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ABSTRACT

This language arts curriculum guide was prepared for use in grades one through three. The English strand of the language arts is based on the "Roberts English Series," the reading on the "Ginn 100 Series," the spelling on "Sound and Sense in Spelling," and the handwriting on the "Noble and Noble Series." Among the divisions of the guide are those given to general and specific objectives, time allotments, literature, choral speaking, listening, spelling, dictation, handwriting, grammar and syntax, oral composition, written composition, and reading. The general outlines and suggestions might apply to any text and constitute the skills and concepts which should be developed at each grade level. (The second part of this guide is given to reading instruction in grades 1-3; see CS 000 670.) (HOD).

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# ENGLISH LANGUAGE ARTS

## GRADES 1-2-3



**VERMILION PARISH LANGUAGE ARTS CURRICULUM GUIDE**  
**1970**

ED 079750

ELEMENTARY AND SECONDARY EDUCATION ACT  
Title III

A COMPREHENSIVE PROJECT FOR IMPROVEMENT IN LEARNING

Curriculum Guide for English  
Language Arts - Grades 1-2-3

BOOK ONE

Under the Direction

of

Mr. Leo C. Saporito  
Language Arts Specialist

Issued by

Vermilion Parish School Board  
Dr. Joseph C. Kite, Superintendent  
Abbeville, Louisiana 70510

1970

## FOREWORD

Over the years the Vermilion Parish Public Schools have had a successful English Language Arts program, but while the whole pace of life around us is being changed beyond recognition, we cannot stand still. As we look to the future, we can be sure of one thing - change will be the pervasive characteristic of our lives.

Our English Language Arts curriculum and instructional program must be flexible and resilient enough to meet the test of change and new developments as they occur in the field of English Language Arts. Teachers and administrators must hold in constant review the existing program and make necessary changes and adaptations that will enable students to function effectively in our contemporary society.

This curriculum guide is the product of a cooperative effort involving teachers and administrative and supervisory personnel. I feel the curriculum committee under the direction of Mr. Leo C. Saporito has done an excellent job of preparing this guide, which should make it simpler and easier for teachers to complete more successfully the teaching of English Language Arts.

This is a tentative guide. Your active involvement and participation in the continuing development and strengthening of our English Language Arts curriculum is encouraged. The curriculum committee will welcome suggestions and comments from teachers and parents throughout the school year. Revisions and modifications of the guide will be made as required and/or deemed necessary.

Schools in this country have set the pattern for the world by making room for every child, but that objective is being superseded by another - quality education for every child. That is the objective for our schools - a system for all, dedicated to the pursuit of excellence.

I urge all teachers to work diligently in helping children achieve success with this program and, in so doing, help our school system achieve a higher standard of excellence.

Joseph C. Kite  
Superintendent of Schools

TABLE OF CONTENTS

Acknowledgements.....i BOOK ONE

Philosophy of Education.....ii

English Defined.....iii

Introduction.....iv

General Objectives.....v

Specific Objectives.....vi

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Language Arts in Grades 1-2-3 Introduction.....1

Time Allotments.....2

Literature.....3

Choral Speaking.....8

Listening.....12

Spelling.....14

Dictation.....16

Suggestions for Teaching Spelling.....18

Handwriting.....20

Grammar and Syntax.....22

Oral Composition.....23

Written Composition.....27

Language Arts - Contents and Skills, Grade 1.....31

Suggested Time Schedule for Roberts English, A First Book.....34

Language Arts - Contents and Skills, Grade 2.....35

Suggested Time Schedule for Roberts English, Second Book.....39

Suggested Lesson Guide for Roberts English, Second Book.....40

Language Arts, Content and Skills, Grade 3.....	47	
Suggested Time Schedule, <u>Roberts English, Third Book</u> .....	51	
Suggested Lesson Guide for <u>Roberts English, Third Book</u> .....	52	
Reading - Introduction.....	59	BOOK TWO
Major Steps in Developmental Reading Instruction.....	61	
Suggested Time Allotment for Ginn Reading Program.....	65	
Scope and Sequence Charts for Grades One, Two, Three.....	71	
Checklist for Grades One, Two, Three .....	93	
Guide to the Use of Supplementary Material.....	108	
Grouping for Effective Reading Instruction.....	137	
Experience and Enrichment Charts in a Reading Program.....	141	
Suggested Activities and Games for Grades One, Two, Three.....	145	
The Use of the Overhead Projector in Reading.....	171	
Bibliography .....	180	

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The development of this curriculum guide is an outstanding example of the process of curriculum development in the Vermilion Parish Schools. The guide is the culmination to date of efforts of teachers, administrators, and consultants working together, each contributing what his role enables him to do best.

Special gratitude is expressed to Mrs. Nelwyn M. Musemeche, Mrs. Mildred A. Guidry, and Mrs. Susan F. Hargrave for typing and interpreting our scribbling, to Mr. Wilmer Geoffroy for the printing of the manuscript, and to Mrs. Jeanne P. Sellers for assistance with research.

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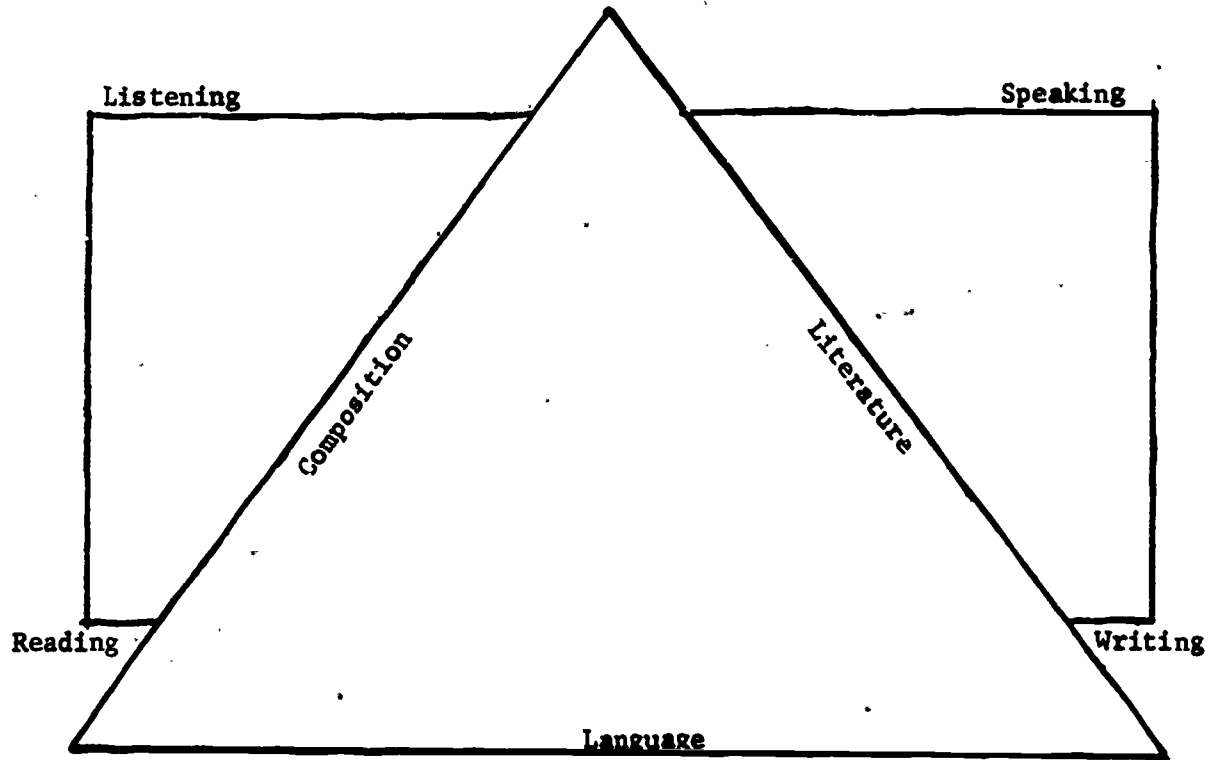


## VERMILION PARISH SCHOOLS

### Philosophy of Education

The Vermilion Parish Schools have the responsibility to provide educational opportunities which will prepare the individual for the society in which he lives and equip him with the necessary skills, attitudes, habits of mind, kinds of knowledge and understanding that will be his instrument for evaluating and effecting worthwhile changes in himself and mankind.

These responsibilities can best be achieved and sustained when the school system works in concert with the home, church, and community to promote the growth and development of the individual and of society.



ENGLISH DEFINED: English is comprised of language skills--listening, speaking, reading, and writing--along with the three related areas of English content: language, composition, and literature. By this definition, English consists of both content and skills. The definition makes possible a determination of what belongs in an English course and of how to set priorities in time and emphasis. <sup>1</sup>

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<sup>1</sup>Wayne Harsh, New Directions in Language Composition and Literature.

## THE ENGLISH LANGUAGE ARTS

### Introduction

There is no subject of greater value for the child than Language Arts. All future learning and academic success is dependent upon the acquisition of reasonable facility in the language arts-- the ability to think clearly and to organize thoughts effectively in order to become proficient in reading, writing, listening, and speaking. To think and to communicate with others is basic to all human behavior.

The child's understanding and appreciation of his surroundings, his interpretation of his own experiences, and his ability to meet the challenge of an expanding world are largely dependent upon his mastery of the English language. The usage of his language plays a major part in determining the quality of his life.

In a broad sense, the language arts may be thought of as the skills which are receptive and those which are expressive. The receptive skills permit a person to receive ideas from others. The expressive language skills permit the expression of ideas to others.

The approach to language affects the depth of learning. The child needs careful guidance and a well-developed program to understand his language so that he can manipulate it to serve his needs.

### GENERAL OBJECTIVES

1. To help the child acquire an appreciation of the development, the power, and the significance of language as a tool for communication.
2. To assist the child to become efficient in the language arts skills of reading, listening, observing, oral and written expression, spelling and handwriting.
3. To contribute to the growth of each individual child in ability to communicate ideas correctly, effectively, fluently, and interestingly.
4. To diagnose the limitations of all students and to meet the individual needs.
5. To construct a sequential program through the interaction of literature, composition, and language.

## SPECIFIC OBJECTIVES

### I. Listening

1. To provide readiness for listening activities.
2. To select appropriate materials for listening purposes.
3. To help the child recognize desirable physical and psychological aspects of listening situations.
4. To teach the child how to decide at which level of listening he should function.
5. To teach the child to become more discriminating in his listening.

### II. Reading

1. To teach every child to read to the best of his ability.
2. To develop in every child reading habits and skills at his own rate of learning.
3. To make the child increasingly aware of the purposes for which he reads, and of his own progress in reading.
4. To develop in the child the ability to use reading materials independently.
5. To provide the child with a balanced and varied program of reading activities.

### III. Literature

1. To help the child acquire desirable reading interests, tastes, and attitudes.
2. To help the child discover the values of reading and to get into the habit of spending some of his uncommitted time in reading.

## Specific Objectives

### III. Literature (Continued)

3. To help the child read in a variety of materials, both poetry and prose.
4. To acquaint the child with the literary heritage of the human race.
5. To develop a realization of the power and beauty of our language.
6. Ultimately, to promote the personal and social adjustment of the child.

### IV. Oral Expression

1. To help the child develop facility in spontaneity of effective language expression.
2. To assist the child in learning to speak to and with people with no inhibitions other than those imposed by good social usage.
3. To aid the child in developing facility in functional language activities such as:
  - a. Participating in discussions
  - b. Carrying on conversations
  - c. Telephoning
  - d. Giving directions
  - e. Story telling
  - f. Dramatizing
  - g. Carrying on simple parliamentary procedures

### V. Written Expression

1. To provide many opportunities for a child to write.
2. To teach the child the process of focusing on, organizing, and developing his ideas into effective and meaningful language.

## Specific Objectives

### V. Written Expression (Continued)

3. To help the child develop functional facility in written expression by providing the type of writing activities which society expects of its educated citizens.
4. To teach handwriting and spelling as a means to written expression.
5. To aid the child in evaluating his own speaking and writing in regard to content, organization, and presentation.
6. To help the child to grow and take delight in expressing himself creatively.
7. To help the child become aware of reading as a stimulus for expression of one's thoughts and feelings.

### VI. Language

1. To help the child become aware of the importance of oral and written language as a vehicle of human communication.
2. To teach that language is a system of arbitrary symbols, both oral and written, that can be manipulated to communicate thoughts and feelings.
3. To teach the child the basic structures and patterns in the English language, both oral and written.
4. To develop the understanding that language changes in and through history.
5. To teach the child the various areas of language study--reading, listening, writing, speaking.
6. To assist the child in making reasonable judgments about the language pervading his environment.
7. To encourage the child to choose language appropriate to the situation.
8. To encourage the child to be receptive to changes which develop in his language and environment.
9. To foster the acceptance of language differences of others.
10. To provide the child with opportunities to express himself fluently, audibly with order, logic and a variety of usage.

LANGUAGE ARTS  
GRADES 1-2-3



## LANGUAGE ARTS IN GRADES 1-2-3

### Introduction

The rapid changes in education have bewildered many teachers. Much has been added to the curriculum which necessarily increases the work load of the classroom teacher.

The lower elementary teacher in a self-contained classroom is required to make a greater number of preparations than other teachers in the system. It is with this fact in mind that the outlines and suggestions in this guide have been prepared. Much research into the literature of the field, and many hours of preparation have gone into the completion of the guide.

The English strand of the Language Arts is based on the Roberts English Series, the reading on the Ginn 100 Series, the spelling on Sound and Sense in Spelling, the handwriting on the Nobel and Nobel Series, as these are the adopted texts in the parish. The general outlines and suggestions might apply to any text, and constitute the skills and concepts which should be developed at each grade level.

### TIME ALLOTMENTS

Though the language arts are taught throughout the day, in all subject matter fields, the State Department of Education, in Bulletin 741, recommends forty per cent of the teaching day for scheduling specific areas in this field. Fifty per cent of this time should be devoted to reading instruction. Of the remaining fifty per cent, half should be spent in English and half divided between spelling and handwriting.

A possible time allotment might be:

60 to 70 minutes	Reading
30 to 35 minutes	English
15 to 20 minutes	Spelling
10 to 15 minutes	Writing

(As a help for planning the daily program we include the time allotments for other areas of instruction: Mathematics, 10%; Social Studies, 10%; Science, 10%; Health and Safety, 10%; Music, Arts and Crafts, 10%; Physical Education 10%.)

A daily schedule should be flexible. The teacher is the best judge of the length of time a child can be kept at a task. Watch the children, not the clock.

## LITERATURE

Literature plays an important role in the intellectual development of children. Unfortunately, many children have never heard the stories that are a part of their cultural heritage. This makes it imperative that we provide a rich store of good literature. A reservoir of good literature is one indestructible gift children will never lose.

The lower elementary child should hear at least one good literary selection each day. The world of literature is a world of vicarious opportunities that help a child to solve parallel problems in the world of reality.

As most of the literature provided by the adopted English text is poetry, the teacher should emphasize good prose in selecting material for enrichment. Some stories should be told, rather than read. Some, however, lend themselves to reading. A story on a record will provide variety, but there is really no substitute for the intimate relationship between the story-teller and those who listen.

Literature provides more than pleasure and appreciation. Hearing that which is good will teach the child to discriminate. He will learn to recognize inadequacies in poor reading materials and develop a taste for that which is good.

Vocabulary enrichment is a natural outcome of hearing beautiful language. Children enjoy the sound of unusual words not necessarily in their own vocabularies. These should be defined by the teacher as an integral part of the sentence.

It is not necessary to take vocabulary from selections read for pleasure. This type of development is supplied by the basic English text.

The following list may be of some help to you in planning your story time.

#### SUGGESTED LIST

##### First Grade

Little Red Riding Hood  
 Ask Mr. Bear  
 Three Little Pigs  
 Three Billy Goats Gruff  
 The Gingerbread Boy  
 The Three Bears  
 The Old Woman and Her Pig  
 The Straw Ox  
 Aiken-Drum, the Brownie  
 Mr. Vinegar  
 The Tale of Peter Rabbit  
 The Pie Wagon  
 Lucky Little Lena - Marjorie Flack  
 Billy and Blaze - Anderson  
 Tony, the Steam Shovel Man - Henry B. Lent  
 Miss Fanny and the Mouse - Carol Beach York  
 Blueberries for Sal - Robert McCloskey  
 Cowboy Small - Lois Lenski  
 Goodnight Moon - Margaret Wise Brown  
 Hercules - Hardie Gramatky  
 In the Forest - Marie Hale Ets  
 Katy and the Big Snow - Virginia Lee Burton  
 Little Auto - Lois Lenski  
 The Little House - Virginia Lee Burton  
 Little Toot - Hardie Gramatky  
 Make Way for Ducklings - Robert McCloskey  
 Mike Mulligan and His Steam Shovel - Virginia Lee Burton  
 Millions of Cats - Wanda Gag  
 900 Buckets of Paint - Edna Becker  
 One Morning in Maine - Robert McCloskey  
 The Story about Ping - Marjorie Flack  
 Tell Me Mr. Owl - Doris Van Lieu Foster  
 Theodore Turtle - Ellen Mae Gregor  
 While Susie Sleeps - Nina Schneider  
 A B C Bunny - Wanda Gag  
 Angus and the Cat - Marjorie Flack  
 Angus and the Ducks - Marjorie Flack  
 Angus Lost - Marjorie Flack  
 Anatole - Eve Titus  
 Flip - Wesley Dennis  
 Flip and the Cows - Wesley Dennis

Flip in the Morning - Dennis  
 Petunia - Roger Duvoisin  
 The Cat in the Hat - Dr. Seuss  
 Curious George - H. A. Rey  
 "B" is for Betsy - Carolyn Haywood  
 Come to the Zoo - Ruth M. Tenser  
 Cowboy Sam - Edna Walker Chandler  
 Lucy McLockett - Phyllis McGenley  
 Nobody Listens to Andrew - Elizabeth Guilfoile  
 Abraham Lincoln - Ingre and Edgar d'Aulaire  
 George Washington - Ingre and Edgar d'Aulaire  
 Columbus Story - Alice Dalgleish  
 The Thanksgiving Story - Alice Dalgleish  
 The Country Bunny and the Little Gold Shoes - DuBose Heyward  
 The Night Before Christmas - Clement C. Moore  
 Mittens - Clare Turloy Newberry

### Second Grade

Lazy Jack  
 The Traveling Musicians  
 Why the Bear is Stumpy-Tailed  
 The Wolf and the Seven Young Goslings  
 Jack and the Beanstalk  
 The Elves and the Shoemaker  
 Drakesbill  
 The Lion and the Mouse (Aesop)  
 The First Christmas Tree - Flyeman  
 Pita's Painted Pig - Elizabeth Morrow  
 Way Ping, Master of Boats - Dorothy Rowe  
 The Biggest Bear - Lynd Ward  
 Caps for Sale - Esphyr Slobodkiva  
 Finders Keepers - Will and Nicolas  
 George - Phyllis Rowand  
 Harry, the Dirty Dog - Gene Zeon  
 Katy No-Pocket - Emmy Payne  
 Mr. T. Y. Anthony Woo - Marie Hall Ets  
 A Pony Called Lightning - Miriam E. Mason  
 And to Think That I Saw It on Mulberry Street - Dr. Seuss  
 Andy and the Lion - James Daugherty  
 Horton Hatches the Egg - Dr. Seuss  
 Back to School with Betsy - Carolyn Haywood  
 Little Eddie - Carolyn Haywood  
 Roger and the Fox - Lavinia Davis  
 Little Baptiste - May McNeer  
 Madeline - Ludwig Bemelmans  
 Snipp, Snapp and Snurr and the Red Shoe - Marjorie Lindman  
 Pelles New Suit - Elsa Beskaw  
 The Poppy Seeds Cakes - Margery Clark  
 The Little Red Hen  
 Henny-Penny  
 Rumpelstiltskin

The Husband Who Was to Mind the House  
 The Little Engine that Could - Piper  
 The Gingerbread Boy  
 Big Red Barn - Margaret Wise Brown  
 Aesop's Fables  
 The Little Old Woman Who Used Her Head - Hope Newell  
 Mrs. Goose Stories - Miriam Clark Potter

### Third Grade

Boots and His Brothers  
 Snow-White and the Seven Dwarfs  
 Hansel and Gretel  
 Snow-White and Rose Red  
 Cinderella  
 Briar Rose (Sleeping Beauty)  
 Princess on the Glass Hill  
 East-of-the Sun and West-of-the-Moon  
 The Wind and the Sun (Aesop)  
 The Crow and the Pitcher (Aesop)  
 The Town Mouse and the Country Mouse (Aesop)  
 The Tinder Box  
 The Lion-Hearted Kitten  
 Casey the Utterly Impossible Horse - Anita Feagles  
 Chaucer and the Fox - Adapted from the Canterbury Tales  
 The Horse Who Lived Upstairs - Phyllis McGinley  
 The Story of Babar - Jean DeBrunhoff  
 The Story of Ferdinand - Munro Leaf  
 Elsa, the Story of a Lioness - Joy Adamson  
 The Dutchess Bakes a Cake - Virginia Kahl  
 The Five Chinese Brothers - Clare Huchet  
 The 500 Hats of Bartholomew Cubbins - Dr. Seuss  
 Winnie the Pooh - A. A. Milne  
 Charlotte's Web - E. B. White  
 Rabbit Hill - Robert Lawson  
 Down, Down the Mountain - Ellis Credle  
 In My Mother's House - Ann Nolan Dark  
 Indian Two Feet and His Horse - Margaret Friskey  
 Moy May - Leo Politi  
 Song of the Swallows - Leo Politi  
 Henry Huggins - Beverly Cleary  
 Little Navajo Bluebird - Ann Nolan Clark  
 Quiet Boy - Lel and Rufus Waltrip  
 Crow Boy - Taro Yashima  
 A Hero By Mistake - Anita Brenner  
 Little Pear - Eleanor Frances Lattimore  
 My Mother is the Most Beautiful Woman in the World - Becky Reyher  
 Nu Dang and His Kite - Jacqueline Ayer  
 Ola - Ingrid and Edgar d'Aulaire  
 Wheel on the Chimney - Margaret Wise Brown  
 The Bears on Hemlock Mountain - Alice Dalgleish  
 Caroline and Her Kettle Named Maud - Miriam E. Mason

Down the Mississippi - Clyde Robert Bulla  
Abe Lincoln Gets His Chance - Frances Cavanah  
America Is Born - Gerald W. Johnson  
Ben and Me - Robert Lawson  
George Washington - Genevieve Foster  
Abraham Lincoln - Genevieve Foster  
California Indians - Anne B. Fisher  
The Ugly Duckling - Hans Christian Anderson

## CHORAL SPEAKING

Choral reading or speaking is as old as history. It was used by the Greeks, the Hebrews, the minstrels of the Middle Ages, and the American Indians. It is not new to the schools of Vermilion Parish. Miss Thyra Montgomery encouraged and brought choral speaking to our school system over twenty years ago.

Choral speaking has enormous values: (1) It is suited to any age. (2) It may be integrated with any subject matter areas. (3) It is suited to any class size and makeup. (4) It promotes desirable personality traits. (5) It promotes good speech habits.

Choral speaking should be fun and must be kept at the pupil's level. It should be remembered that the primary objective of choral speaking is to help children understand and enjoy poetry or prose; technique is secondary.

## SUGGESTIONS FOR CHORAL SPEAKING

### First Grade

Mother Goose Rhymes  
This Happy Day - Harry Behn  
Timothy Tiggs - Laura E. Richards  
B's the Bus - Phyllis McGinley  
Good Morning - Mrs. David Ross  
Perhaps - Pringle Barret  
Mrs. Peck-Pigeon - Eleanor Farjeon  
Alas, Alack - Walter de la Mare  
A Kite  
The Cupboard - Walter de la Mare  
The Goblin - Rose Fyleman  
Good Morning - Muriel Sipe Ross  
My Valentine - Mary Catherine Parsons  
Husky Hi - Rose Fyleman  
Rain - Robert Louis Stevenson  
Where Go the Boats - Robert Louis Stevenson  
Nonsense Verse - Laura E. Richards



Space Rocket - Bernice Wells Carson  
 Little Charlie Chipmunk - Helen Cowles LeCron  
 J's the Jumping Jay - Walker - Phyllis McGinley  
 Clouds - Christina Rossetti

The above poems are in Roberts English, A First Book.

Mix a Pancake - Christina G. Rossetti  
 Jump-Jump-Jump - Kate Grunaway  
 Hiding - Dorothy Aldis  
 Stop! Look! and Listen  
 Then - Dorothy Aldis  
 Apples and Pears - Eleanor L. Halsey  
 The Frog - Rose Fyleman  
 Sneezing - Marie Louise Allen  
 Little  
 Hoppity - A. A. Milne  
 Halfway Up the Stairs - A. A. Milne  
 What Does the Bus Do - Christina Rossetti  
 What is It? - Marie Louise Allen  
 Firefly - Elizabeth Madox Roberts  
 The Little Turtle - Vachel Lindsay  
 Rain - Robert Louis Stevenson  
 Mud - Polly Chase Boyden  
 The Reason - Dorothy Aldis  
 New Year's Day - Rachel Field  
 Kopy Thought - Robert Louis Stevenson

### Second Grade

Pet Show - Arthur Guiterman  
 Bed in Summer - Robert Louis Stevenson  
 Trees - Sara Coleridge  
 Grasshopper Green  
 Kite Days - Mark Sawyer  
 I Saw a Ship a Sailing - Gabriel Setoun  
 The Silent Snake  
 Holding Hands - Lois M. Link  
 Mice - Rose Fyleman  
 The Shoe-Maker  
 A Boy's Song - James Hogg  
 The Four Winds  
 Bread and Cherries - Walter de la Mare  
 Three Ships - Florence Christine  
 The Huntsmen - Walter de la Mare  
 Vegetables - Rachel Field  
 The Little Elf - John Kendrick Bangs  
 The Wires Are So Still and High - Annette Wynne  
 Some One - Walter de la Mare  
 Little Talk - Aileen Fisher  
 The Swing - Robert Louis Stevenson  
 A Dragon - Fly - Eleanor Farjean

By the Sea - Marchette Chute  
 If You Should Meet a Crocodile

The above selections from Roberts English, Second Book lend themselves to choral speaking.

Tired Tim - Walter de la Mare  
 Miss T - Walter de la Mare  
 My Policeman - Rose Fyleman  
 The Dentist - Rose Fyleman  
 Melons - Mary Mapes Dodge  
 Puppy and I - A. A. Milne  
 The Animal Store - Rachel Field  
 The Cow - Robert Louis Stevenson  
 The New Baby Calf - Edith H. Newlin  
 Choosing - Eleanor Farjeon  
 A Good Play - Robert Louis Stevenson  
 The Merry Go Round - Dorothy Baruch  
 There Once Was a Puffin - Florence Pagejaques  
 Jonathan Bing - Beatrice Curtis Brown  
 Have You Watched the Fairies - Rose Fyleman  
 The Goblin - Rose Fyleman  
 Who Has Seen the Wind - Christian Rossetti  
 Rain in the Night - Amelia Josephine Burr  
 Autumn Fires - Robert Louis Stevenson  
 Black and Gold - Nancy Byrd Turner  
 Bundles - John Farrar  
 Song - Eugene Field  
 Meeting the Easter Bunny - Rowena Bastin Bennette  
 Paddling Gertrude - Monro Higgs  
 Kindness to Animals - Laura E. Richards  
 The Balloon Man - Rose Fyleman  
 The Dustman - Clive Sansom  
 My Dog - Marchette Chute  
 Haytime - Irene Pawsey  
 Underneath the Clothes - M. Nightingale

### Third Grade

The Block City - Robert Louis Stevenson  
 Boys Names - Eleanor Farjeon  
 Girls Names - Eleanor Farjeon  
 The Rain Song - Robert Loveman  
 Autumn - Emily Dickerson  
 The Brook's Song - Alfred Tenneyson  
 Two's - John Drinkwater  
 The Woodpecker - Elizabeth Madox Roberts  
 The Secret

Jenny White and Johnny Black - Eleanor Farjeon  
 Monday's Child  
 Boats Sail on the Rivers - Christina Rossette  
 January Brings the Snow - Sara Coleridge  
 I'd Love to Be a Fairy's Child - Robert Graves  
 Ornithology - Eleanor Farjeon  
 The Owl and the Pussy Cat - Edward Lear

The above selections from Roberts English, Book Three, lend themselves to choral speaking.

Amy Elizabeth Erma Trude Annie - Queenie Scott Hopper  
 Gypsy Jane - William Brighty Rands  
 Being Gypsy - Barbara Young  
 Dark Danny - Ivy D. Eastwick  
 Open Range - Katherine Byron Jackson  
 Indian Children - Annette Wynne  
 Washington - Nancy Byrd Turner  
 Lone Dog - Irene Rutherford McLeon  
 The Mysterious Cat - Vachel Lindsay  
 The Hippopotamus - Georgia Roberts Durston  
 Us Two - A. A. Milne  
 Where Go the Boats - Robert Louis Stevenson  
 My Shadow - Robert Louis Stevenson  
 Pirate Story - Robert Louis Stevenson  
 The Duel - Eugene Field  
 Someone - Walter de la Mare  
 The Wind - Robert Louis Stevenson  
 Windy Nights - Robert Louis Stevenson  
 Colashes - Rhoda Bacmeister  
 The Umbrella Brigade - Laura E. Richards  
 In the Time of Silver Rain - Langston Hughes  
 In the City of Falling Leaves - Amy Lowell  
 This is Halloween - Dorothy Brown Thompson  
 Long, Long Ago  
 Beauty - E-Yeh-Shure  
 The Canary - Rose Fyleman  
 Fairies - Rose Fyleman  
 Daisies - Frank Dempester Sherman  
 The Witch - Percy H. Ilo  
 Alas, Alack! - Walter de la Mare  
 My Dog - Emily Lewis  
 Mr. Nobody  
 Old Quin Queeribus - Nancy Byrd Turner  
 Jack Frost - Cicely E. Pike  
 Johnny Fife and Johnny's Wife - Mildred Plew Meigs  
 Foreign Lands - Robert Louis Stevenson

## LISTENING

Before a child learns to talk, he learns to listen. The world is full of sounds, perhaps too many. The child is required to listen in many different situations. Our problem is to train the child to listen intelligently as a means of gathering information and interpreting ideas.

The atmosphere of a classroom should be conducive to listening. There should be no unnecessary noise, confusion, or distraction.

A teacher should be very sure she has the attention of her class before she speaks. She should speak clearly, distinctly, calmly, and not too much. The children should be required to extend the same courtesy of listening when their classmates speak as when their teacher speaks. Certainly the teacher owes this courtesy to her class.

There are definite periods in which listening skills can be developed. One, of course, is the story hour. Others are spelling dictation, questioning, and class discussions.

The child will listen if it is to his advantage. All directions should be given clearly one time, one at the time. Repetition will encourage children not to listen. Games and riddles will sharpen the ability to concentrate on the speaker.

## A SUGGESTED TEACHER INVENTORY

## Do I Encourage Good Listening?

Do I:

- ... as a teacher, talk too much?
- ... speak in a well-modulated voice?
- ... have any mannerisms which distract others when I am speaking?
- ... change my rate, volume, or pitch when I am speaking or do I speak in a monotonous manner?
- ... make my explanations clear and to the point? Or do I explain too much?
- ... give the students an opportunity to think about what has been said?
- ... repeat too often or too much to the students?
- ... set a good example as a listener and listen to the students?
- ... encourage good listening habits of the students by having them listen to fellow students?
- ... teach the skills utilized in good listening practices?

## SPELLING

Ability to spell is a basic tool for written communication and cannot be taught incidentally. It must be taught systematically, specifically planned for, and given special time. In order to teach children to spell, words must necessarily be taken out of context and worked with individually.

Eighty-five percent of the words in the English language are said to be phonetic. Thus, a phonetic spelling program seems reasonable. Phonics for spelling involves different and more difficult skills than those developed in reading. The child must learn to write the symbols that represent sounds.

Phonetic spelling enables a child to write easily even if he is not sure of his spelling. He has confidence that the reader will be able to interpret his word and supply the correct spelling later. This assures that his train of thought is not interrupted by waiting to have the correct spelling supplied.

While spelling is usually taught in formal sessions, it is learned also as children spell correctly in the writing activities of all other subjects.

It is important to create in children a genuine desire to write and provide frequent opportunities for composition as almost no spelling is done orally. A child will learn to spell a word he has use for. The more children write, the more natural will be the desire to know how to spell easily and correctly.

Supplementary spelling lists can be compiled from words misspelled in children's compositions. Other sources of supplementary words are: (1) those most often used in writing, (2) easy words often misspelled at his age, (3) words that they have occasion to use in other subject areas.

Supplementary spelling words should not be a part of the regular spelling lesson unless they correlate with the phonetic strain being developed in a lesson.

### First Grade Spelling

Spelling instruction can be started as early as the thirteenth week. To aid the teacher in planning her work, the following lesson groupings are suggested.

<u>WEEKS</u>	<u>LESSON PAGES</u>
Week 13	2-10
Week 14	13-15
Week 15	16-19
Week 16	23-29
Week 17	30-36
Week 18	37-40
Week 19	41-45
Week 20	46-50
Week 21	51-53
Week 22	54-57
Week 23	58-60
Week 24	61-64
Week 25	65-66
Week 26	67
Week 27	68-69
Week 28	70-71
Week 29	72-73
Week 30	74-75

## DICTIONATION

In teaching spelling skills we remove the words from context. Simple dictations transfer them into correct context. Dictation, as supplied by the adopted text, should begin at the end of the first six weeks in the second grade and immediately in the third grade.

As the adopted text does not provide dictation until the twenty-third week, the following dictation exercises are suggested for use at the second grade level.

Week 7: I saw the pig.  
The pig is big.

Week 8: We have a green tree.  
Here is the tree.

Week 9: We have been to the store.  
The snow was deep.

Week 10: She was the first girl to go to bed.  
It was cold.

Week 11: I saw a rabbit.  
I saw him in the snow.

Week 12: Review

Week 13: It is fun to run in the sun.  
I let my pet sleep in the sun.

Week 14: The doll is for me.  
I will put her to bed.

Week 15: The man had a hat.  
He ran to the green tree.

Week 16: I went to the store.  
I got a box for my doll house.

Week 17: She has a hen for a pet.  
They run in the sun.

Week 18: Review



- Week 19:        We caught three fish one day.  
                 We fish in a lake and ride in a boat.
- Week 20:        We are in the second grade.  
                 We like school.  
                 We play many games.  
                 We have a good time.
- Week 21:        She told us a story.  
                 It was about fishing.  
                 We had fun.
- Week 22:        We need a coat when it is raining.  
                 We like to jump in the water.

## SUGGESTIONS FOR TEACHING SPELLING

The test-check method has been proved to be the most effective way to teach spelling. The overhead projector makes this method very simple. The following suggestions may prove helpful.

First Day: Introduce words. Have children write and say the words as the teacher writes them on the projector. Pay special attention to the formation of letters.

Second Day: Use the supplementary enrichment activities. These pages should be developed as a class activity and the teacher working at the overhead projector.

Third Day: Present the words and the dictation exercise.  
Method: Dictate a word; after the children have written the word, write it at the overhead projector. Require the children to draw a line through a misspelled word and write it correctly.

The dictation exercise has not been studied. Read it in its entirety. Read a sentence. Require the children to repeat it, then write it. Reread only once more for checking purposes.

Have the children correct the dictation in the same manner in which the words were corrected, the teacher writing at the projector, word by word. This is the time to emphasize indentation, margins, and punctuation.

(Any child who can hand in a perfect paper with no erasures can be excused from spelling for the rest of the week.)

Fourth Day: A short study period stressing good study habits. Dictate words and dictation, not stopping for correction. Allow the children to find their errors from the transparency made the previous day. The teacher must recheck these papers to be sure the child has located all of his errors. Pick up perfect papers.

Fifth Day: Short study period. Dictate. Teacher check.

## HANDWRITING

The beginning first grader is eager to write. Writing needs little or no motivation. However, no detailed writing should begin until the child has attempted to write quite a few things. He has to learn muscular control in order to avoid fatigue.

Writing readiness, as suggested by Noble and Noble, can be developed by drawing. When a child is able to form the needed strokes correctly in his drawing, he is ready to begin manuscript writing. The teacher must make sure that all circles in drawing are formed counter-clockwise, that triangles are drawn with three strokes, and squares with four. All vertical and slanted strokes must start from the top.

If the teacher is unsure of the manner in which manuscript letters are formed, she should practice the correct formation before she writes in any class situation.

Cursive writing should be taught in the third grade. The teacher should ascertain that each child in the class is forming manuscript letters correctly and is able to read cursive writing.

It would probably be wise to make the transition only in certain activities such as spelling tests until mastery is fairly complete. By using the overhead projector and the test-check method of teaching spelling, the child can readily see his errors in writing.

Many authorities question the advisability of teaching cursive writing at all. Slow learning children may profit by using the

manuscript form all of their lives. The transition from manuscript may adversely affect the reading ability of the slow-learning child.

In teaching handwriting most authorities favor tracing and copying to learn the formation of the letters. Keep in mind that the main objectives of teaching writing are legibility and ease in writing.

The teacher's edition of any writing text gives detailed instructions as to position, posture, holding the writing implement, and positioning paper. The teacher should become familiar with this material before she attempts to teach writing.

### GRAMMAR AND SYNTAX

No formal recognition of the structure or functions in sentences is presented at the first two grades. However, children are given systematic experiences with these structures and functions. They learn to recognize the first and last parts of sentences. In the third grade children are taught terminology and function formally.

Teachers are not expected to supplement the adopted text in any way. In a sequential program this could be very confusing.

Remember the major aim of teaching grammar and syntax is to improve children's oral and written composition.

## ORAL COMPOSITION

The possession of skills and appreciation of the language arts enables man to understand, acquire, preserve, and transmit thoughts. Language is a vehicle of thought. Ideas are meant to be shared, and can only be shared through language.

Most language situations require speaking, rather than writing. Oral language is important in every walk of life. Our complex society makes many demands in oral language. Conversation, the use of the telephone, giving directions, explaining processes, recounting experiences occur constantly in everyday situations.

Children enter school with an amazing amount of practice in the use of vocabulary. They should be challenged with many opportunities for improving the skills already attained. They must be guided to learn to speak well and to overcome wrong habits developed in pre-school years.

The teacher must be sure that the climate of the classroom is pleasant. Her voice should be kept low. This will help the children to relax. Children imitate not only the patterns of speech but also voice quality.

Children must be encouraged to express themselves. Their contributions must be appreciated; their efforts valued; and their interests, abilities, and needs considered.

Through the interchange of ideas children grow socially and emotionally. In order to encourage this, the teacher must accept,

rather than reject, the language of the child. Change in language patterns is a gradual process which can be accomplished through teacher modeling and the study of syntax. A child should never be corrected while he is speaking.

Children must be taught some of the common courtesies of conversation. They must learn to speak distinctly and loudly enough and to take turns. The teacher should take advantage of every opportunity throughout the day and allow her pupils to take part in conversation.

There are situations which are favorable for the development of oral language. Such situations are planned by the teacher, but should be spontaneous on the part of the child. Sharing experiences, show-and-tell, picture reading, making explanations, giving directions, making reports, story telling, and dramatization are a few of teacher contrived situations.

The objectives of the oral language program are free participation and the improvement of the child's language. Correct usage can be encouraged through games. The following games may be useful in accomplishing this purpose.

#### Language Games

##### Who Did It? (Practice with Did)

A leader is appointed and the leader selects a player who is "it". The player closes his eyes. The leader points to a child, and that child immediately claps his hands softly.

The player then opens his eyes, and the teacher says, "Somboddy clapped. Who did it?"



The player replies, "I think \_\_\_\_\_ did it?" If this is the correct guess, the child named says, "Yes, I did it", and changes places with the player. The game then begins again. If a wrong guess is made, the child named shakes his head but says nothing. The leader then asks the same question again. If the player does not guess after making three trials, a new player is appointed and the game proceeds.

Play the game rapidly, and change the leader after a while.

Anyone who uses the word done instead of "did" must play echo. That is, another child gives the answer correctly, and the one who missed must echo it.

#### Colors (Practice with Isn't)

One child, Tom, is told to think of a color. The game proceeds as follows:

TOM: "I am thinking of a color."

EDNA: "Is it the color of Mary's dress?"

TOM: "No, it isn't red."

GRACE: "Is it the color of this crayon?"

TOM: "No, it isn't green."

GEORGE: "Is it the color of the sky?"

This is the right color, blue, and instead of answering, Tom claps his hands. The one who guessed the color now chooses a color, and the game goes on.

Hiding the Ball  
(To eliminate "has got" and ain't)

Jack is chosen to leave the room. During his absence, Gladys, the leader, gives a ball to Ralph, who holds his hands behind him, thus hiding the ball. The rest of the children place their hands behind them. Gladys calls Jack to return to the room. Then she asks, "Jack, who has the ball?"

JACK: (looking at Mary) "Is it Mary?"

GLADYS: "No, it isn't Mary?"

JACK: "Is it Dick?"

GLADYS: "No, it isn't Dick."

JACK: "Is it Ralph?"

GLADYS: "Yes, it is Ralph."

Ralph then leaves the room, and the game proceeds.

## WRITTEN COMPOSITION

Learning to write creatively is a therapy greatly needed by every individual. Creative writing is feeling released through the medium of words.

Written expression is the last of the language skills to emerge as it is dependent upon successful development of the skills of listening, speaking, reading, and writing. The teacher is the primary agent for inspiring pupils to write. She must strive to unlock the door of a child's impressions by exciting in him a desire to express them. Until he has the skills needed to write, his communication is oral. A sense of freedom in oral communication is conducive to creative writing.

A teacher cannot simply say, "write", and expect children to be able to comply. The urge to write cannot be taught formally, but there are certain procedures which may stimulate a child to write. An environment in which there is both a need and an opportunity to write must be created. Firsthand experiences in and out of the classroom should be provided. Additional background for writing can be developed through literature. Purposes for writing must be established. Children should learn to evaluate their progress in writing. Time must be provided for writing, and the necessary skills must be developed.

There are steps through which a child may achieve the ability to write independently. As mentioned before, his ability to write

is an outcome of his oral expression. Before he can write independently he can compose and dictate stories to his teacher. These stories can be developed as a class activity or individually. The next step would be copying and labeling. He begins his first independent creative writing with a feeling of insecurity. He must have a great deal of teacher assistance and reassurance at this stage of his development. He then moves into writing with increasing independence.

When a child begins to write, he should feel he has the freedom to express himself in his own way and to write for the fun of creating. Great emphasis on grammar and syntax at this stage will have the adverse effect of discouraging his desire to write.

All of a child's early efforts at creative writing should be accepted, no matter how crude they may seem. Creative writing is an art, not an exact science, though teachers often treat it as such. Art is to be appreciated, not adversely criticized. At the elementary stage of development teachers should not correct or grade any creative writing. For the most part, young children's writing should be written only once unless a child himself wants to make a better copy. Then he may request correction, and the teacher may comply but grades should never be given.

There are opportunities to establish correct form and syntax in writing. One of these is paragraph dictation (which is done in conjunction with spelling). Another is direct teaching from errors compiled from children's compositions. This should be done briefly and as a class activity preceding a planned lesson in composition.

It is only by writing that the channels of communication remain open to allow thinking and feeling to come through spontaneously.

It is not the product but the process that is of prime importance  
in the writing of the elementary school child.

**SUGGESTED ACTIVITIES FOR DEVELOPING WRITTEN COMPOSITION**

1. Pictures
2. Holiday Stories
3. A series of pictures which tell a story.
4. Writing captions for pictures
5. Unfinished stories
6. Letter writing
7. Simple Reports (Science and Social Studies)
8. Suggested Titles
9. Describing Emotions (How would you feel if.....?)
10. Describing an unseen object identified by touch or sound
11. Instrumental music
12. Family and Pets
13. Examples of simple poetry to use as models
14. Providing a last word or line in a rhyme
15. Making and illustrating booklets of their creative writing

LANGUAGE ARTS  
Content and Skills

I. Literature

A. Purposes

1. To develop an appreciation of good literature
2. To develop skills of purposeful and appreciative listening
3. To develop skills in oral response and participation
4. To develop vocabulary enrichment and growth
5. To develop choral speaking

II. Word Study Skills

A. Phonology

1. Purposes

- a. Word recognition
- b. Spelling

2. Consonant sounds

- a. All single consonants in initial and final position
- b. Digraphs ch, sh in initial and with tch in final positions

3. Vowel Sounds

a. Short

b. Long

1. VCe spellings

2. Other spellings

- a. ā - ai, ay
- b. ē - ee, ea, e
- c. ī - ie, y
- d. ō - oa, ow

## B. Rhyming words

## III. Grammar

## A. Capitalization

1. First word of a sentence
2. Proper names
3. Pronoun I

## B. Punctuation

1. Period at the end of a sentence

## C. Noun forms

1. Singular nouns
2. Adding s to form plurals
3. Proper names
4. Noncount nouns

## D. Personal pronouns

## E. Verb forms

1. Simple form of present tense verbs
2. S form of present tense verbs
3. Forms of be

## IV. Syntax

## A. Recognizing the "first" and "last parts" of sentences

## B. Intuitive understanding of a noun-phrase functioning as a subject

1. Recognizing as the "first part" of a sentence
2. Intuitive recognition of subject forms
  - a. Common noun plus a determiner
  - b. Noncount nouns
  - c. Personal pronouns
  - d. Proper nouns

## C. Intuitive understanding of a verb-phrase functioning as a predicate



1. Recognizing as the "last part" of a sentence
2. Intuitive recognition of verb forms
  - a. Simple form of verbs
  - b. S form of verbs
  - c. Forms of be
  - d. Be and adverbials of place

#### V. Handwriting

- A. Manuscript writing of all lower case letters
- B. Manuscript writing of all capital letters

#### VI. Composition

##### A. Oral

1. Retelling a story
2. Telling an original story
3. Simple descriptions
4. Dramatization

##### B. Experience stories

1. Daily morning observations
2. Science and social studies stories
3. Summary of day's work

##### C. Written composition

1. Sentences
2. Groups of sentences based on a theme

## SUGGESTED TIME TABLE

Roberts English - A First Book

## Part One

Phase I	Six Weeks
Phase II	Six Weeks

Part Two Four - Five Weeks

Part Three Four - Five Weeks

Part Four Seven - Eight Weeks

This book is designed to be taught in thirty-six weeks.

However, in the teaching year about six weeks are lost due to illness, interruptions, and the need for reteaching. This is the reason the work has been planned for thirty weeks.

LANGUAGE ARTS  
Content and Skills  
Grade 2

I. Literature

A. Purposes

1. To develop an appreciation of good literature
2. To develop skills of purposeful and appreciative listening
3. To develop skills in response and oral participation
4. To develop vocabulary enrichment and growth
5. To encourage memorization of good poetry
6. To develop choral speaking

II. Word Study Skills

A. Phonology

1. Purposes

- a. To aid in word recognition
- b. To aid in spelling

2. Consonant sounds developed

- a. All single consonants
  - (1) Initial position
  - (2) Final position
- b. Consonant clusters (blends)
  - (1) Initial position
  - (2) Final position
- c. Digraphs
  - (1) Initial position
  - (2) Final position

**3. Vowel sounds developed****a. Short****b. Long****(1) VCe spellings****(2) Other spellings****(a) i - spelled y, ie, igh****(b) e - spelled ee, ea, e****(c) o - spelled oa, oe, ow, o****B. Other word recognition skills****1. Rhyming words****2. Compound words****3. Homophones (homonyms)****C. Dictionary skills****1. Arranging words in alphabetical order****2. Locating, pronouncing, and defining words from model dictionary pages****III. Grammar****A. Capitalization****1. Proper nouns****2. Pronoun I****3. First word in a sentence****B. Punctuation****1. The period at the end of a sentence****2. Comma in a note****C. Noun forms****1. Singular common nouns****2. Noncount nouns****3. Adding s to singular common nouns to form plurals****4. Irregular plurals**

**5. Proper nouns****D. Pronouns**

1. Intuitive recognition of personal pronouns
2. Intuitive recognition of indefinite pronouns
3. Substituting a pronoun for a noun phrase in the subject

**E. Verb forms**

1. Simple form of present tense verbs
2. S form of present tense verbs
3. Adding ed to form the past tense of verbs

**IV. Syntax**

- A. Recognizing the first and last parts of a sentence
- B. Intuitive understanding of a noun phrase functioning as a subject
  1. Determiner plus a common noun
  2. Noncount nouns
  3. Proper nouns
  4. Personal pronouns
  5. Indefinite pronouns
- C. Intuitive understandings of a verb phrase functioning as a predicate
  1. The simple form of present tense verbs
  2. The s form of present tense verbs
  3. Past tense of regular verbs
  4. Forms of be
  5. Adverbials of place
  6. Adverbials of manner
  7. Noun phrase objects
  8. Be plus an adjective

**V. Handwriting**

- A. Manuscript formation of all lower case letters**
- B. Manuscript formation of all capital letters**

**VI. Composition****A. Oral**

- 1. Retelling a story
- 2. Telling an original story
- 3. Making up descriptive riddles
- 4. Dramatizations

**B. Experience stories**

- 1. Daily morning observations
- 2. Science and social studies stories
- 3. Planning

**C. Written compositions ( at least one a week )****1. Paragraphs**

- a. Indenting
- b. Punctuation and capitalization
- c. Margins

**2. Simple poetry****3. Notes**

## SUGGESTED TIME SCHEDULE

Roberts English - Second Book

Part One	Four Weeks
Part Two	Four Weeks
Part Three	Six Weeks
Part Four	Four Weeks
Part Five	Six - Seven Weeks
Part Six	Five Weeks

This book is designed to be taught in thirty-six weeks. However, in the teaching year about six weeks are lost due to illness, interruptions, and the need for reteaching. This is the reason the work has been planned for thirty weeks.

SUGGESTED LESSON GUIDE FOR

The Roberts English Series, Second Book

This guide is presented as an aid to help you plan an average course of study. Naturally, the needs of your class will dictate the pace at which you move, and the time you spend on particular topics.

If you feel the lesson groupings could be arranged differently to improve language arts instruction, we would appreciate your comments.

We would also appreciate any teaching suggestions or techniques that you have found successful and would like to share.

This guide is a suggestion which we hope will make your planning easier.



LESSON	PAGE
1. Poem: "Pet Show"	1
2. Consonant Sounds - <u>p</u> , <u>r</u> , <u>l</u>	2
3. Consonant Clusters (blends) <u>pr</u> , <u>pl</u>	3
4. Poem: "Bed in Summer"	4
5. Capitalizing the First Word of a Sentence	5
6. The Clusters (blends) <u>br</u> , <u>bl</u> , <u>dr</u>	6
7. Poem: "Trees"	7
8. Capital <u>T</u> and <u>G</u>	8
9. The Clusters (blends) <u>gl</u> and <u>gr</u>	9
10. Poem: "Chums"	10
11. Capital <u>E</u> and <u>I</u>	11
Writing <u>i</u> and <u>e</u>	12
12. Poem: "Grasshopper Green"	13
13. Writing Capitals <u>A</u> , <u>O</u> , <u>V</u>	14
14. Rhyming words	15
15. Poem: "Rain Sizes"	16
16. Review of Vowels	17
17. Consonant Clusters (blends) in final position	18
18. Poem: "Kite Days"	19
19. Initial <u>k</u> spelled <u>c</u>	20
20. Proper noun as subjects	21-22
21. Poem: "I Saw a Ship"	23
Rhyming words	24
22. Determiner plus common noun as subject	25-26
23. Poem: "The Silent Snake"	27
24. Consonant Clusters (blends)	28

LESSON	PAGE
25. Formation of Noun Plurals	29
26. Plural Noun Phrase Subjects	30
27. Poem: "Holding Hands Writing the Letters <u>W</u> , <u>Z</u> , <u>Y</u>	31 32
28. Plurals with <u>s</u>	33
29. Plural Subjects	34
30. Poem: "First Snow" Initial Sounds - <u>f</u> , <u>v</u> , <u>h</u>	35 36
31. Noncount Nouns	37-38
32. Poem: "February Twilight"	39
33. Alphabetical Order Writing Words in Alphabetical Order	40 41
34. Review: Types of Noun Phrase Subjects	42
35. Test - Initial and Final Consonant Sounds	43
36. Test - Supplying Noun Phrase Subjects	44
37. Poem: "Mice"	45
38. The Final <u>e</u> in the <u>V</u> <u>C</u> <u>e</u> Pattern	46
39. Personal Pronouns	47
40. Personal Pronouns as Noun Phrase Subjects	48
41. Poem: "Jack Frost"	49
42. The Final <u>e</u> in the <u>V</u> <u>C</u> <u>e</u> Pattern	50
43. I, You, We and They as subjects	51
44. Personal Pronouns as Noun Phrase Subjects	52
45. Poem: "The Shoe-Maker"	53
46. <u>V</u> <u>C</u> <u>e</u> Spelling of <u>i</u> , <u>a</u> , <u>o</u> , <u>u</u>	53
47. Personal Pronouns as Noun Phrase Subjects	55
48. Indefinite Pronouns as Noun Phrase Subjects	56

LESSON	PAGE
49. Poem: "Skyscrapers"	57
50. The Verb Phrase functioning as predicate Writing Verb Phrase Predicates	58 60
51. Poem: "A Boy's Song"	61
52. The Sound <u>a</u> spelled <u>ai</u> and <u>ay</u>	62
53. Identifying and Writing Verb Phrase Predicates	63-64
54. Poem: "The Four Winds"	65
55. Alphabetical Order	66
56. Little Dictionary	67
57. Composition	68
58. Test: Spellings of Vowel Sounds	69
59. Test: Subject, Predicate, Personal Pronoun	70
60. Poem: "Bread and Cherries"	71
61. The sound <u>i</u> spelled <u>i</u>	72
62. Verb Phrase predicates with the <u>is form of be</u>	73
63. The <u>is</u> and <u>am forms of be</u>	74
64. Poem: "Three Ships"	75
The <u>sh</u> sound in final and initial position	76
65. The <u>are form of be</u> - verb phrase	77
Verb phrase predicates with the <u>are form of be</u>	78
66. Poem: "The Huntsmen"	79
67. Sentences: Verbs in the past tense	80
Verb phrase predicates - past tense verbs	81
68. Composition	82
69. Poem: "Vegetables"	83
Consonant Sounds	84
70. Adding <u>ed</u> to regular verbs to form past tense	85
Forming the past tense of regular verbs	86
71. Poem: "The Little Elf"	87

LESSON	PAGE
72. The sounds <u>k</u> plus <u>s</u> and the letter <u>x</u>	88
73. Verb phrase predicates with the <u>was</u> form of <u>be</u>	89
74. Verb phrase predicates with the <u>were</u> form of <u>be</u>	90
75. Poem: "What is Pink?"	91
76. Alphabetical Order	92
77. The Little Dictionary	93
78. Composition	94
79. Test - Phonology	95
80. Test - Sentences	96
81. Poem: "The Pasture"	97
Clusters (blends)	98
82. Sentences: supplying verbs in the present and past tense	99
83. Sentences: supplying verbs in the present and past tense	100
84. Words of more than one meaning	101
85. Poem: "A Sign of Spring"	102
Consonant Clusters in final position	103
86. Forms of <u>be</u>	104-105
87. Little Dictionary - Numbered definitions	106
88. Poem: "The Wires Are So Still and High"	107
89. Various spellings of the <u>V</u> <u>Ce</u> vowel sounds	108
90. Sentences: Adverbials of place	109
91. Sentences: Adverbials of place	110
92. Compound words	111
93. Poem: "Some One"	112
Homophones	113

LESSON	PAGE
94. Sentences: Adverbials of Manner	114
95. Sentences: Adverbials of Manner	115
96. Composition	116
97. Poem: "Little Talk"	117
98. Spelling whole words	118
99. Noun phrase objects in the predicate	119
100. Noun phrase objects in the predicate	120
101. Multiple meanings of words	121
102. Poem: "The Swing"	122
103. The sound <u>s</u> spelled <u>c</u>	123
104. Alphabetical Order	124
105. Little Dictionary	125
106. Composition	126
107. Test: Sounds and letters	127
108. Test: Sentences	128
109. Poem: "A Dragon-Fly"	129
Review of Consonant Clusters	130
110. Sentences: <u>be</u> plus an adverbial of place	131-132
111. Irregular plurals	133
112. Poem: "The River is a Piece of Sky"	134
Double consonants for single sounds	135
113. Sentences: <u>be</u> plus <u>an adjective</u>	136
114. Sentences: <u>be</u> plus <u>an adjective</u>	137
115. Irregular Plurals	138
116. Poem: "By the Sea"	139
Simple vowels reviewed	140

LESSON	PAGE
117. Sentences: <u>be</u> plus a noun phrase compliment	141-142
118. Sentences: review of personal pronouns	143
119. Poem: "If You Should Meet a Crocodile" Review of <u>V</u> Ce vowels	144 145
120. Sentences: Review of noun phrase subjects	146-147
121. Letter Writing	148
122. Poem: "Chanticleer" Review: Various spellings of <u>V</u> Ce vowel sounds	149 150
123. Sentences: Review of verb phrase predicates	151-152
124. Composition	153
125. Poem: "Do You Know?" Review: Simple and <u>V</u> Ce vowels contrasted	154 155
126. Alphabetical Order	156
127. The Little Dictionary	157
128. Test: Sounds and letters	159
129. Test: Sentences	160

LANGUAGE ARTS  
Content and Skills  
Grade 3

I. Literature

A. Purposes

1. To develop an appreciation of good literature
2. To develop skills of appreciative and purposeful listening
3. To develop skills in response and oral participation
4. To develop vocabulary enrichment and growth
5. To encourage memorization of good poetry
6. To develop choral reading

II. Word Study Skills

A. Phonology

1. Purposes

- a. To aid in word recognition
- b. To aid in spelling

2. Consonant sounds developed

a. All single consonants

- (1) Initial position
- (2) Medial position
- (3) Final position

b. Consonant clusters

- (1) Initial position
- (2) Medial position
- (3) Final position

c. Digraphs

(1) Initial position

(2) Final position

3. Vowel sounds developed

a. Short sound

b. Long sound

(1) VCe spellings

(2) Other spellings

B. Other word recognition skills

1. Rhyme

C. Etymology

D. Dictionary skills

1. Arranging words in alphabetical order

2. Locating, pronouncing, and defining words in a simple dictionary

III. Grammar

A. Capitalization

1. Proper nouns

2. Pronoun I

3. Titles

4. First word of a sentence

B. Punctuation

1. Period

a. At the end of a sentence

b. Abbreviations

2. Question mark

3. Comma

a. In writing dates

b. In letter writing



4. Exclamation mark

5. Apostrophe

C. Noun forms

1. Singular common nouns

2. Noncount nouns

3. Proper nouns

4. Plural forms

a. Adding s to form plural

b. Irregular plurals

D. Pronouns

1. Personal pronouns in the subjective case

2. Indefinite pronouns in the subjective case

3. Substituting pronouns for noun phrases

E. Verb forms

1. Simple form of present tense verbs

2. S form of present tense verbs

3. Forms of be

IV. Syntax

A. Recognizing sentences with noun-phrase subject and verb phrase predicate

B. A noun phrase functioning as the subject

1. Determiner plus common noun

2. Common noun alone (null determiner)

3. Proper nouns

4. Personal pronouns

5. Indefinite pronouns

C. Verb phrase functioning as the predicate

1. Simple form of present tense verbs

2. S form of present tense verbs
3. Forms of be
4. Adjectives in the predicate

#### V. Handwriting

- A. Review all manuscript
- B. Cursive writing of all lower case letters
- C. Cursive writing of all capital letters

#### VI. Composition

##### A. Oral

1. Book reports
2. Telling an original story
3. Making up descriptive riddles
4. Dramatizations

##### B. Experience stories

1. Weather reports
2. Planning
3. Summaries

##### C. Written composition ( at least one a week )

###### 1. Paragraphs

- a. Indentation
- b. Capitalization and punctuation
- c. Margins

###### 2. Friendly letter

- a. Invitations
- b. Thank you notes

###### 3. Simple poetry

###### 4. Reports

## SUGGESTED TIME SCHEDULE

Roberts English - Third Grade

Part One	Three Weeks
Part Two	Four Weeks
Part Three	Three Weeks
Part Four	Two Weeks
Part Five	Three Weeks
Part Six	Three Weeks
Part Seven	Three Weeks
Part Eight	Three Weeks
Part Nine	Three Weeks
Part Ten	Three Weeks

This book is designed to be taught in thirty-six weeks. However, in the teaching year about six weeks are lost due to illness, interruptions, and the need for reteaching. This is the reason the work has been planned for thirty weeks.

SUGGESTED LESSON GUIDE FOR  
The Roberts English Series, Third Book

This guide is presented as an aid to help in planning an average course of study. Naturally, the needs of your class will dictate the pace at which you move, and the time spent on particular topics.

If you feel the lesson groupings could be arranged differently to improve language arts instruction, we would appreciate your comments.

We would also appreciate any teaching suggestions or techniques that you have found successful and would like to share.

This guide is a suggestion which we hope will make your planning easier.

Roberts English - Book 3

## Suggested Lesson Outlines

LESSON	PAGE
1. The Block City (Stanza One)	1-2
2. Alphabetical Order	3
3. Subjects of Sentences	4-5
4. How Vocabulary Grows The Block City (Stanza Two)	6-7 8-9
5. Sentences: Capitals and Periods	9
6. Subjects of Sentences	10
7. Alphabetical Order The Block City (Stanzas Three and Four)	11 13
8. The Predicate	14
9. Alphabetical Order	15
10. The Block City (Stanzas Five and Six) Alphabetical Order	17 18
11. Review: Subjects and Predicates	19
12. Paragraphs - Question Mark	20-21
13. The Noun	22-23
14. Tests and Review	24-25
15. Fable: "The Tortoise and the Hare" The Sound p	27-28 29-30
16. Determiners and Nouns	31
17. Truth in Fables: "The Boy that Cried Wolf" The Sound p	33 34
18. Alphabetical Order	35
19. Two Kinds of Subjects	36-37
20. Sentences and Periods	37

LESSON	PAGE
21. Fable: "The Wind and the-Sun" The Sound <u>t</u>	39 40
22. Review: Nouns and Determiners	41
23. Two Poems - "Boy's Names" and "Girl's Names" Proper Nouns - Capitals	42 43
24. Fable: "The Best Treasure" The Sound <u>k</u>	45 46-47
25. Common and Proper Nouns	48
26. Capitals, Periods, and People's Names	49
27. Capitals in a Title	50-51
28. Tests and Review	52-55
29. Poem: "The Rain Song" The Sound <u>k</u>	57-58 59
30. Personal Pronouns as Subject	60-61
31. Poem: "Autumn" A Paragraph - The Word I	63-64 64
32. Alphabetical Order The Vowel Sound <u>i</u>	65 66-67
33. Four Kinds of Subjects	68
34. Poem: "The Shepherd Boy and the Wolf" The Vowel Sound <u>e</u>	69 70-71
35. Indefinite Pronouns	72-73
36. Poem: "The Eagle" The Consonant Sound <u>b</u>	75 76
37. A Grammar Review	77-78
38. A Paragraph - Capitals and Punctuation	79
39. Tests and Review	80-83
40. Poem: "The Brook's Song" (Stanzas 1-2-3) The Consonant Sound <u>d</u>	85-86 87
41. Verbs	88-89

LESSON	PAGE
42. "The Brook's Song" (Stanzas 4-5-6) The Consonant Sound <u>g</u>	91-92 93
43. Subjects and Verbs A Verb Game What Words Come From	94 95 95
44. "The Brook's Song" (Stanzas 7-8-9) The Vowel Sound <u>a</u> A Sound and Letter Game	97 98 99
45. Two Forms of Verbs	100-101
46. "The Brook's Song" (Stanzas 10-11-12-13)	103-104
47. Subject and Verb Forms	105-107
48. A Paragraph to Write	107
49. Tests and Review	108-111
50. Story - "The Cat and the Parrot" (First Part) The Exclamation Mark The Consonant Sound <u>ch</u>	113-115 115 116
51. Singular Subjects	117-118
52. "The Cat and the Parrot" (Second Part) What Words Come From The Consonant Sound <u>ch</u>	119-121 121 122
53. Plural Subjects	123-124
54. A Grammar Review	125
55. "The Cat and the Parrot" (Third Part) The Consonant Sound <u>j</u>	127-218 129
56. Writing - Plural Nouns Poem: "Twos"	130 130
57. Subjects and Verb Forms	131
58. The <u>s</u> form of Verbs	132
59. "The Cat and the Parrot" (Fourth Part) The Consonant Sound <u>j</u>	133-134 135
60. A Paragraph to Write	135
61. A Grammar Review	136-137

LESSON	PAGE
62. Tests and Review	138-141
63. Poem: "The Caterpillar"	143
Rhyme	144
64. The Consonant Sound <u>j</u>	145
Review: Subjects and Verbs	146
65. Writing the Plural of Nouns	147
66. Poem: "The Woodpecker"	149
Rhyme	150
Review - Some Consonant Sounds	151
67. Subject and Verbs	152-153
68. A Paragraph to Write	154
69. Poem: "The Secret"	155
What Words Come From	156
The Consonant Sound <u>r</u>	157
70. Subjects and Verbs	158-159
71. Poem: "Jenny White and Johnny Black"	161-163
72. A Paragraph to Write	163
73. The Consonant Sound <u>r</u>	164
Review: Subjects and Verbs	165-167
74. Tests and Review	168-171
75. Poem: "Monday's Child"	173
Capitalizing Names of Days	174
76. The Consonant Sound <u>r</u>	175
77. The Word <u>be</u>	176-177
78. Poem: "Boats Sail on the Rivers"	179
Alphabetical Order	180
The Vowel Sound <u>u</u>	181
79. Subjects and <u>Forms of be</u>	182-183
80. Poem: "The Year"	185-186
81. Capitalizing Names of the Months	187
82. Two Ways to Spell <u>u</u>	188



LESSON	PAGE
How to Write Dates	189
83. Pronouns and <u>be</u>	190-191
84. Poem: "I'd Love to Be a Fairy's Child"	192-193
What Words Come From	194
The Vowel Sound <u>o</u>	195
85. The Pronoun <u>I</u> and the Word <u>be</u>	196-197
86. Tests and Review	198-201
87. Story: "The Lad Who Went to the North Wind"	203-204
The Consonant Sound <u>f</u>	205
88. Special Plural Forms	206-207
89. "The Lad Who Went to the North Wind" (Second Part)	209-210
The Consonant Sound <u>f</u>	211
90. Special Plural Forms	212
91. A Paragraph to Write	213
92. "The Lad Who Went to the North Wind" (Third Part)	215-216
The Consonant Sound <u>f</u>	217
93. Special Plural Forms	218-219
94. "The Lad Who Went to the North Wind" (Fourth Part)	221-223
95. A Paragraph or a Report	223
96. The Consonant Sound <u>y</u>	224
Words for Young Animals	225
97. Special Ways to Write the <u>s</u> Form	226-227
98. Tests and Review	228-231
99. Poem: "Knowledge"	233-234
100. Review: Predicates	237
101. Adjectives in the Predicate	238-239
102. Poem: "The Sandpiper"	241-242
Rhyme	242

LESSON	PAGE	58
103. The Vowel Sound <u>i</u>	243	
104. Adjectives in the Predicate	244-245	
105. A Paragraph to Write	245	
106. "The Sandpipers" (Stanzas 3-4)	246-247	
What Words Come From	248	
The Vowel Sound <u>i</u>	249	
107. Adjectives in the Predicate	250-251	
108. Poem: "Ornithology"	253-254	
The Vowel Sound <u>i</u>	255	
109. A Grammar Review	256-257-258	
110. A Paragraph to Write	259	
111. Tests and Review	260-263	
112. Poem: "Contemplation"	265-266	
The Vowel Sound <u>e</u>	267	
113. Special Plural Form	268-269	
114. Poem: "The Owl and the Pussy-Cat" (First Stanza)	271	
What Words Come From	272	
The Vowel Sound <u>e</u>	273	
115. Special Plural Forms	274-275	
116. A Letter to Write	276-277	
117. "The Owl and the Pussy-Cat" (Second Stanza)	279	
The Vowel Sound <u>e</u>	280	
118. Contractions	281-282	
119. "The Owl and the Pussy-Cat" (Last Stanza)	283-284	
The Vowel Sound <u>e</u>	285-286	
120. Contractions	287-288	
121. Review: Capitalization and Punctuation	289	
122. A Paragraph to Write	289	
123. Tests and Review	290-293	

Original Composition - at least one a week