M. Creative ways to Teach English. New York:
        The Odyssey Press, 1958.

                        PERIODICALS

Ames and Ilg. "Your Child May Be in the Wrong Grade at
        School." The Reader's Digest, August, 1966,
        pp. 57-60.

Bernstein, Emanual. "What Does A Summerhill Old School Tie
        Look Like?" Psychology Today, October, 1958,
        pp. 39-41, 70.

Bollerup, Henning. "The American High School Through
        European Eyes." Phi Delta Kappan, XLIII, No. 9
        (June, 1962), 395-398.

Brooks, Nelson. "Language Learning: The New Approach."
        Phi Delta Kappan, XLVII, No. 7 (March, 1966),
        357-359.

Buckminster, Fuller R. "Does Anyone Teach Anybody Anything?
        Or How Does Anyone Learn?" English High-Lights,
        Nos. 7 and 8 (January-February, 1969).

Chase, Mary Ellen. "Why Teach Literature?" Literature
        Today, V (Spring, 1966), 361-364.

Coleman, James S. "The Competition for Adolescent Energies."
        Phi Delta Kappan, XLII, No. 6 (March, 1961),
        231-236.

Fenby, Belinda. "Apex Adaptation Report." Dearborn
        Curriculum Journal, I, No.1 (Spring, 1969),
        33-35.

Gordon, Edward J. "An Approach to Writing." High School
        English Notes, No. 9 (Fall, 1966), 1-2.

Gronbery, A. F. "Is Audiolingual What It's Gimcracked Up
        To Be?" Phi Delta Kappan, XLVII, No. 7
        (March, 1966), 361-364.

Hannan, Dennis. "Common Sense and the Direct Method in
        Language." Phi Delta Kappan, XLVII, No. 7
        (March, 1966), 359-360.

Hassan, Ihab. "Laughter in the Dark." The American Scholar, XXXIII, No. 4 (Autumn, 1964), 636-640.

Huus, Helen. "Literature and the Language Arts Program." Reading and the Language Arts, No. 93, 195-203.

Inman, B. J. "How to Make Thinking the Center of the English Program." Holt's Dialogue, (Fall, 1966), 15-16.

Kehoe, Ray E. "Impression." Letter to Schools, XXI, No. 3 (January, 1969), 4-3.

Lemler, Ford L. "The Teacher and Media." Letter to Schools, XXI, No. 3 (January, 1969), 1-3.

Love, Glen A. "A Rhetoric Curriculum for the Secondary Schools." Holt's Dialogue, (Fall, 1966), 1-5.

Page, Ellis B. "The Imminence of Grading Essays by Computer." Phi Delta Kappan, XLVII, No. 5 (January, 1966), 238-433.

Shaw, Frederick. "Educating Culturally Deprived Youth in Urban Centers." Phi Delta Kappan, XLV, No. 2 (November, 1963), 91-97.

Stewart, William A. "Foreign Language Teaching Methods in the English Classroom." Holt's Dialogue, (Fall, 1966), 6-14.

Todd, Eugene. "Instructional Improvement Projects." Todd Letter Number Ten, 1968.

Torrance, E. Paul. "Factors Affecting Creative Thinking in Children." Readings in Educational Psychology, W. C. Morse and G. M. Wingo, ed. Chicago: Scott, Forsman, and Co., 1962. pp. 188-193.

Wolfe, Don M. "Grammar and Linguistics: A Contrast in Realities." The English Journal, LIII (February, 1964), 73-78.