DOCUMENT RESUME

ED 085 697 CS 200 718

AUTHOR	Neff, Charles, Comp.; Neff, Nancy, Comp.
TITLE	Aids to Curriculum Planning: English Language Arts K-12.
INSTITUTION	ERIC Clearinghouse on Reading and Communication Skills, Urbana, Ill.; National Council of Teachers of English, Urbana, Ill.
SPONS AGENCY	National Inst. of Education (DHEW), Washington, D.C.
PUB DATE	Oct 73
NOTE	168p.
AVAILABLE FROM	National Council of Teachers of English, 1111 Kenyon Road, Urbana, Ill. 61801 (Stock No. 00233, $4.95 non-member, $4.50 member)
EDRS PRICE	MF-$0.65 HC-$6.58
DESCRIPTORS	Criteria; *Curriculum Development; *Curriculum Evaluation; *Curriculum Guides; *Curriculum Planning; Elementary Education; *English Instruction; Language Arts; Secondary Education

ABSTRACT

The aids consist of excerpts of curriculum guides that are representative models for sections of the "Criteria for Planning and Evaluation of Curriculum Guides." The criteria were established by the National Council of Teachers of English Committee on Curriculum Bulletins and were designed to facilitate the planning and evaluating of curricula. These aids are intended to: (1) provide curriculum guide developers with a model, (2) present useful units to the classroom teacher, and (3) be used as reference material in college classes. Each of the seven sections in the book (philosophy, objectives, language, composition, media, reading and literature, and evaluation is preceded by an explanation of criteria. Most sections include a model excerpt from an elementary, a secondary, and a total K-12 curriculum guide. (LL)

ED 085697

U S DEPARTMENT OF HEALTH
EDUCATION & WELFARE
NATIONAL INSTITUTE OF
EDUCATION

AIDS TO CURRICULUM PLANNING:
ENGLISH LANGUAGE ARTS K-12

Compiled by Charles and Nancy Neff
Indian Hills School District, Cincinnati, Ohio

Edited by Bernard O'Donnell
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ERIC Clearinghouse on Reading and Communication Skills

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CS 200 718

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ISBN 0-8141-0023-3
Library of Congress Catalog Card Number 73-85175
NCTE Stock Number 00233

Published October 1973
ERIC Clearinghouse on Reading and Communication Skills
and the
National Council of Teachers of English
Printed in the United States of America

The material in this publication was prepared pursuant to a contract with the National Institute of Education, U.S. Department of Health, Education and Welfare. Contractors undertaking such projects under government sponsorship are encouraged to express freely their judgment in professional and technical matters. Prior to publication, the manuscript was submitted to the National Council of Teachers of English for critical review and determination of professional competence. This publication has met such standards. Points of view or opinions, however, do not necessarily represent the official view or opinions of either the National Council of Teachers of English or the National Institute of Education.

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Foreword

One of the many active committees of the National Council of Teachers of English (NCTE) is the Committee on Curriculum Bulletins, a subcommittee of the Commission on the English Curriculum. The purpose of the Committee is to review, as a service to schools, curriculum guides voluntarily submitted to NCTE. The review service is performed by members of the Committee, who examine materials carefully, comment on the printed list of review criteria, discuss the review, and make suggestions on a cassette tape. Persons who submit guides receive copies of the printed review and tape recordings as a service of NCTE.* Each year the Committee displays a sampling of the best guides of the past year at the NCTE Convention, reports trends in curriculum guides to the Commission on the English Curriculum, and publishes with the cooperation of ERIC/RCS an annotated document entitled *Recommended English Language Arts Curriculum Guides K-12,* which is available from NCTE.

To perform the task of curriculum evaluating, the Committee on Curriculum Bulletins has developed and repeatedly revised its "Criteria for Planning and Evaluation of Curriculum Guides," trying to keep up with trends set by the best curriculum practitioners. These criteria were established with several objectives in mind. First, with these criteria each member of the Committee has a uniform tool which he can use to evaluate the curriculum guide. In line with this first objective, the subcommittee that developed the criteria** felt that each guide should be evaluated as a unique guide, not directly compared to other guides throughout the United States. Second, the criteria serve to help schools and other educational agencies develop and evaluate curricula designed to guide teache[illegible] The Committee also hopes that the criteria will stimulate change. The evaluation instrum[illegible] was designed to apply to many different content emphases within the field of Englis[illegible]age studies, along with the learning process, organization, methodology, and langua[illegible]satility. The criteria and the annotation are a kind of synthesis set of Utopian standar[illegible]with definite biases that the Committee readily acknowledges. So far no single [illegible]"met" the standards of the criteria.

It [illegible] is reason that the excerpts in *Aids to Curriculum Planning* have been compiled. Alth[illegible]o guide has met all of the criteria, the evaluators have found parts of curriculum [illegible]ides that are representative models for a section of the criteria. Charles and Nancy Neff, both language specialists in the Indian Hills School District outside of Cincinnati, Ohio, and both members of the NCTE Committee on Curriculum Bulletins, spent an entire summer going through curriculum guides submitted to NCTE in the past five years looking for models to be excerpted. The excerpts are not meant to be thrust at school systems as that which NCTE, through the Committee on Curriculum Bulletins, is advocating. Each model or excerpt in *Aids to Curriculum Planning* has been selected as

*School districts wishing to have guides evaluated should mail one copy to the NCTE Committee on Curriculum Bulletins, 1111 Kenyon Road, Urbana, Illinois 61801. With the guide, it would help the Committee to have a statement containing information about the development of the guide, the nature of the school population and community, and the guide's relationship to other curriculum materials in use. The evaluation process normally takes from four to eight weeks. There is no charge for this service.

**The subcommittee for the current (1971) revision of the criteria includes Sister Rosemary Winkeljohann, then Chairman of the Committee; William Strong, Associate Chairman; Allan Dittmer, member of the Committee; William J. Scannell, NCTE Liaison Officer; David Kives, former NCTE Director of Special Projects; Richard Adler, former NCTE Convention Coordinator.

representative of a section of the criteria. There are seven sections in the book—philosophy, objectives, language, composition, media, reading and literature, and evaluation. Each section is introduced with an explanation of criteria. The compilers chose a model excerpt from an elementary curriculum guide, a secondary guide, and a total K through 12 guide for each section, if at all possible.

Aids to Curriculum Planning serves a threefold purpose. It gives to developers of curriculum guides a model to study and plan curricula. It is hoped that college classes concerned with curricula will find these excerpts helpful. Many of the excerpts will serve as units that the classroom teacher can use in class activities independent of the total guide.

Dorothy Davidson, director of the Division of Program Development for the Texas Education Agency, has been a strong leader in NCTE and especially in the Committee on Curriculum Bulletins. It was Dorothy, as chairman of the NCTE Commission on the English Curriculum, who encouraged the Committee to compile a publication such as *Aids to Curriculum Planning*. William Strong, University of Utah, has been especially helpful in developing the criteria, along with Allan Dittmer, University of Nebraska, who is the present chairman of the Committee.

Sister Rosemary Winkeljohann
Associate Director, ERIC/RCS

Introduction

ERIC, the Educational Resources Information Center of the National Institute of Education (NIE), through its specialized clearinghouses, performs at this time three major functions: *Acquisition*—including evaluation, indexing, and storage for computer retrieval—of recent documents on education; *Dissemination* of these documents through the ERIC Document Reproduction Service (EDRS), and information about them both through the periodicals *Research in Education* and the *Current Index to Journals in Education* and through monthly articles in a wide variety of professional journals; and *Information Analysis*—a process by which the findings of researchers or the practices of several teachers or school districts or the reports and findings of national committees or commissions are evaluated, focused, translated, and molded into an essentially different context, one that is intelligible to teachers and applicable to their classrooms.

Each ERIC clearinghouse, with the recommendations of its advisory board and the consideration of the priorities set by the National Institute of Education, attempts to serve its professional constituency by commissioning active teachers and researchers to prepare certain information analysis products. *Aids to Curriculum Planning* is such a work.

Directed to teachers, and especially those who are rebuilding or reorganizing their curriculum, *Aids to Curriculum Planning* offers a firm place to begin for a group engaged in this important and necessary undertaking.

As William Strong stated in a recent article in the *English Journal,*

> The trend now seems unmistakable: all across the country, in all kinds of schools, thousands of English teachers are now attending to the business too long relegated to the publishing houses: rethinking the questions about the *value* of English—what ought to be preserved and what scrapped—as well as considering the ones about what to do on Monday morning. It's a sign of the times—and a healthy one. Whether spurred by administrative pressure, the "bandwagon" effect of the multiple electives movement, or simple emotional necessity (the mother of invention), many English teachers are hard at work making the word "professional" take on meaning: in short, they're *doing* curriculum.

Aids to Curriculum Planning is meant to do just that for these teachers. Aid them.

This work is made up of excerpts from curriculum guides, guides which were submitted for evaluation to a special committee of the National Council of Teachers of English. As is indicated in appendix 3, the complete guide—which many teachers would find useful—is available either from the school district itself or from ERIC, through EDRS or read on microfiche from a local ERIC collection. The excerpts themselves have been typeset as closely as possible to reflect the original guide—partly to give authenticity, partly to suggest flavor.

The ERIC Clearinghouse on Reading and Communication Skills hopes through this publication and others like it to contribute to the efforts of the many teachers today working to improve our language arts curriculum.

Bernard O'Donnell
Director, ERIC/RCS

Readable **Efficient** **Adaptable** **Dependable**

READ is what we hope language teachers will do with curriculum guides, but it also represents the four major qualifiers that determine how valuable a curriculum guide will be for the teacher using it.

Language arts teachers love words so much that they sometimes use too many when constructing curriculum guides. A good guide is *READABLE*. It is sparing of unnecessary prose and it attempts to eliminate as much current educational jargon as possible. A teacher can read it quickly and gain the intent and philosophy of the total language program. A good guide is clear and concise, and written for busy teachers.

The format of a curriculum guide should be *EFFICIENT*. Construction should be logical—put important items in page position so that the reader can identify them immediately. The pages should not be cluttered with hard to read type or coded abbreviations that tend to confuse even the most ambitious reader. A bulky guide is hard to carry besides being a nightmare to use. Most good guides state purpose, alternatives, materials, and other necessary information within a few pages. A teacher will use a streamlined guide—and implementation is the reason for its existence. A clever format represents the zest that is present in all good language programs.

A curriculum guide that concerns itself with individual differences of both students and teachers is *ADAPTABLE*. A good guide provides alternatives and activities and suggestions. Teachers can see what is expected, but they are permitted to construct the process to fit their own teaching talents and the needs of their own students. We are describing guides, not commandments.

Finally, a good curriculum guide is non-threatening to the teachers using it. It is constructed to help all teachers in language arts instruction see what outcomes are foreseeable possibilities. It is a *DEPENDABLE* tool. Pick it up and find useful information that will be transferred easily into the classroom. A good curriculum guide that is constructed as an academic exercise to fulfill state requirements or to impress the school board is a waste of good paper, as well as teacher time. A good guide should be concerned with the teachers who are teaching language arts to students today. It is analyzing tomorrow's needs today and suggesting concern for constant and consistent growth of a total language program.

If all these criteria were met, we would have a perfect guide; but we have none yet. The excerpts we chose reflect some fine examples of partial fulfillment of our *READ* curriculum guide. Hopefully, they reflect some fine and careful writing, too. They are spirited models, not perfect designs. As language arts instruction continues to evolve new approaches, the language guides will surely mirror more unique formats. We look forward to and welcome these future changes.

The guides we chose and the selections we used as illustrations are examples of our READ formula. We do not expect anyone to assume that these excerpts represent the only way to develop a language arts program. Though they all have merit, each selection is presented as an alternative model for the future curriculum builders. Our ultimate wish is for future guides to demonstrate improved techniques in content and format of construction.

If the selections in this book spark a curriculum committee to attempt a variation while writing their guide, we feel the venture has truly achieved its intended purpose.

Charles and Nancy Neff

READABLE EFFICIENT ADAPTABLE DEPENDABLE

READ

All too often "philosophy" is seen as a set of vague and ponderous abstractions—mushy generalizations having no connection with day-to-day realities. The opposite point of view is taken here. Statements of philosophy should clarify what goes on in classrooms and communicate fundamental beliefs about kids, learning, grading, language—the nuts and bolts of curriculum. If teachers believe, for example, that processes of language and concept development take precedence over arbitrary grade level expectancies, they probably ought to say so; the same holds true, of course, for more specific issues. A section on philosophy is a place to use an authentic, intelligent voice and to make a public stand, not a place to obscure the obvious. Clarity is of the essence.

PHILOSOPHY

INTRODUCTION TO ELEMENTARY SCHOOL LITERATURE PROGRAM

Teachers would probably agree that the development of enjoyment in reading is the primary result of the elementary school reading program. It must not be construed, however, that reading even at the elementary level is merely recreation. Rather, it is a guided activity in which, through books, the student is led toward self-understanding, aesthetic appreciation, and perception of truths and values. As a result, the activity takes on meaning, and the student is able truly to take joy in literature.

How can the teacher ensure that young children grasp some of the real rewards from their literary experiences? She cannot administer written tests to measure their understanding or involvement. Furthermore, while it is essential that the teacher herself analyze the literary structure and style of a work before she presents it, she cannot require such analysis of children. Although she must be aware herself of the writing skills that lead a reader to identify with story characters, the teacher can expect very few children to know that the style of writing helped to bring about this sense of participation.

To make each literary experience significant to the young reader, the teacher must conduct well-planned, carefully guided discussions. Good discussions are not mere question and answer sessions. Skillfully conducted discussions will include the kind of probing which stimulates thinking and leads toward a better understanding of the value of vicarious experience. Through such discussion, the reader is helped to make his own discoveries about living, to verbalize these as generalizations, to relate these discoveries to his own life situations, and ultimately to realize how literature may help him realign his behavior in the light of his new understandings and values.

Teachers of young children must remember that literature is an artist's record of human experience and that the skillful writer deliberately involves the reader in the events described. This feeling of personal involvement will permit the reader to experience such emotions as love, hate, sympathy, joy, tolerance, rejection, or sorrow as he identifies with the characters. Following the initial emotional involvement, the reader may then be helped to interpret, judge, and evaluate--as an objective bystander--the actions of the characters in terms of the conditions under which they lived. In this way he comes to a deeper understanding of himself and of his relationship to his own world.

The act of reading is a two-way course. While the reader's past experiences determine to some degree the kind and depth of identification, reaction, and interpretation which he can make, the reading itself will extend and enrich the perceptions and will even awaken responses

not yet aroused by real experiences. Authors are great observers, and when one looks at life through the eyes of the writer he sees more than when he views alone.

The teacher can help the reader to glean the essence of a piece of literature if, as she formulates her questions, she will treat the tale as reality. In this way, she probes into the experience as she would a real event until a clarifying statement or conclusion evolves. She must involve the reader in more than the recall level of thinking. Note the sequence in this sample set of questions:

> What did you think of when this happened to John? How did you feel? What do you suppose John thought? Why did John do what he did? Could he perhaps have done something else? How did the other people act? Did their actions have anything to do with John's decision? What would you say causes people to do what John did? Do you think you and John feel the same way about this? Would most people do the same thing? What would you conclude about John's experience?

Often in a discussion the actual responses are less important than the thinking that each child does. Hence, it is sometimes appropriate to guide silent thinking and then discuss the conclusion. Ultimately the reader learns to pose and answer questions for himself as he reads; otherwise, he reads only superficially and fails to grasp the significance of the writing.

Questions posed must be derived from a broad view of life or they will elicit only a narrow interpretation that falls short of the implications of the act. When readers do all their interpreting in the light of their own values and biases, they look at the characters' experiences too narrowly. They do not perceive that the characters' actions resulted from the beliefs and influences of the society in which the characters lived. These beliefs and influences may be quite different from those of the culture in which the reader has been bred.

The illustrative units included in this guide are examples of how some teachers have used books to help children grasp essential ideas of experience, evolve generalizations, validate their conclusions, relate their reading experience to their own living, and, in some cases, change their behavior and values as a consequence of the experience. The term "illustrative" was chosen to indicate that the units are not prescribed. They may help teachers find ways to "mine" books for the riches they hold. The teacher who is familiar with children's literature and sensitive to the needs of her students will be able to make wise selections according to a child's needs at a particular time.

At kindergarten level, the teacher should not begin the reading of stories to large groups of children until she has developed their attention span to the point at which they can listen with enjoyment. At upper grade levels, small groups of students can profit from reading a selected piece of literature silently as the teacher reads it aloud. The more able can read independently and discuss as a group the stories they have read in common.

"English Language Arts Literature Program, K-12" (pp. 33-35). Montgomery County Public Schools, Rockville, Maryland.
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Framework for Freedom

In The English Curriculum

Freedom cannot flourish in a vacuum. Unless a community understands and trusts the basis for freedom, it can be a source of misunderstanding, and the absence of any jointly-made curriculum decisions can put a crippling burden of decision and responsibility on the individual teacher.

Freedom can be chaos unless there is a framework for spontaneity. Yet this framework should be minimal on the assumption that each teacher knows best the needs of his students and uses most of his teaching time for his own approach, and on the assumption that students, teachers, parents, and administration will support freedom provided they are assured that minimal essentials will be presented in an observable, measurable program.

Such a framework can identify skills in composition which every teacher can emphasize. Such a framework can suggest a direction for teaching literature. But, above all, this framework should free a teacher rather than restrict, hamper, or control him.

S. John Davis
Division Superintendent

"Framework for Freedom" (p. 3). Fairfax County Public Schools, Fairfax, Virginia.

LANGUAGE ARTS RATIONALE

The Language Arts program in the Bloomington schools aims to assist the student to develop the highest degree of conscious and informed control over his use of the English language of which he is capable. This commitment to the needs and potentialities of the individual student implies that the program is continuously responsive to all available evidence about the nature of the student.

Social and academic success or failure is largely determined by the student's linguistic performance: in generating language as a speaker or as a writer; in receiving language as a listener or as a reader. These four activities of the communication process provide the broad framework for a Language Arts program.

But no definition of a Language Arts curriculum can be adequately expressed in terms of the communication process alone. The study of a language and its literature is a humane discipline involving the development of values, the engagement of affective responses, the enlargement of experience, the stimulation of the imagination, and the encouragement of creative or original responses.

The school's initial concern for the child's growth in language performance focuses on basic reading skills, but the purposes for which he must read are kept clearly in mind: to obtain information; to understand; to find stimulation and joy. From the beginning, reading instruction emphasizes close, objective, and critical reading. Furthermore, from the earliest years, traditional definitions of readings are extended to recognize the student's need to attain visual as well as print literacy. As the student grows in reading competence, he encounters a body of literature selected to acquaint him with one of the major art forms man has used to come to terms with his experience and value systems. Through the reading of literature the student extends his personal experiences and grows in understanding. Finally, the curriculum aims to inspire appreciation for the power, utility, and beauty of language and literature as well as enthusiasm for reading.

Another major concern of the curriculum is the study of language itself. The native speaker of English has virtually mastered the grammatical and phonological features of the language by the time he starts school, but his ultimate language performance depends on his raising intuitive knowledge to the level of consciousness. The curriculum aims to familiarize the student with the symbolic and systematic nature of language and its significance as a uniquely human phenomenon. Because of the inseparability of language and thought, language is both utilized and analyzed as a vehicle for developing cognitive powers. And, finally, the uses of both verbal and nonverbal communication in shaping human behavior are considered within such related studies as semantics, psycholinguistics, and kinesics.

In both speaking and writing the student is employing the resources of his own language for specific purposes and situations. He must have an opportunity

to learn how to satisfy these speech and writing needs as clearly, acceptably, and adequately as possible. In no aspect of the Language Arts curriculum is the need to individualize instruction more apparent: students have such differing language competencies that while some most urgently need to develop fluency, others may need control and organization. Because of the premium society places on the possession of certain basic skills, the curriculum must provide an opportunity for the student to attain them.

Language Arts programs should not be fragmented. This rationale expresses a strong commitment to integrating the components of human communication into a mutually reinforcing and viable program.

ORGANIZATION OF LANGUAGE ARTS GUIDE

The first tabbed section of the Language Arts guide constitutes the scope and sequence of instructional objectives for kindergarten through sixth grade. Seven general concepts about the nature of language and the related components of a Language Arts program have been expressed as broad goals in order to provide a framework within which the program could be developed.

Instructional Objectives

Instructional objectives for each grade level have been formulated; these objectives are listed under each of the general goals on these preliminary pages. They not only indicate the general sequence and extent of the total program, but they also are intended to answer questions about what is included under each goal.

In teaching Language Arts, however, one cannot progress in order from one goal to another. Some of the goals inevitably receive more attention than others; some are less important at one grade level than at another.

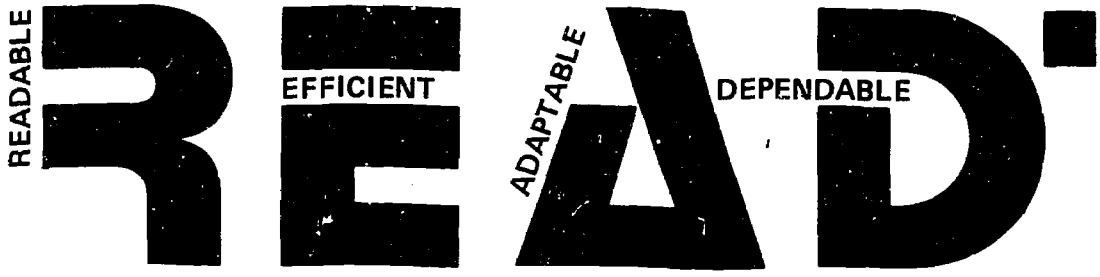
Language Arts instruction is a broad, interacting, and complex mixture of cognitive, affective, and psychomotor behaviors. Some of the most important goals are developmental (i.e., gradual growth in speaking, writing, and reading skills); others are rather precise goals that can be quantified and evaluated. To encourage teachers to keep the entire program--all the instructional objectives--as integrated as possible, the goals are grouped at each grade level in three broad sections, as they appear to be most logically and usefully related: Literature; Oral and Written Composition; and the Nature of Language. A fourth section, Mass Media and Visual Literacy, is a tentative scope and sequence for an increasingly important part of a total program. As presently constructed, it is not easily related to the rest of the program and will have to be attended to in relative isolation.

Instructional objectives that are listed under such goals as Speech Arts, Written Composition, or Visual Literacy can best be achieved in relation to a piece of literature, which is either the central concern or the initial motivation. While the child is reading or hearing poetry and becoming aware of the ways in which it differs from prose, he is also satisfying instructional objectives enumerated under listening and should be having experience in dramatizing, interpreting in oral reading, and in writing poetry.

Instructional objectives and activities which can be logically clustered about literature are printed on canary colored paper. Objectives and activities related to oral and written composition are in the green section, and those objectives that have to do with the nature of language are printed on buff paper. Mass media and visual literacy objectives are printed on russet paper.

A final and important reminder: These instructional objectives are, of course, intended as minimal guidelines. Countless different objectives for any part of the program might occur to the teacher or be implicit in the subject matter. Just as many types of literature will be read and responded to on every grade level, so too will many objectives which do not appear in this guide be formulated and achieved by the imaginative and talented teacher.

"Language Arts Curriculum Guide, K-3" (pp. xiii-xv). Independent School District No. 271, Bloomington Public Schools, Bloomington, Minnesota.



Objectives are like signposts: they help map a route into the territory of the unknown. To be useful, of course, they need to be both clear and true—that is, they need to point the way in realistic terms. Erecting such signposts for the cognitive, affective, and psychomotor domains requires hard, hypothetical thinking; that, perhaps, is why we sometimes shy away from the task. The value of the signposts—providing that we don't mistake the map for the territory—is to establish a series of reference points for ongoing curriculum talk and to help get a class "back on the track" after forays into the unexplored and "unobjectified" underbrush. The territory that objectives "stake out" should be that laid claim to in the philosophy section.

OBJECTIVES

BEHAVIORAL GOALS

The student should be able to

1. contribute to teacher-led class discussions about his personal and vicarious experiences or about current events and issues;
2. participate vigorously in small group discussions or panel presentations;
3. converse without close teacher-supervision with one or more of his peers in preparation for class or small group discussion or panel presentations;
4. direct his comments in discussions to the subject at hand, unless the particular digression promises to be a valuable area of exploration for the class as a whole;
5. listen carefully and sympathetically to all discussants, even when they voice opinions contrary to his own;
6. differentiate between logical and illogical points in a discussion;
7. differentiate between emotional and intellectual arguments in a discussion;
8. elaborate upon his point by citing evidence, offering examples, and otherwise sustaining his argument;
9. present pertinent materials (e.g., collage book reviews, various graphics, original writings) to the class in informal speeches or readings;
10. answer spontaneous questions from his peers about such materials;
11. comment on his own performance on items 1, 2, 4, 6, 7, and 8 after listening to tape-recorded playbacks of regular classroom discussions;
12. distinguish social situations requiring standard English from those in which slang and non-standard English can be utilized;

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

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

BEHAVIORAL GOALS

The student should be able to

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

NON-BEHAVIORAL GOALS

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

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

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

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

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

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

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

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

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

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

BEHAVIORAL GOALS

The student should be able to

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

70. analyze simple elements of word structure (such as common prefixes, suffixes, and roots) as aid in attacking new words;

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

NON-BEHAVIORAL GOALS

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

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

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

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

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

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

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

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

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

"Guidelines for the English Program in the Middle School and in the Junior High School" (pp. 20-21, 59-61, 108-110). New Orleans Public Schools, New Orleans, Louisiana.

GENERAL GOALS FOR EACH SUBJECT STRAND

WITHIN THE LANGUAGE ARTS GUIDE

CRITICAL THINKING

1. The student will recognize the sources of opinion, fact, prejudice, and fantasy when he encounters any of them in oral or written communication.

2. The student will perceive and deal with hidden premises, implications, philosophical biases, prejudices, judgments, and assumptions whenever he encounters them.

3. The student will recognize and analyze probable outcomes of situations and/or recommended courses of action.

4. The student will analyze human situations for probable causes.

5. The student will analyze motivation behind actions and statements.

6. The student will critically analyze differences and similarities between two or more familiar works of art.

7. The student will find any fallacies in a series of statements and categorize the nature and source of the fallacies.

8. The student will recognize in himself, through the vehicle of his own imagination, the degree to which he depends upon philosophical absolutes. In this recognition he will take into account the nature of faith and belief.

9. Given various judgments and decisions that the student has made, he will demonstrate that his judgments and decisions were based upon investigation and consideration of all facts and events pertinent to the issue.

LANGUAGE

1. The student will perceive the value of using Standard English speech and/or writing in various community or social situations.

2. The student will become aware of how language is used: by society at large, commerce, government, the communications media, and himself.

3. The student will demonstrate acceptance of all dialects of English.

4. The student will become conscious of all nuances of language, whether the language is used by himself or by others.

5. The student will become aware of different types and levels of usage, including occupational and social dialects.

6. The student will develop a facility for using appropriate types and styles of language that he hears and/or reads.

7. The student will appreciate the basic purposes of and differences between writing and speaking, and reading and listening.

8. The student will demonstrate competence in his language by using it in a variety of situations and contexts.

SPEECH

1. The student will express himself as completely as required by his total environment, which includes home, school, and community.

2. The student will have command of semiformal Standard English in all aspects, including but not limited to pronunciation, syntax, diction, and usage.

3. He will participate in and learn from simulated out-of-school experiences within the school environment.

4. He will articulate and illuminate his point of view on issues important to him so that there is no misunderstanding of his position.

LISTENING (All of the following goals assume normal hearing in the student.)

1. The student will discriminate between similar initial, medial, and terminal sounds in text words spoken by the teacher.

2. While listening to speech purporting to describe reality, the student will discern any portions that do not conform to reality.

3. The student will be able to discern a single sound or set of sounds among a welter of distracting noises.

4. Assuming normal recall abilities, the student will be able to listen to a spoken paragraph, then answer detailed questions about what was said.

5. The student will be able to follow a detailed set of directions given to him orally.

6. The student will follow the thread of conversations and discussions held in class.

7. The student will be aware of requisites for listening skills and will endeavor to improve those skills through purposeful effort.

8. The student will recognize and understand the relationship of listening and critical thinking when it is employed in any oral/aural situation.

LITERATURE

1. The student will understand literature as communication raised to the level of an art.

2. The student will develop an appreciation for literary communication in the work of his peers and professional authors.

3. The student will understand that his thoughts are worth recording and that the difference between his own work and professionals is a matter of growth, talent, and technique.

4. The student will develop those intellectual faculties necessary for the understanding and appreciation of any given piece of literature. Said faculties will include, but not be limited to, judgment, critical thinking, attention, and reflection.

5. The student who has developed a positive attitude toward literature will understand and be able to work with those terms and concepts necessary to the fuller enjoyment and understanding of various types of literature.

6. The student will recognize that much literature is an artistic expression of alternative ways of living, and he will demonstrate his awareness of those ways in discussions centered around specific works of literature.

SPELLING

1. The student will apprehend those concepts and principles of spelling that will enable him to write in English so that the writing can be easily understood by his peers.

2. At a higher level of refinement (see #1, above) the student will be able to write in English so that he misspells no more than two words out of each hundred.

3. By the last semester of twelfth grade, the student will be able to proofread any of his own written work and misspell no more than two words per typewritten page.

WRITING

1. The student will understand that, basically, writing is speech written down.

2. The student will perceive that there are devices and conventions peculiar to written communication, and, further, will relate those devices and conventions to the purposes of written communication.

3. The student will master the basic elements of coherence in writing to the extent that he can choose and apply element(s) most appropriate to whatever writing he chooses or is assigned to do.

4. The student will master those elements of organization required to make his writing understandable to his peers.

5. After analysis of his writing by himself, his peers, and his teacher, the student will undertake to improve his writing in any areas deemed deficient as a result of the analysis.

6. If college-bound, the student will recognize the quality of writing needed for success in college and will work with his peers and his teacher in developing his skills to that level.

READING

1. The student will learn to read any printed material available to or recommended for him.

2. The student will develop his abilities for recognition and word attack in accordance with expectations of children at his level of development.

3. The student will perceive reading as one medium of communication among others, but still the medium through which most of the information he will need in schools is transmitted. (For additional goals, see the Clark County School District Reading Guide.)

MEDIA

1. The student will perceive the relationships existing between various media and society at large. He will also perceive those relationships between himself and the media.

2. The student will compare different media through the process of analyzing various treatments of the same data.

3. The student will determine the extent to which any given medium is being used to its full potential.

4. The student will explore the techniques required to express himself in some medium other than writing or speech.

5. The student will become aware of the effects upon users and viewers of various media.

IMAGINATION

1. The student will develop a basic original idea from conception, through outline and draft, into a finished work of student literature.

2. The student will verbalize the sensory images elicited by any artistic work.

3. The student will perceive mood and emotional intent in an art form and will be able to compare them to similar expressions in other art forms.

4. The student will role-play a fictitious character and invest the role with the required characteristics.

5. The student will recognize, compare, and write about real and imaginary worlds.

6. The student will recall experience in clear, imaginative terms.

7. The student will investigate myths, folk tales, and legends.

8. Observing human interactions, the student will predict their outcome.

9. The student will demonstrate his ability to think outside of usual channels in "think" sessions wherein original solutions to common problems are being sought.

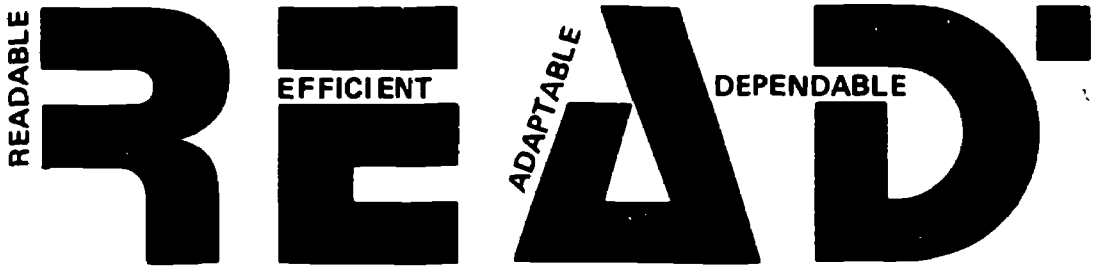
"A Design for Communication: A Language Arts Curriculum Guide, K-12" (pp. xvi-xx). Clark County School District, Las Vegas, Nevada.

STAGE III
FUNDAMENTAL READING ATTITUDES, HABITS AND SKILLS
FOR THE CHILD WHO HAS SUCCESS IN STAGE II

READING SKILLS	INSTRUCTIONAL OBJECTIVES	APPENDIX
A. <u>WORD RECOGNITION</u> 1. Sight Vocabulary	1. The child will be able to see and hear new words in context presented from library books and reading series. The child will be able to increase his sight vocabulary by an expanded use of language.	Page 42
2. Word Attack	2. The child will be able to unlock a new word by reviewing its beginning and end-sounds, with the help of context clues. The child will be able to identify beginning blends and digraphs that are found in the context words. The child will identify the short vowel sound as it appears in new words found in reading context. (Examples: it, at, end, on, up, sit, sat, red, dog, and cup.)	

	The child will identify the long vowel sound as it appears in new words found in context in reading. (Examples: ice, ate, even, over, Utah, mice, cake, see, bone, and cube.)	
B. RECOGNITION OF PUNCTUATION MARKS	1. The child will demonstrate his understanding of punctuation marks by using voice inflection in reading.	Page 50
C. ABILITY TO READ FOR DEEPER MEANING	1. Given a new word discovered in context from a library book or a selected reading series, the child will be able to describe a personal experience related to the word.	Page 51
D. ADAPTATION OF READING METHOD TO PURPOSE AND CONTENT		
1. Silent Reading	1. Given a question which can be answered by a silent reading assignment the child will be able to locate and identify the correct response.	Page 52
2. Oral Reading	2. Given a purpose for oral reading such as, "Read the lines which made you laugh," the child will be able to read orally the appropriate lines.	Page 53
E. ABILITY TO STUDY INDEPENDENTLY	1. The child will be able to participate independently in reading activities which may include games, worksheets, listening center, and library.	Page 54

"Reading and the Kindergarten Child" (pp. 11-12). A supplement to "A Design for Curriculum: Language Arts K-12. "Clark County School District, Las Vegas, Nevada.



Although Miss Fidditch may object, today's language scene is one of inquiry and exploration rather than one of workbook drills. Part of the inquiry should probably center on the rich subject matters of linguistics—semantics, lexicography, and dialectology, among others—but part of it should also relate to the language of *now*—politics, religion, popular music, advertising and so on. With language continuously shaping the institutions that surround us—not to mention the quality of our daily lives—it seems only reasonable to balance work in grammar and usage with anthropological explorations into the meaning-making dimension, with students taking very active rather than passive roles. These explorations of language "in the present tense" can provide a context for questions about language structure and etiquette.

LANGUAGE

A TASTING PARTY (GLADYS RENFROW--BLAINE SCHOOL)

Objective: To review the five senses. Use sense of sight last when the surprises are revealed.

Suggestion: Assistance with the blindfolds, distribution of food and "clean up" necessitate the teacher having help with this activity. This is a good opportunity to use older children as aids. It is wise to check to make sure the children have no allergies to food used.

Materials Used:

sweet pickles	sauerkraut	blindfolds
"hot" candies	potato chips	paper napkins
jelly beans	pretzels	large circles drawn on chalk-board with each child's name in one circle
salt	celery	
carrots	chocolate bits	

Procedure:

1. Blindfold the children.
2. Place 2 or 3 food items on each child's napkin. Ask children to pretend they are on Mars and must report the happenings of the "tasting party" when they return to earth. Ask them to think about how they would describe each item. Suggest that they think about the words they will use; also, to think about which one of their senses they use to identify each item.
3. As children "explore" the food, record their responses on the word bank board.
4. Record key words given by each child in his magic name circle on the board. (The teacher and aides speak with individual children.)
5. Review responses with entire class.
6. Allow children to record words from word bank and their own magic circle, so that they can then write a story about "The Tasting Party."

Follow Up:

Have children share their stories with the class.

Give children the opportunity to use their words orally.

Have children do improvisations based on the food they ate. Allow class to guess what each child is eating.

"Creative Dramatics Handbook" (p. 39). Office of Early Childhood Programs, Philadelphia, Pennsylvania.

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5. Mother Goose Revisited - 1969

Purpose

To understand that the idiom and vernacular varies with time and locality.

Approach

Recall familiar nursery rhymes and discuss possible meanings for these rhymes. Is there implied meaning not literally expressed?

- Explain that except for lullabies most nursery rhymes originally were explanations of current issues, political satire, or means of lampooning royalty, e.g., "Little John Horner" and "Pussy Cat, Pussy Cat, Where Have You Been?"
- Recall examples of idioms in our conversation, TV programs, etc.

Activity

Children compose their own nursery rhymes or adapt one to a current issue, using present day terminology and idioms.

Examples: Hubert Humphrey sat on the wall.
Hubert Humphrey had a great fall.
All the democrat horses and all the democrat men
Couldn't put Hubert in office again.

Jack and Jill went up the hill
To fetch a dose of acid.
Jack got high and blew the sky
And Jill came grooving after.

Discussion

Questions:

- Why were the rhymes remembered and the political meaning lost in many nursery rhymes?
- What means of political satire do we use today? (newspaper cartoons and TV jokes) How do Rowan and Martin in Laugh-In lampoon political figures? Why are their jokes more freely expressed than in nursery rhymes?
- How long have we had freedom of speech? Do we have freedom of speech--that is, can we say anything we want to?

LANGUAGE

This novel provides excellent opportunities to reinforce important language concepts introduced in Grades 7 and 8 as well as those designated for Grade 9. The teacher should refer to the units MAN TALKS, MAN WRITES, and THE USES OF LANGUAGE and also to the Grade 9 sequence charts (LANGUAGE EMPHASES: SEMANTICS).

PROCEDURE

After students are familiar with Chapters I-VIII, the following activities can serve as both a review of this portion of the novel and an inductive approach to important conclusions about language and its relation to culture.

Guide class discussion toward recognition of concepts about language by questions like the following:

What different languages are mentioned in the novel?
(English, called Yengwe tongue by the Indians;
Lenni Lenape, called Delaware by the whites;
Wyandotte, Shawanose)

Why were there different languages among the Indians?
(different tribes or groups)

Why didn't all the people in this novel speak the same language?

Who develops a language? Does one person develop a language?

ARRIVE AT REALIZATION THAT LANGUAGE IS A GROUP ACHIEVEMENT.

What language did True Son learn first?
From whom did he learn it?
How did he learn Lenni Lenape? From whom?
When did True Son learn these languages? (From babyhood through early childhood. This is the normal time for learning language.)
How did you learn language? When? From whom?

ARRIVE AT REALIZATION THAT LANGUAGE IS LEARNED FROM THE GROUP.

What did True Son think of his white father's behavior when they met? of his speech?
What did Uncle Wilsie think of the Indians' languages?
How did True Son defend the Delaware language?
Is one language better than another? For whom?

ARRIVE AT REALIZATION THAT

any language which expresses and communicates the ideas of its speakers is a good language
no language is inherently and objectively "better" than another, though the cultural bias of its speakers may make them consider it so
contact with another culture is often reflected in word borrowing.

Divide the class into two groups of "experts." Students on one side of the room can be experts on the Indian culture, and students on the other side can be experts on the settlers' way of living. Ask the group to consider some of the differences between the way the Indians lived and the way the settlers lived. A representative from each group can list findings of his group on the board as they are given. A list might begin like this:

INDIANS	SETTLERS
hunters, fishermen	farmers
hatred of clearing	desire to push back wilderness
wigwams	secure houses
wanderers	settlers
love of freedom	love of law, security

The list should emerge from discussion. If a point is questioned, evidence should be found in the text.

Go on to consider differences in ideas, in codes of behavior, in religion, and in language, considering such questions as the following:

What did the Indians think of reading and writing?
How did they explain the white man's Bible?
What did Cuyloga mean when he said, "I gave talking paper that I bring him"? Is this very different from names like flying machine or horseless carriage or flying boxcar which have been used in our language?
Why did True Son think of plaster in the words "some kind of thick white mud"? Find other examples of his use of Indian terms to name objects common to the white culture but unusual or absent in the Indian community. (white man's ladder, glass squares)
How did Cuyloga make True Son an Indian? (Magic words. From earliest times man has associated words, written and spoken, with magic power.)
How did True Son have trouble with the sound of r? (Not all the sounds any human can produce are meaningful in any one language. True Son had not needed this sound as a speaker of Lenni Lenape and had thus lost the ability to produce it easily.)
What names and expressions from Lenni Lenape did the basket maker remember? List them in the INDIANS column and put the translations in the SETTLERS column.

What names did the Indians have for months? Place their names in the INDIANS column and English names for same months in the SETTLERS column. How did months get their names in English language? Look in dictionary if necessary. Which are the better names? In what way? For whom? Can you as a speaker of English appreciate the appropriate, even poetic quality of the Indian names?
Give the names of some of the Indian characters. (Half Arrow, Little Crane, Between-the-Logs, True Son) List the names of some of the settlers. Which are better names? In what way? For whom?
How did the Indians think of the earth? (Mother Earth)

NOTE TO THE TEACHER: If this exercise is used after students have read Chapters I-XIII, the Indian names for night, the winds, the moon, the sun, and the creek may also be considered here.

ARRIVE AT REALIZATION THAT

a language reflects its speakers' way of living and looking at the world about them
as one achieves greater objectivity in judgment he sheds his tendency to consider other cultures and languages automatically inferior to his own.

The teacher will find suggestions for bringing out significant concepts concerning semantic principles (sensitivity to word choices as they unconsciously reflect attitudes, importance of considering connotation as well as denotation of words, need to recognize that predictable semantic reactions may be deliberately used to express or influence the attitudes and behavior of ourselves and others) in the "Two Views" lesson plan in WRITTEN COMPOSITION section, Grade 9. Additional ideas may be found in the Study Guide for this book in TEACHING THE NOVEL IN PAPERBACK.

LITERATURE

Chapter IX might well be analyzed intensively because it clarifies the situation up to this point in the novel. Here the conflicts caused by the transplantation of True Son from one family and culture to another are pointed up. Here, too, differing attitudes toward him and the problems caused by his reactions to life in the white community are revealed.

To guide the discussion the teacher might ask such questions as:

What effects have the circumstances of True Son's life up to this point had on him?
How do his reactions to his new family and the white society affect others?
How do other people feel toward him?
How do they feel about the problems he causes?
How do they feel about the problems he faces?
How do they feel about the chances that he will adjust to his new environment?
How do you feel about his chances? Why?
How can people of a group best help a new, "different" member?

By means of considering textual evidence (what each character says, what he does, what the author says about him) students should be led to see that:

> True Son's attitude is defensive. He is clinging to his Indian ways, but is--without realizing it--being changed by his new contacts.
> Aunt Kate is the least sympathetic to True Son of the three people present when Parson Elder calls. She tells the facts and implies conclusions unfavorable to the boy who is creating a problem for his white mother.
> Myra Butler is emotionally upset. She is pained by her son's rejection of his real family but looks for excuses for him. She is eager to draw him into the family circle.
> Parson Elder is the most objective. He realizes better than the others the complexity of the boy's problems. He recognizes that both whites and Indians share the evil in "the dark unfathomable heart of man." He tries to reason with him and is patient with him. He also advises patient guidance as the way to get him "settled in our white way of life."

After students have read the entire novel, some consideration might be given to the role of Gordie in changing the course of True Son's life. Thus, some of the points arising from this earlier discussion could be reinforced, particularly in connection with the ultimate effect of Gordie's immediate acceptance of his "Indian" brother. Using this circumstance as a point of departure, students might explore the factors that bear on one's ability to feel a common humanity with those whose social ties or orientation differ from his own: Why does Gordie respect and accept True Son immediately as he is, while the older characters resent his clinging to his Indian ties and insist that he must change--and at once? Is age the only factor here? What about the attitudes of Alex and Parson Elder? What specifically causes True Son to warn the whites he was decoying into ambush? Is it that the child was "so like Gordie" or that the "slender voice" by which he "felt himself shaken" was that of a child (p. 109)? Could there be any tie between this passage and the earlier references to the killing and scalping of children by both whites and Indians? Trace True Son's reactions as expressed or suggested in all references to such incidents throughout the novel. How does the last such incident reflect a difference between Cuyloga and Thitpan? a change in True Son? a reason for that change?

With constant emphasis on specific supporting evidence from the novel, students should be led to explore the different value systems of the two cultures and to assess them as objectively as possible in terms of human rather than racial standards: What things did each value? What qualities of character did each admire? What principles guided their conduct? Did all members of either group completely accept the values held by the majority of their group and completely reject the other value system? What

traits did members of both cultural groups share as human beings? Which of these human traits contributed to the misunderstanding between the groups? (Among others, these should emerge: ethnocentric view that one's own culture is superior to another; failure to index [Indian$_1$ is not Indian$_2$; white man$_1$ is not white man$_2$] in order not to confuse a group label with an individual person; tendency to apply unfavorable epithets to another cultural group ["dirty savage," "white devils"]; tendency to believe what one wants to believe, what fits one's preconceived notions, what is said by those one trusts because they are members of one's own social group.) Did all members of either group misunderstand the other to the same degree? Why?

With this background students should be able to see that the problems depicted in the novel have real relevance for them as members of contemporary society. Moving from the local and state level to the national and international level, they can recognize that they must face problems rooted in the differences and lack of understanding between various ethnic and ideological groups. The racial problems within our own society, the problems of the emerging new nations and the rivalries and outbursts of violence between nations, the conflict between democracy and communism, the complications relating to our nation's involvement in remote areas of the world--all of these have at their core some of the same elements that produce conflict in THE LIGHT IN THE FOREST. Through guided discussion they should also come to recognize the novel's relevance to their lives on an individual, personal level. Questions such as the following should be raised: Considering that the title of a novel is often a clue to its intended meaning, why do you think Richter named this story THE LIGHT IN THE FOREST? The Wordsworth quotation was obviously placed at the beginning of the book because the novelist felt it had some significant connection with the meaning of his story. Who in the novel is "the growing Boy"? What are some of the things he thinks of as forms of imprisonment, "shades of the prison house"? When and where does he experience a time of pure "joy"? Of what does this "joy" consist? Does the absence of adults have anything to do with it? If True Son sees the "light" in his "joy" what must be the source "whence it [the light] flows"?

Here the teacher should explain as simply and briefly as possible the context of the poem from which the quotation was taken and mention these beliefs of Wordsworth: that Nature is not only a source of joy especially keen in youth but also a source of moral wisdom, a guide for Man in his dealings with Man, that as one moves from youth to adulthood he becomes weighted down by an "inevitable yoke" of restrictions ("custom," social convention and personal habit; adult responsibilities; etc.); that as these "shades of the prison house" close about him he gradually loses his carefree youthful joy in Nature and some of the "natural" insights and sympathies that "lighted" his childhood.

Further questions should then be raised: What do you now think the word light means or suggests in the book's title? What examples brought out in earlier discussions reflect the view that "natural" human insights and sympathies are keener in children than in most adults in the novel?

Refer to the episode when True Son and Gordie visit Bejance. What does the old Negro mean when he says that both True Son, who feels himself an alien imprisoned in the white society, and Gordie, who "belongs" in it, are "slaves"? What does True Son mean when at the very end of the book he refers to the "men who chose to be slaves"?

Is the life of the adult Indians as "free" and full of "joy" as the period True Son and Half Arrow spent alone in the forest? Why was it that Cuyloga didn't answer True Son's question but "only sat there strong with a look of aloofness, as if to say this was none of his doing"? (p.105) Find other examples of group pressures operating in the Indian culture. Are there also examples of lessened sensitivity on the part of adults in this cultural group?

Are "freedom," "joy" and "light" on the one hand and the "yoke" or "prison" of restrictions and the loss of "natural" sensitivity on the other hand limited entirely to either of the cultures? Can you see a broader significance in the novel than its contrast between two cultures at a particular time in history? The teacher might supply a clue here by reading aloud the portion of Wordsworth's ode in which he speaks of the tendency of [English] children to mimic adult pursuits and asking students to supply a similar example from the novel (Half Arrow's sewing a make-shift scalp from the scraps, pp. 104-105) and others from today's America (playing doctor, nurse, astronaut; playing house, school, office).

When students have recognized the universality of this kind of childhood experience mentioned in both the poem and the novel, they will be ready for additional questions designed to help them relate the novel to the thematic category in which it has been placed:

Does the novel reflect or symbolize other aspects of human experience that are universal? How might True Son's experience relate to that of growing up in any culture at any time--even to your own experience here and now?

Do young people ever feel alienated from their own families as True Son did (even though they've never been abducted or placed to live in another family)? Do adolescents ever feel rebellious against adult authority? Do young people ever feel imprisoned and pressured by the customs and codes of their own society which seem to destroy their freedom to be themselves, to assert their own individuality? Do they ever question the rightness of customs and codes operating in their family or society?

Do any ever run away from home or "drop out" of society to escape these restrictions and codes and "find themselves"? Is this course of action desirable? Does it produce the hoped-for results? When? Why? Can one really "drop out" of society entirely? What practical circumstances make ties to some social group necessary? Are there other reasons why the individual needs a sense of identification with others?

Through discussion of these issues students should arrive at a broader interpretation of the novel. They should recognize that they and others share with True Son two basic needs and that, like True Son, they and others must find some workable accommodation between these often conflicting desires if they are to preserve a sense of their own unique individuality and at the same time maintain the human ties required for the important sense of "belonging."

Students will have dealt with some structural and stylistic aspects of the novel during their guided progression through the work and in their discussion of theme. They will have used them, sometimes perhaps intuitively, as clues to meaning. Now, however, they should consider them consciously as aspects of meaning. They should be led to recognize that these elements are not added to the thought content but inseparably fused with it and that the total meaning of the work lies in this formthought synthesis, which transcends the "sum" of its components.

To guide students' thinking, the teacher might ask a series of key questions like the following: Would an essay or article that "said the same thing" be the same as the novel? Would it have the same effect on you as a reader? Does telling (as the essay does) have the same effect as showing (as the novel does)? If the effect would be different, could the meaning be the same? Then would an essay that "said the same thing" really say the same thing?

Points to be considered in testing and supporting answers to these questions include a number treated in other sections of this unit or in the Two Views lesson plan in the Grade 9 WRITTEN COMPOSITION section:

- use of symbolism
  - the title and other references to the Wordsworth quotation;
  - clothes, houses, fences, emphasis on property and possessions as aspects of the "prison house" of white society
- use of pairs or parallels
  - paired symbols
    - dead limb, live branch; new vines, old vines; hard rutted roads, soft forest trails
  - characters paired for similarity or contrast
  - parallel passages revealing differing thoughts resulting from two characters' seeing the same thing or participating in the same situation
- effective control of language
  - to create vivid sensory impressions (similes with comparisons appropriately drawn from nature)
  - to reflect cultural differences (Indian names, etc.)
  - to reflect attitudes and influence reactions of characters in the novel
  - to produce emotional response in the reader

Other characteristics of structure and style should also emerge from discussion based on skillful questioning:

convincing realism resulting from inclusion of authentic details drawn from careful research (for example, True Son's remembering how he had once put a stone hot from the fire on his flesh and sat in the icy river "in order to make him strong against any hardship that would come")

irony

pairing of Parson Elder's and Thitpan's similar "justifications" for their association with the killing of children

Little Crane's jokes, which had an effect opposite from that intended

True Son's predicament at the end of the novel (He will have to belong to the white community to which he feels alien, having alienated himself from the Indian community to which he wants to belong.)

use of omniscient method of narration, which allows the author to share with the reader the thoughts of the various characters

effectiveness of choice and portrayal of lesser characters in terms of the action and purpose of the narrative (Del; Cousin Alec, Gordie, and other members of True Son's white and Indian families; Parson Elder; Half Arrow and Little Crane; Bejance)

effectiveness of choice of True Son as central character (How would the effect of the story be different if True Son's white father or mother or his Indian father or mother had been used as the main character?)

creating understanding and sympathy for two conflicting groups and their views (On the basis of points brought out earlier, students should discuss these questions: Has the author, a white man, been able to shed his "white" point of view? Has he overstated the case for the Indians? Is he fair to both sides? Though the whites and Indians in the story did not understand each other, do you as a reader think you understand why the Indians, the whites, and True Son as both white and "Indian" acted as they did? Do you sympathize entirely with one side or the other or with both?)

This culminating discussion should help students to recognize that the quality which distinguishes literature from mere statement is what makes the literary experience effective as illumination of real life experience.

"Language Arts Curriculum Guide, Grades 7-12" (pp. 122-130). Richfield Public Schools, Richfield, Minnesota.

Writing is only one of the "spin-offs" of the composing process; others are speaking, acting, and filming. So what? So this: Each of these activities can not only provide a mode for basic cognitive operations, but each can stimulate the others; moreover, each can be a means of giving order to human experience and of discovering "self." But usually the composing process doesn't just "happen"; rather, it is teased, cajoled, harrassed, and humored until it almost *has* to happen. The section on composition should communicate ways of generating such pre-composing experiences. It should also set forth specific policies and procedures concerned with writing, establishing guidelines on critical questions such as scope and sequence, mechanics, and grading; even more specifically, it should clarify in concrete terms the district attitude on providing for individual needs and differences.

COMPOSITION

COMPOSITION LESSON MODELS--A RATIONALE

"It feels like Johnson's baby powder!"

A three year old had discovered the texture of the new skin on a birch tree. Not yet tutored in the definition and uses of simile, this child associated past experience with new discovery and spontaneously created her own simile to share her observation--and her delight.

Alive. Awake. Curious. Children discover their world and share their discoveries with whoever will listen and respond: playmate, parent, teacher.

The teacher listens, and by listening shares with the child discoveries which we--preoccupied with more important concerns like getting registers in on time and dittoing thirty copies of a language test--have ceased to make. The teacher delights in this sharing, and by enthusiastically responding to the child, encourages the child toward new discoveries, new awakenings that brighten the mind and uplift the spirit of both the teacher and the child.

If a child seems unaware, imperceptive, and uninterested in his world, it may be that no one has listened, no one has responded. It then is the teacher's challenge to stimulate that child's senses and reawaken him to the newness of each day and the significance of his own experiences.

Legitimately the teacher may ask, "How?" Answers are not simple; but these composition lesson models attempt to provide some help. You may note that many of these models emphasize pre-writing motivational activities, designed to generate responses, not only from child to teacher, but also from child to child and teacher to child. Some models call for changes in the physical arrangement of the room. Some suggest activities beyond the usual procedures of the day. Several suggest involvement in what some people may erroneously call "child's play." The purpose is always to stimulate the child's senses, for the child's senses must be quickened before the child is asked to write.

Nothing survives in a vacuum. A buzzing alarm placed in a vacuum cannot be heard. A plant in a vacuum soon withers. A child in a vacuous environment can become dulled, disinterested. The teacher, therefore, needs to create a rich environment to stimulate the child's senses. In this environment the teacher coaches the child to explore his world, so that, like the child in Whitman's poem, he becomes a part of everything he sees and hears and touches and smells. The teacher encourages the child to share his experiences through many forms of language--art, drama, speech, writing. It is the intent of these models to help you to motivate children to communicate their experiences through speech and writing.

Table of Contents

COMPOSITION LESSON MODELS

Note: Although these lessons are not arranged in a strict sequential order, they are grouped in three sections. The first, comprising the first seven lessons, focuses on stimulating sensory perception. The lessons from page 19 to page 63 focus on developing skills in word selection, sentence structure, and paragraph development. The last eight lessons focus on stimulating enjoyment of poetic language. Within each section some lessons are arranged in sequence. Some lessons are designed to reinforce skills or concepts developed in other lessons. Teachers should select and adapt lessons which seem appropriate for their students.

THE WORLD IS PLAYING TAG WITH ME

COMPOSITION ACTIVITY: Writing sentences or paragraphs describing the physical or emotional effects of various objects touching us.

LEVEL: Intermediate

MATERIALS: Have various objects hidden in a box:
A bowl of cold spaghetti
A box of miniature marshmallows
A large piece of smooth material such as satin or silk
Some very prickly objects: cactus, burrs

OBJECTIVES: To develop the student's awareness that just as he experiences certain feelings when he touches different objects, so does he experience various feelings and emotions when objects touch him.

To develop skill in expressing one's own reactions to given stimuli.

PROCEDURES:

MOTIVATION: Blindfold one student at a time. Then touch one object to the student's hand, arm, cheek, or neck. Other students observe that student's reactions. Then ask the blindfolded student to describe his reactions. Reactions can be listed on the chalkboard.

Object	Tactile Reaction	Emotional Reaction	Reasons for Reactions
spaghetti	tickly		I like to be tickled.
	wiggly	fear	or
	sticky	unpleasantness	
	slimy	revulsion (ich)	It feels like
	cold	soothing	worms.

By helping the students to become consciously aware of their physical and emotional responses to things which touch them, and by encouraging them to analyze the reasons (their associations) for these feelings, one not only enables them to cope better with their emotions, but also provides them with rich material for writing.

DEVELOPMENT: Give them a vivid imaginary situation:
You are in a fishing boat on the ocean when a fierce storm suddenly breaks.
You are in a dark or unfamiliar room, trying to find the light switch.
Have them write what might touch them and how they would react.

EXTENSIONS:

1. Seasons of the year touch us emotionally. Events, such as the first day back at school, touch us emotionally. Objects which we normally touch can touch us by surprise: the cat rubbing against our legs, a shower of leaves falling from a tree, the unexpected scratch of a prickly bush or vine in the woods. All of these experiences provide good writing material.

2. Tracing the origin of an emotional reaction becomes the motivation for a narrative story.

3. Naming and describing various objects which produce similar emotional responses becomes an essay.

4. Similes and metaphors develop almost spontaneously when we use comparisons to describe either physical or emotional reactions to objects which touch us.

5. Simple poetry will frequently evolve:

Arching ocean wave--
A giant hand extending
Icy fingers--fear.

The sun's warm tongue is licking at
The whole world like a pussy cat.
Dorothy Aldis

THE WORLD IS PLAYING TAG WITH ME

I couldn't reach the sun,
But the sun reached me.

I couldn't catch the wind,
But the wind caught me.

I couldn't touch the falling leaf,
But the falling leaf touched me.

I couldn't find love.
Love found me.

OH! I SEE

COMPOSITION ACTIVITY: Writing narration based on inferences drawn from a visual stimulus.

LEVEL: Adaptable to any grade level.

MATERIALS: Several pictures, rich in detail and depicting some action.

OBJECTIVES: To strengthen development of visual acuity.
To stimulate appreciation for aesthetics.
To increase ability to interpret visual clues.

PROCEDURES:

MOTIVATION: Display a picture on an easel, as close to the children as possible. Allow pupils a few minutes to look at it, then guide a discussion by asking some questions, such as these:

What is the picture about? Is it indoors? outdoors? in a city? the country? mountains? desert? What season? What time of day? How do you know? Who are the people? What are the people doing? Why? How many different actions can you identify? Have you ever done it? What in the picture could you smell? feel? eat? What sounds do you hear? What things are the biggest? smallest? Would you add something to the picture? What? Why? (converse of above)

N.B. The teacher must perceive when questions become too picayune for students.

DEVELOPMENT: Place three or four story pictures on the chalkboard and ask students to choose one picture from which to develop a story. Group the stories which relate to each of the pictures. Have children record them on tape and save for subsequent use.

EXTENSIONS:

1. Use pictures as stimuli for lessons in organization and classification. Develop guiding questions to appeal to variety of interests. Remind pupils that some objects can be listed in more than one category.

2. Using a picture that focuses on people and actions, ask pupils to make up a story by placing themselves in one of the situations depicted.

A variation on this activity would be to show a series of frames which describe a situation (e.g., an accident) and have students write a composition from the standpoint of one of the persons, e.g., the driver of the car, the bicycle rider, witness, etc. Encourage the possibility of

writing from the standpoint of an object: the stop sign, bicycle, road, etc.

WHAT'S IN THE KITCHEN?

COMPOSITION ACTIVITY: Selecting specific words to substitute for general words.

LEVEL: Intermediate (Adaptable to 1-3)

MATERIALS: It is suggested that for this lesson an overhead transparency, described on an accompanying page, be used; however, the chalkboard may be used instead.

Ditto sheet with five (or more) sentences composed of general words.

OBJECTIVES: To inculcate an appreciation for the image-making quality of words.

To develop understanding that specific words create more exact and vivid images than general words do.

To develop skill in selecting specific rather than general words in composing descriptions.

PROCEDURES:

MOTIVATION: ask children to think of a common subject--house (or dog or ball, etc.). Allow a moment for students to imagine the object. Then ask several students to describe their images; it is most likely that their pictures will differ greatly. Then ask them to think of a more specific object--cabin (or poodle or football). Ask them to describe their pictures. Then discuss why the pictures in the second set are more alike than those in the first set. Lead children to the conclusion that more specific words (like cabin) stimulate more specific images than general words (like house).

An alternative would be to have children draw their pictures rather than simply to describe them; the general and the specific renderings of each word

DEVELOPMENT:

Present the following sentence (either on the chalkboard or on a screen by use of the overhead transparency described on an accompanying page):

WHAT WAS IN THE KITCHEN?

Nice smells came from the kitchen.

Ask students to guess what was in the kitchen to create the smells. Then substitute "delicate" for "nice," "fragrances" for "smells," and "wafted" for "came." Again ask, "What was in the kitchen?"

WHAT'S IN THE KITCHEN? cont.

Substitute "spicy" in the adjective place, "aromas" in the noun place, and "seeped" in the verb place, and again ask the question. Continue this procedure, using the following adjectives: sharp, heady, pungent, ambrosial (or any others that students may know); the following nouns: odors, scent; and the following verbs: poured, flowed. After each substitution allow students to decide what could possibly be in the kitchen to create the particular smell. (For example, pumpkin pie, baked apples, or roast ham could be in the kitchen for "Spicy aromas seeped from the kitchen." Room deodorizer, roses, a new bar of facial soap could fit "Delicate fragrances...")

Again lead children to see that the selection of specific words limits the possibilities and makes the mental picture more vivid.

(For use of the overhead transparency see the accompanying directions.)

Distribute a ditto sheet with about five sentences composed of general words; e.g.,

A ship appeared over the horizon.

Direct the students to rewrite each sentence using more specific words; e.g.,

A tugboat chugged over the horizon.
An ocean liner glided over the horizon.
An aircraft carrier loomed over the horizon.

Allow students then to read (or place on the board) their revisions of each sentence so that the class can compare the pictures created by each sentence.

EXTENSIONS: Children may collect different pictures of similar kinds of scenes (e.g., a picture of rolling hills, a picture of jagged peaks, and a picture of molehills). They may then compose a single sentence to describe one aspect of each picture.

Add words emanating from this activity to the classroom thesaurus. (See DIRECTIONS FOR BUILDING A CLASSROOM THESAURUS.)

Help students to develop the habit of selecting specific words through their re-reading and revising their own papers and through encouraging students to read one another's papers during the process of revising.

INSTRUCTIONS FOR MAKING AN OVERHEAD TRANSPARENCY
for
"WHAT'S IN THE KITCHEN?"

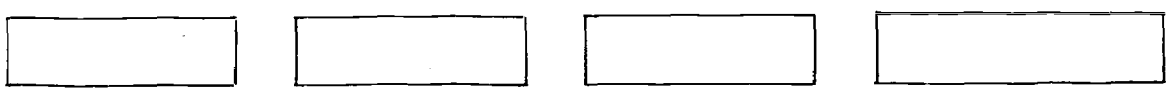
First, on regular typing or ditto paper, type (in capital letters) or print (with black felt-writer or soft pencil) the following columns of words, leaving a one-half inch space between each word and one-inch space between each column:

NICE	SMELLS	CAME	
SHARP	AROMAS	SEEPED	
DELICATE	ODORS	WAFTED	
SPICY	FRAGRANCES	POURED	FROM THE KITCHEN.
PUNGENT	SCENTS	FLOWED	
AMBROSIAL			

Next, run this sheet, overlaid with a blank acetate transparency, through a Thermofax copier, according to instructions on the machine.

Then cut each column (from the top of the sheet to the bottom) so that you have four separate strips, with several inches of blank acetate above and below the column of words. Set these aside.

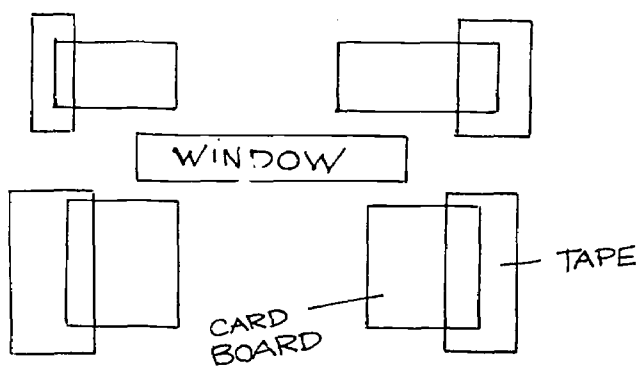
In a piece of oak tag or cardboard, approximately 9" by 12", cut four windows in a horizontal line. The first three windows should be large enough to allow viewing of one word at a time. the fourth must allow view of FROM THE KITCHEN.



Then, with tape or glue, fix the phrase FROM THE KITCHEN in the last window.

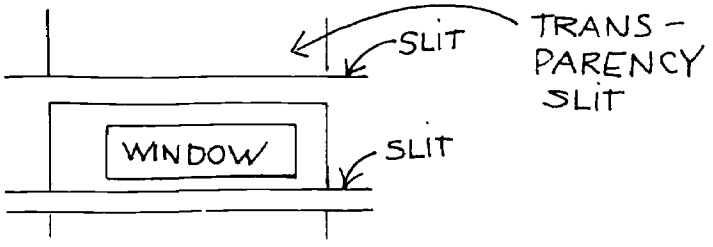
Finally, devise one pair of tracks above and below each of the first three windows, so that the strip may be moved up or down, allowing only one word at a time to show in the window.

(These tracks can be strips of cardboard taped on the outer sides.)



WHAT'S IN THE KITCHEN? cont.

An alternative is to cut two slits, just slightly wider than the strips, above and below each window, and slide the strips under the loops created by the slits:



Now you may slide the strips up and down to make any combination of words.

This project may appear to consume excessive time and effort; however, it is really a simple one, and once the teacher learns it, he discovers countless uses for this kind of transparency.

A CHUBBY, PRICKLY CUCUMBER

COMPOSITION ACTIVITY: Describing objects by selecting appropriate modifiers.

LEVEL: Primary

OBJECTIVES: To develop awareness of the value of modifying.
To develop skill in modification.

MATERIALS:

Any tangible objects that are in season or convenient.

PROCEDURES:

MOTIVATION:

Hold up various objects you have chosen to use. Ask students to name the object. Write names in a column on the board. (These are the headwords to be modified.) Hold up objects again and ask students to give one word which would describe each object. Then ask them to give another word which would describe each object. Your list now might look something like this.

long, narrow pencil
soft, white cotton ball
thin, fluted shell
chubby, prickly cucumber

Ask what the added words have done to their image of the original words. To emphasize the point, hold up a new set of objects, a

short, thick pencil
soft, pink cotton ball
thick, curved conch shell
thin, smooth cucumber

DEVELOPMENT:

On a ditto sheet have a column of words that name things. Have the students follow the example given on the board.

When the children have finished, divide them into groups of three or four. Have them compare their lists, discuss them, change them if they wish. Then on a fresh ditto sheet have them fill in the ones they liked best from the group. Post each group's list after hearing them.

EXTENSION:

This exercise can and should be used more than once so that students continually develop skill in selecting vivid adjectives.

BOOM! CRASH! BANG! SHHH.

COMPOSITION ACTIVITY: A written lesson based on listening experience and inferential learnings derived therefrom.

LEVEL: Adaptable grades 3-6

MATERIALS: Paper, pencils, tape recorder, tape, work sheets

OBJECTIVES: To develop ability to interpret aural clues: that sounds people, things make, though not words, do convey ideas, feelings, meaning.

To provide experiences in sound differentiation.

To provide expression which allows for creative expression--reaction to sound.

PROCEDURES:

MOTIVATION: Tell the children that the tape they are to hear consists of various ordinary sounds. Ask pupils to write as many as they can identify as they listen. After the tape has been played allow a few moments for pupils to write descriptive phrases. Encourage onomatopoeia (though you need not introduce the term), e.g., beep beep of horn; ssst of steaming kettle. Review identification of each sound effect, e.g., What did you write for the first sound? second? etc. (Postpone identification of those not easily recognized.)

Those sounds which were readily discernible--baby crying, cats, thunder and rain, etc.--can be discussed. Ask, Why do you think these were easy to recognize? Induce responses that lead to the generalization that identification is determined by experience, i.e., there are sounds we have heard often enough so that through association, recall is almost immediate and reflects an internalization of the experience.

Ask why others were difficult to identify. After discussing the experiential background required for easy recall, replay the more difficult sounds so that success in the improved "score" can be experienced. If some sounds are difficult or impossible to discern, draw a generalization opposite to that given above.

Ask children to write a story or poem that includes several of the objects or people who make these sounds. Encourage pupils to devise words which imitate the sounds heard. After the stories have been read, a glossary of onomatopoeic words can be assembled for future writing.

EXTENSIONS:

1. Have children describe or imitate sounds associated with people, animals, weather, machines, etc. On primary level particularly children enjoy "being the thing" and having others in the class guess who/what they are. The teachers would, of course, register responses on an experience chart. The potential for building awareness of onomatopoeia and its use in creative writing is considerable.

2. Present a list of words, many of which are onomatopoeic. Have pupils associate them with what the sound represents--whether thing, person, setting, e.g., siren, glug, plop, screech, etc. To reinforce the generalization alluded to earlier, ask if people all over the world would know all these sounds, and have pupils give reasons for their answers.

3. Distribute worksheets on which you have listed comments from which sound information is derived. For example:

   The record is over but the turntable is still going.
   The line is busy.
   I must get up.
   The lawn is being mowed. The lawn is mowed.

   Ask students to write a description of the sounds that may be heard in each situation.

4. To demonstrate that voice pitch reflects meaning, write a sentence on the board, such as: I don't know where John has gone. Have it repeated with a different word stressed each time. Discuss how meaning is determined by how it sounds in sentence order. Have children write sentences or paragraph, underlining the words they mean to be stressed. The author can evaluate how effectively his work was read.

5. Have a group write a short play incorporating sound effects. Try a dramatic improvisation. Describe a situation (e.g.: Two brothers are supposed to be cleaning the garage. One wants to go to play baseball, the other sees his friends riding their bikes. Each tries to get the other to do the work. Presently the father comes to inspect the garage.) Then ask students to act out the situation using only sighs, grunts, whistles, hums, etc., but no words. Ask the audience to interpret what was said.

"Composition Lesson Models for Use in the Elementary Schools of Pittsfield" (pp. iii, v, 1-12). Pittsfield Public Schools, Pittsfield, Massachusetts.

II. Personal Writing, Grades 4-6.

Personal writing is done for the pleasure of the individual--to explore a problem, to react to an experience, to capture a feeling--sometimes with an intent to share and sometimes only for private satisfaction. Personal writing takes many forms--stories, prose descriptions, poems, or diaries. It helps to sharpen the child's experiences and self-understanding by allowing him to voice those concerns closest to him. It provides the most significant of all experiences with written language. Because of the private nature of personal writing, it cannot be assigned or required in the same way that practical writing can, nor should it be evaluated and graded in a quantitative way. The ideas expressed by the child in personal writing are of primary importance. However, it is hoped that errors in mechanics will be corrected, through the process of proofreading, by the student or the group, or, if necessary, by the student-teacher conference.

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

1. The classroom will have a workshop atmosphere, with students reasonably free to talk, move about, read, daydream, and write, possibly working with friends. The teacher will be free to move about the room to observe and help individual students.

2. The writing time will often be preceded by talk, a group experience, or the sharing of some literature or some experience in observing illustrative materials. The length and form of the written product will be flexible. On some days an individual may be unable to write and these uninspired moments will be respected. (In turn, he must respect the right of others to concentrate on their writing.)

3. As students mature, they will be encouraged to experiment with different subjects and forms, using models from literature--a wide variety obtainable in the library--or from the writing of other students.

4. In addition to learning to write, students can learn to function as positive and sympathetic critics when sharing their papers with others. With experience and guidance they can grow in their understanding of what is an effective piece of writing and in the ability to make helpful suggestions to each other.

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

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

A. Writing Stories

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

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

3. Dialogue. Dramatic moments in stories come alive when characters speak. In writing dialogue, students should learn to use a new paragraph for each speaker and to put quotation marks around the spoken words. To encourage accurate dialogue, the teacher could provide opportunities for students to listen to and transcribe conversations at home, to tape each other and observe how their voices sound, to tape young children and adults as a way of observing how their speech differs. Small groups may want to work together, listening on the playground or in the cafeteria, taking notes, writing up dialogue, and sharing with the rest of the class. Mechanical accuracy should be stressed in a few of the expanded and polished transcriptions.

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

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

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

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

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

a) . . .

b) . . .

c) Nonsense poems. Nonsense poems, such as "The Doze," "The White Rabbit's Verse," and "Jabberwocky," could be supplemented by others by Lewis Carroll, A. A. Milne, and Edward Lear. Original poems could be patterned after any of these examples.

D. Sensory Experience. Every experience affects the child through his senses and is recorded somewhere in his memory, but he often shuts these senses off when it comes to writing. So a large part of teaching is aimed at getting him to open them up, to discover what things are really like in a fresh, close observation of whatever he is examining. This is difficult because the world of his experience presents him with such an abundance of sensations and he cannot be conscious of all of them. His mind generalizes and groups many sensations under one

word. We must make him really see what he is to write about--the bubbles bursting in the froth as the sea comes in, the gradual deepening of yellow and green shades in the motley patches of low grass. Teaching careful observation is the important beginning step in all writing. John Treanor in "Oral and Written Composition," as well as James Moffet (pp. 183-210) have many excellent suggestions.

Writing Activities, Grades 4-6

Practical Writing

Announcements and Directions

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

Definitions and Descriptions

1. Label pictures and objects to relate written symbols with their meanings.
2. Write captions and titles for pictures.
3. Make charts to illustrate the different meanings of homonyms (e.g., chute, shoot; tacks, tax; core, corps)
4. Write a description based on only one of the five senses: the colors of a meal, the sounds of the street, the smell of a store, the feel of velvet.

5. As one student pantomimes an action, the rest of the class describes it in writing.

6. Describe a place: a room, a vacation spot, the principal's office.

7. Describe an interesting person (fictional, historical, contemporary). Or describe a member of the class; the rest of the class guesses who is being described.

8. Write a story about "The Most Unforgettable Character I Have Ever Met."

Personal Writing

Diaries and Journals

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

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

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

4. Keep a diary account of life during pioneer, colonial, or Roman times, such as the diary of:

   A young man who was a rider for the Pony express
   A girl who was traveling in a covered wagon a hundred years ago
   A boy who went to California during the Gold Rush
   A girl or boy who lived in Boston at the time of the Boston Tea Party
   A girl or boy who was at the first Thanksgiving

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

Stories

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

16. First Sentences

    Once upon a time there was a little elf who lived in the woods near my house.
    On Monday, I went to the circus with my uncle.
    Last week my cousins from California came for a visit.
    On my birthday the mailman brought a big box.
    There was a giant living in the castle on the hill.
    Yesterday a strange-looking package was tossed from a car onto our lawn.

My pet skunk Gardenia went to a lady's party to which she hadn't been invited.
Captain Nelson picked up the battered rifle and examined it closely.
The old lady was a strange sight.
There I stood in the middle of all those people.
One night I had a strange dream.

17. Story Endings

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

Miscellaneous

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

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

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

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

5. Vacations: What would be your ideal vacation?

6. Wonder: What do you wonder about?

7. Titles:

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

8. What would Columbus have said to Leif Erickson?

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

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

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

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

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

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

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

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

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

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

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

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

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

"Curriculum Guide for the Language Arts, K-6" (pp. 74-78, 81-82, 87-88, 91-92). Darien Public Schools, Darien, Connecticut.

FOR EXAMPLE, HAVE YOU TRIED THIS? Grades K, 1, and 2

1. Help the child evaluate his work by asking:

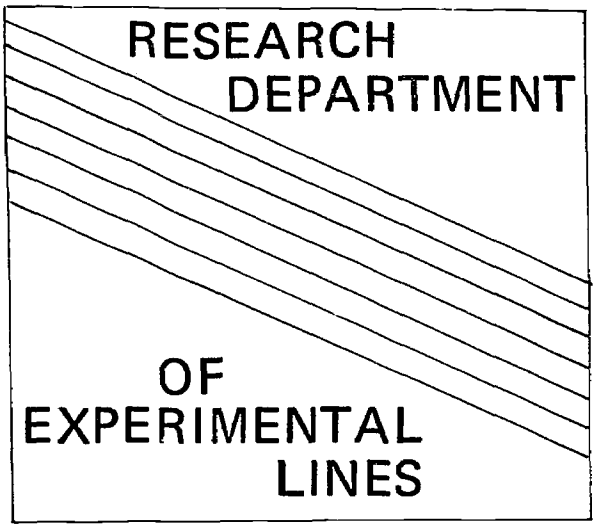
   Is this the way you want to say it?
   Do you like what you said?
   Do you like the way you said it?
   Have you told your story in the right order?
   Have you said all you wanted to say?
   Is there anything you'd like to change?

2. Help children evaluate each other's work by asking:

   What did you like best about John's story?
   Could John improve his story in any way?
   How could he improve?

3. The teacher should encourage parents to look for things which are praiseworthy in children's writing.

4. Have a section of the bulletin board for children's work. Once a week or month, have one of the stories or poems selected as "Our Best" or "We Like This."



1. Have the children proofread their completed written product and evaluate their own work first. Some place in your classroom, or perhaps included in the child's individual folder, should be a check list of growing standards for him to follow.

2. If the children are willing, have them exchange their papers for student reading and evaluation.

3. Another evaluation could be the teacher's. A written grade is not always necessary if the teacher has time to make constructive remarks and confer occasionally with the child. About the red pencil, Mauree Applegate says, "Language arts teachers have used the red pencil scalpel for years, and too many of the patients died in the chair or have never wakened from the anesthetic."

4. Encourage the class to be a responsive, sympathetic audience. Set up standards for positive, constructive evaluation. What did you like about John's work? Then, What can he do to make it even better? A child's confidence in himself may be destroyed by negative criticism. Put down the children's suggestions for standards and then edit and revise them for charts to be used and followed in the classroom. Use these standards charts for different patterns of writing (letters, reports, paragraph writing) so that children can refer to them as they write and in their subsequent evaluation of their work.

5. Keep a file of each child's work. Occasionally have him select the best from what he has written for recopying, after the teacher has helped him to see how he can improve his organization and mechanics.

6. Give children opportunities to look over each other's work to check ideas, form, or mechanics.

7. Have contests with work judged outstanding rewarded by special seals, place of honor on bulletin board, addition to class poetry or story collection, or publication in school or local newspaper. Check Palo Alto Times' "Youth Said It" column.

8. Have children select the best written work done during any reading, social studies, or science unit for its culmination activity or program.

9. Keep an individual file of each child's work. Use this file for reference in judging areas where he needs additional instruction in certain skills. Make a check list of skills one or more children have not mastered and work with them in small groups on these specific skills.

10. Put comments, in place of or in addition to grades, when evaluating children's writing. Try to keep them specific and encouraging. If a grading stamp is used, give ideas priority over mechanics.

11. Direct and guide the proofreading of the children's work by asking questions that will challenge them to examine their written work more carefully. For example, use an opaque projector for children to see more clearly samples of their own and others' work. During this time, the children might look at the enlarged work, while the teacher calls attention to their paragraph indentation, capitalization in title, or the main idea of a paragraph.

FOR EXAMPLE, HAVE YOU TRIED THIS? Grades 6, 7, and 8

1. Have individual writing folders. Let the students write as often as they like or have time to, and file their papers in their folders. Let the student select one composition over a two or three week period to be edited and finished in a completed copy for evaluation by himself and his teacher. While the class is writing the teacher should have two students at his desk; one is discussing the paper while the other child is waiting for the first to finish. This is recommended as one procedure for evaluating a composition.

2. Have students read compositions by other students in the class. Let them place penciled suggestions and comments at the bottom of the paper or on another sheet of paper.

3. Hand a set of papers to another class to be read, or to another teacher for him to distribute to his class. Comments could be attached to the papers.

4. Occasionally the teacher might read papers to note where students as a class are having difficulty with mechanics. By using the opaque projector the group can see what students are writing and what common problems they have.

5. Let the principal look at a set of papers for his evaluation. He might send a note or letter to the class, or could talk with the class about their writing. He could read several of the papers to the class.

6. Have the students let parents read compositions for their comments. Have them be more aware of what is being written than how to correct grammatical errors.

7. Have students discuss their procedure for organizing and expressing their ideas both before and during writing. Find out what suggestions they have for improving their work.

8. Let students tape their stories and poems for the class to hear.

9. Select some of the compositions for publication in the school newspaper or local newspaper. "Youth Said It" column of the Palo Alto Times also invites student articles for publication.

10. Mimeograph a composition for the class to read and discuss. What do you like about the selection? Is it well written? How would you

improve it? Is it legible? Is the person concerned with good grammar? How could the story have better continuity? Have the class actually judge the effectiveness of the written product. Keep in mind that the greatest value in such an experience is not to the writer of the composition but to the class in learning to evaluate written composition.

11. Use bulletin boards to show students' work. Change them often. Select one for the "Blue Ribbon" award once or twice a month. Display compositions that illustrate certain rules of grammar used correctly that the class has been trying to improve.

12. Each student should have a check list of standards that he should use in evaluating his work. Reviewing this once or twice a month will make students more aware of their individual problems in writing.

D. WE WANT CHILDREN TO JUDGE THE EFFECTIVENESS OF THE WRITTEN PRODUCT.

When the child works out a procedure for organizing and expressing his ideas both before and during writing, feels the magic of words through his word choice, senses the power of effective word order, he further develops skills in actual writing by judging effectiveness of his written product. A small child might unknowingly judge effectiveness by saying, "Yes, this is the way I want to say it." In a few years the same child may say, "I enjoyed writing this poem because it's been on my mind for a long time. I wanted to see if I could express the feeling of love that a mother might have for a new baby." By the time this person is in the upper elementary grades, he might express his reaction this way, "This year I have been having difficulty with sticking to one main idea in a paragraph. I decided to jot down all the things I wanted to say in a paragraph. Then I selected those ideas that pertained to one central idea. When I wrote the paragraph using a topic sentence along with the other sentences made from ideas referring to the central idea, I knew that I had finally understood how to construct a good paragraph. Now my next problem will be to improve on transitions."

Some products of written expression need be evaluated only by the student himself. Perhaps his classmates will assist in examining the written work more carefully. Some ways teachers can judge the effectiveness of the written product are by reading compositions in class, judging areas where students need help, refining the thinking, directing and guiding the proofreading, and putting comments in place of or in addition to grades when evaluating children's writing. Teachers of all subjects, principals, and parents are also important in encouraging effective written expression, and their writing should serve as models for children.

The General Curriculum Outline, Grades Kindergarten through Eight, prepared under the direction of the Santa Clara County Superintendent of Schools and approved by the Santa Clara County Board of Education, is an overview of the content of the major subject areas for grades Kindergarten through Eight. Page 25 of the outline "indicates the broad areas of study to be introduced at each grade level (English, Oral and Written). It is based on the 1951 Santa Clara County teachers' guide. Grade placement of subject matter is intended to meet the needs of the average pupil, and should be modified as appropriate for each class and school district."

As a further explanation, page 26 of the outline states: "The point where the 'X' occurs for each activity or skill indicates the grade at which first emphasis should be given. The continuation of the 'X' signifies that the ability is to be maintained and developed through the grades in which it appears." Many of the activities and skills listed on pages 26-29 are introduced one or two grades earlier than indicated on the chart in the Los Altos School District.

Keeping in mind that skills in using effective work order are refined as the individual child progresses from kindergarten through the eighth

grade, the teacher is aware that skills must be reemphasized, maintained, and developed.

III. WE WANT CHILDREN TO DEVELOP SKILLS IN ACTUAL WRITING

A. WE WANT CHILDREN TO WORK OUT A PROCEDURE FOR ORGANIZING AND EXPRESSING THEIR IDEAS BOTH BEFORE AND DURING WRITING.

B. WE WANT CHILDREN TO FEEL THE MAGIC OF WORDS.

C. WE WANT CHILDREN TO SENSE THE POWER OF EFFECTIVE WORD ORDER.

D. WE WANT CHILDREN TO JUDGE THE EFFECTIVENESS OF THE WRITTEN PRODUCT.

"Free Way to Written Expression (Grades K-8)" (pp. 75-82). Los Altos School District, Los Altos, California.

Being "plugged into" media is more than merely a curriculum fad; it's a contemporary survival strategy. First of all, the section on media probably ought to clarify the connection between audio-visual and verbal literacy as the curriculum designers see it. Second, it should suggest specific media supplements for conventional work in language and literature. Third, it should list methods for involving kids in "pure" media activities, such as filmmaking or film criticism. Fourth, it should list media resources for teachers and explain procurement procedures, especially if this is a hassle. In short, the section on media should be part of the twentieth century recognition that kids now learn the environment as much through media as through the one-thing-after-another linearity of print.

MEDIA

VISUAL COMMUNICATIONS PROJECT MILFORD EXEMPTED VILLAGE SCHOOLS

IMAGE AND SOUND

I. THE STUDENT UNDERSTANDS THAT THE ADDITION OF SOUND CAN INCREASE THE EFFECTIVENESS OF VISUAL COMMUNICATION.

A. PURPOSE: To demonstrate that the absence of sound often implies the need for increased visual communication.

PROCEDURE:

1. Students view silent films. They discover that due to the absence of sound, the visual communication is exaggerated in order to communicate the meaning. Then students create their own sound-track for the film--either live, on audio tape or on video tape (over a taped picture). Considering the picture and sound together, the students decide which visual clues are no longer necessary. If cameras and film are available, students can produce their own silent films or silent video tapes which they show to other class members.

RELATION TO OTHER VISUAL LITERACY OBJECTIVES: This activity can reinforce several concepts which students have previously developed in the visual communications curriculum. Students note that physical gestures and actions can have meaning (Phase I, IIA) and that preciseness in visual communication is important (Phase I, IA). They recall the importance of camera distance and angle in visual communication (Phase II, IA, B, C) and that by arranging shots in a certain order, the camera can tell a story (Phase II, IIID). This activity and those which follow in Phase III provide an excellent opportunity for students to reinforce their knowledge of basic film terminology--establishing shot, long shot, medium shot, close-up, cut, etc. (See Glossary Section IX, Teacher's Handbook).

APPLICATION TO LANGUAGE ARTS: Students write narrations, either their own or ones based on the silent films and also read short stories. They discover that:

1. Narration in both image and print
   a. requires unity through the effective selection of incidents which comprise actions.
   b. requires coherence through chronological arrangement, and through consistent point of view and setting.

c. achieves emphasis through pace, proportion, and climax.
d. achieves style through the development of a sense of movement, and the use of clear, vigorous, and interesting language (visual or verbal).

2. each of the media projects certain kinds of ideas more effectively than the other. For example, print can often express a subject's inner thoughts more effectively than images which, in turn, are able to describe scenes with greater vividness.

An important element of the visual communications curriculum is the development of students' awareness of the comparative strengths and weaknesses of the image and print media. See Teacher's Handbook, Section II, for a comparison and contrast of the image and print media.

HARDWARE THEORY AND OPERATION: This activity provides the opportunity for students to operate movie cameras and projectors.

2. Students conceive and video-tape their own plays or processes which they then show without sound to other students who try to interpret the visual communication. As students seek to discover the meaning, they suggest audible clues which would clarify it. The plays are shown then with the sound turned on, and students discuss how sound can clarify visual communication.

RELATION TO OTHER VISUAL LITERACY OBJECTIVES: As students video-tape their plays and processes, they develop their capacity to manipulate the camera (angle, distance) in order to clearly communicate an idea (Phase II, IB, C). Further, students reinforce both their sequencing skills (See Phase IIA, B, C) and their capacity to visually describe a process or tell a story (See Phase II, IIC, D).

As the students act out their plays and processes, they reinforce their awareness of the importance of body language (Phase I, IIA, B).

If students show an interest, here is an excellent opportunity to initiate a study of television. (See Section X, Teacher's Handbook, for a description of especially-prepared materials for a study of television.)

APPLICATION TO LANGUAGE ARTS: As students read and write plays and produce them for live and television audiences, they can develop an understanding of drama as a genre.

HARDWARE THEORY AND OPERATION: Students can develop their capacity to operate the video-tape recorder and can criticize each others' efforts according to whether or not ideas were clearly communicated.

B. PURPOSE: To demonstrate that the addition of sound to picture can enhance meaning.

PROCEDURE:

Students view their favorite television shows with the sound turned off. They determine the effectiveness or ineffectiveness of the visual communication. Then students listen to the sound only and determine if it clearly communicates the idea. They should discover that although some shows rely primarily on visual communication (Mission Impossible) and others on sound (All in the Family), the combination of sound with image enhances meaning.

RELATION TO OTHER VISUAL LITERACY OBJECTIVES: As students watch the shows, camera distance and angle can be discussed (See Phase II, IB). Students' awareness that the camera (moving eye) can enhance the meaning of visual communication and their understanding of terminology can be reinforced (See Phase II, IB).

Here is an opportunity to begin a study of commercial television, if students indicate an interest. See Teacher's Handbook, Section X, for a description of especially prepared materials for use in a study of television.

Using the commercials which appear in the television programs as a beginning, students might undertake a study of advertising techniques (See Teacher's Handbook , Section V). A number of television commercials are available for use in such a study. (See Teacher's Handbook, Section X).

APPLICATION TO LANGUAGE ARTS: If students undertake a study of persuasion, advertising, and propaganda techniques, parallels can be drawn in the print media.

Persuasive speeches can be prepared and delivered as students develop their speaking skills.

2. Students view slides, some of which describe objects (a house in the moonlight, a "for sale" sign), others which depict happenings (a boy running, a man yelling). Several different sounds (music, narration, dialogue) are played with each slide, and students discover that the meaning of each image is altered by the addition of sound.

   Then students listen to a single sound with which various pictures are combined. They note that the meaning of the sound is changed by each picture. (See Teacher's Handbook, Section X, for a description of materials to be used in this activity.) Then students take their own pictures or slides (The Kodak Visual Maker could be used here.) and add sounds to lend various meanings to each one. Students can also add sounds to subjects which have been video-taped.

   RELATION TO OTHER VISUAL LITERACY OBJECTIVES: The effectiveness of this activity can be enhanced by having students add sounds to slides with which they have become familiar in previous visual communications activities. For example, the crosses used in Phase I, IV C could be utilized here.

   APPLICATION TO LANGUAGE ARTS: Students can discover that context also affects the meaning of objects and happenings depicted in the print medium.

   Having noted that sound combines with image to create atmosphere and mood (house in the moonlight with the sound of a wolf howling) and to suggest tone (war victims with sounds of happy children playing), students seek parallels in fiction and poetry. Then they write poems and stories which create atmosphere and mood and which reflect tone.

   HARDWARE THEORY AND OPERATION: Students can reinforce their competency in the use of still cameras, video and audio tape recorders, the Visual Maker, and slide projectors during this activity.

C. PURPOSE: To demonstrate that the combination of sound and image can misrepresent a subject.

   PROCEDURE:

   Students view slides which combine with sounds to misrepresent a subject (small group of people which appears and sounds like a large crowd until a long shot reveals its true size). Then students take pictures and add sounds which misrepresent the

subject of the pictures (see Teacher's Guide, Section X, for a description of materials to be used in this activity). Also, students video-tape subjects which they later misrepresent through the addition of sound.

RELATION TO OTHER VISUAL LITERACY OBJECTIVES: This activity reinforces students' awareness that the camera can be used to misrepresent a subject (Phase II, IIIB). Discussion of misrepresentation can lead to a consideration of truth in visual communication. Students can consider questions like the following: What is truth in advertising? What are techniques employed by advertisers and propagandists to persuade others to undertake certain actions? What comprises honest persuasion? How does the truth of a fiction film or television show differ from that of a television documentary or news broadcast? Each of these questions suggests different areas of investigation. See Sections V, VI, VII, and X of the Teacher's Manual for information which relates to these areas.

APPLICATION TO LANGUAGE ARTS: At this point the class might undertake a media-comparison study, by comparing and contrasting advertising, propaganda, and documentary as they are communicated via radio, television, film, and print.

HARDWARE THEORY AND OPERATION: Students can discuss the various ways in which audio and video recording equipment can misrepresent a subject.

Students can criticize each other's effects in the use of the still camera and video and audio tape recorders.

II. THE STUDENT UNDERSTANDS THAT SOUND CAN RELATE TO IMAGE HARMONIOUSLY OR CONTRAPUNTALLY.

A. Purpose: To demonstrate that the concordant combination of sound with image can enhance visual communication.

PROCEDURE:

Students view slides which are combined with sounds. Some of the sounds are in harmony with the subjects of the slides (picture of car, sound of automobile engine), others are not (picture of train, sound of airplane). Students identify the pairs of slides and sounds which logically relate and those which do not. In each case they give reasons for their

choices. Then students are given pictures to which they add appropriate sounds. (See Teacher's Handbook, Section X, for a description of materials to be used in this activity.)

B. PURPOSE: To demonstrate that the unexpected combination of sound with image can enhance or inhibit visual communication.

PROCEDURE:

Students view a picture (a roaring lion, for example), then they hear several sounds (a lion roaring, a kitten meowing, someone yelling, and the sound of traffic) which are combined with the picture. Students discuss the effect of each sound and how it could be combined with the picture to communicate an idea. They discover that the unexpected combination of sound with image can have both positive and negative effects on communication. (This is an excellent opportunity for students to discover the use of irony, exaggeration and understatement in visual language.)

RELATIONSHIP TO OTHER VISUAL LITERACY OBJECTIVES: This activity is a logical extension of Objective IIA.

APPLICATION TO LANGUAGE ARTS: Students can relate concepts of irony, exaggeration, and understatement to reading, writing, and speaking.

III. THE STUDENT PERCEIVES THE SPATIAL RELATIONSHIP BETWEEN SOUND AND PICTURE.

A. PURPOSE: To demonstrate that camera distance and volume of sound are related.

PROCEDURE:

1. Students listen to various sounds recorded at varying distances from the microphone. Several of the sounds are of the same subject (a train's engine and whistle drawing closer to the microphone, passing it, and then diminishing): the remaining are single sounds at different distances from the camera (the loud roar of a lion, the far away whine of a jet plane). For each sound, students choose a corresponding picture taken from the same distance from the camera as the sound from the microphone. Then, students listen to sounds and draw corresponding pictures. Other elements of this activity could involve students locating appropriate pictures in magazines and photographing subjects which correspond to recorded sounds. (See Teacher's Manual, Section X, for a

description of materials to be used in this activity.) Students discuss their combinations and judge them according to whether they appropriately combine distance from the camera and volume of sound.

RELATIONSHIP TO OTHER VISUAL LITERACY OBJECTIVES: Students can reinforce their understanding that camera distance and size of the subject are related (Phase II, IA) and that different shots of the same subject can show a complete picture of it (Phase II, IIIA). Students' experiences here can foreshadow upcoming learning activities which involve the sequential relationship between sound and image (Phase II, IV).

APPLICATION TO LANGUAGE ARTS: Students can read and write descriptions of sounds and can reinforce their awareness of similarities and differences between the print and electronic media.

HARDWARE THEORY AND OPERATION: Composition of pictures can be discussed (See Teacher's Manual, Section III). Students can utilize still cameras and the Visual Maker during this activity.

2. Students view various pictures of subjects at varying distances from the camera. Some of the pictures are of the same subject (shots of a fire-engine far off, moving closer, departing in the other direction), other pictures are of individual subjects. (See Section X, Teacher's Manual, for a description of materials to be used in this activity.) To each picture, students add appropriate sound, either orally or (preferably) on tape recorders. Then they discuss the sounds which others have attached to the pictures, and judge them for appropriate combination of camera distance and volume of sound.

   RELATION TO OTHER VISUAL LITERACY OBJECTIVES: Students' understanding of the relationship between camera distance and size of subject can be reinforced (Phase II, IA). This activity also provides the opportunity for students to further their awareness that shots taken from various distances communicate different ideas about a subject (Phase II, IIB). Students can also reinforce their knowledge of basic film terminology (see Glossary, Section IX, Teacher's Handbook), and awareness that there is a logical basis for arranging shots in a certain order (Phase II, II C).

   HARDWARE THEORY AND OPERATION: Students can use the tape recorder during this activity.

IV. THE STUDENT UNDERSTANDS THE SEQUENTIAL RELATIONSHIP BETWEEN PICTURE AND SOUND.

A. PURPOSE: To demonstrate that sound can combine with image to create continuity in visual communication.

PROCEDURE:

1. Students are given a series of related pictures (or slides) to which they add appropriate sounds in order to more clearly communicate an idea. The sound could be narration, sound effects, music, dialogue, or a combination of these, and may be supplied directly (students read dialogue while slides are shown) or tape recorded. Then students listen to series of related sounds (e.g., footsteps, door opening, door closing) and draw (or photograph) pictures which illustrate the sounds. (See Teacher's Manual for a description of materials to be used in this activity.) If cameras and film are available, students can make slide-tape recordings or films (with tape-recorded sound) which combine image and sound to effectively communicate an idea. They can also plan and produce a television show. (See Teacher's Manual, Section X.)

RELATION TO OTHER VISUAL LITERACY OBJECTIVES: This and remaining activities in Phase III provide students the opportunity to utilize a number of skills previously learned in the visual communications curriculum, including:

1. the ability to utilize camera distance and angle for effective visual communication (Phase II, IB).
2. the ability to sequence pictures to project meaning (Phase II, IIB).
3. the ability to apply the concepts of unity, coherence, and transition to visual communication (Phase II, IIB).
4. the ability to arrange shots in a certain order to communicate a process (Phase II, III C) or to tell a story (Phase II, III D).

Students might undertake to make a slide-tape, film, or television documentary (see Teacher's Manual, Section VII).

A study of television or film could be initiated here (see Teacher's Manual, Section IV).

APPLICATION TO LANGUAGE ARTS: Students can write stories or descriptions based on their slide tape recordings. The concepts of unity, coherence, and transition can be applied to student's written and oral expression.

A comparative study of the short story and short film can be undertaken, and concepts such as characterization, plot, and setting can be discussed as students reinforce their understanding of the unique characteristics of the print and image media.

Students can tape-record poetry and then take still pictures or slides which illustrate the poems. The poetry could either be original student work or could be the work of recognized poets.

If students produce a television show, acting and oral interpretation skills can be reinforced. Students can write plays which are produced on television.

HARDWARE THEORY AND OPERATION: This and subsequent activities in Phase III allow students to make sophisticated use of still, movie, and television cameras. More complex use of recording equipment can also be achieved as students learn to coordinate image and sound to effectively communicate an idea.

2. Students listen to a series of continuous sounds (a marching band, a moving train) which depict movement toward the microphone and then away from it. Then they are given pictures which they match to the sounds.

RELATIONSHIP TO OTHER VISUAL LITERACY OBJECTIVES: This activity can reinforce students' understanding of the relationship between distance and size.

B. PURPOSE: To demonstrate that sounds and images can serve as transitions for each other.

PROCEDURE:

1. Students view still pictures or slides which seem unrelated (e.g., a cow, a jet plane, a piece of cloth, and a man playing a guitar). In small groups, they devise sounds which relate the pictures to each other and which suggest a logical sequence for the pictures. (See Teacher's Manual, Section X, for a description of materials to be used in this activity.) Then students compare their arrangements of pictures and sounds and judge the effectiveness of the communication. The sound-tracks could either be presented "live" by students as they show the pictures or could be tape-recorded. If a video-tape recorder is available, students could take seemingly-unrelated shots which are made coherent by a sound-track. They could play the video portion with the sound off as their classmates try to guess the idea which the pictures convey.

Then the sound is added and students note how sounds provide transitions between the pictures.

RELATIONSHIP TO OTHER VISUAL LITERACY OBJECTIVES: This activity should reinforce students' understanding of sequencing, developed in Phase II, II. Now that they understand that sequence can be achieved through sound as well as image, students should be ready to create more sophisticated communications (films, slide-tapes), Phase I-IC.

Students' awareness of the importance of unity, coherence, and transition (Phase II C) can also be reinforced.

APPLICATION TO LANGUAGE ARTS: Students can relate the concepts of unity, coherence, and transition to their writing.

HARDWARE THEORY AND OPERATION: Students can develop their capacity to effectively use audio and video tape recorders.

2. Students listen to a series of seemingly-unrelated sounds (e.g., a cow mooing, a jet taking off, cloth tearing, and rock music). Then they draw pictures which relate the sounds. Pictures are exchanged and students judge the effectiveness of each others' visual transitions. They judge if the sounds are now part of a unified, coherent communication. Pictures of some of the drawings could be taken on the Kodak Visual Maker and then projected on a screen as the sounds are played. Students in small groups could also make video-tape recordings which relate seemingly unrelated sounds through pictures. The sound-tracks could then be played with the picture turned off, and other students could try to discover the ideas conveyed by the sounds alone. Then the pictures could be turned on, and students could discuss how the pictures represent transitions between sounds.

   RELATIONSHIP TO OTHER VISUAL LITERACY OBJECTIVES: Students' understanding of sequencing (Phase II, II) as well as of unity, coherence, and transition (Phase II, II C) can be reinforced. If the video-tape recorder is used, students' capacity to use camera distance and angle for effective communication can be developed (Phase II, IB).

   APPLICATION TO LANGUAGE ARTS: The concepts of unity, coherence, and transition can be applied to the print media.

   Students can discuss how sound is conveyed in print and can write descriptions of sounds.

Students' previous discoveries of the differences between the print and visual media can be reinforced.

HARDWARE THEORY AND OPERATION: Students can develop their ability to use the video-tape recorder and the Visual Maker.

"Visual Communications Project: Phase III—Image and Sound." Milford Exempted Village Schools, Milford, Ohio.

LISTENING TO CRITICALLY EVALUATE MASS MEDIA

"Be not like dumb driven cattle,
Be a hero in the strife."

Longfellow--"The Psalm of Life"

The primary function of our schools is to educate the minds of boys and girls. The objective of those who control mass media is also to influence minds. Television, radio, movies, records, tapes, books, comics, magazines and newspapers are all a part of a great web of communication which furnish material that affects people's minds. How can we teach youngsters to be masters and not slaves of this tangled jungle of mass communication? Can we teach them to analyze, evaluate, discriminate and then select the best?

Vance Packard in his book The Hidden Persuaders[1] reminds us that we are being influenced and manipulated far more than we realize. He quotes countless examples of studies in which people are psychoanalyzed and then manipulated by merchandisers who wish to sell their products. Mr. Packard describes the organization of Motivational Research, a new science of depth probing methods for merchandising. Many industries request counsel on techniques to market their products. Cosmetic manufacturers are advised not to sell lanolin, but sell "hope" for beauty. Shoe salesmen are reminded, "Don't sell shoes; sell lovely feet." Cigarette jingles inform listeners, young and old, "Don't miss the fun of smoking."

There is evidence that industry looks for new frontiers for recruiting customers among the children. Commercial interests are advised, "Sell these children on your brand name and they will insist that their parents buy no other." An example of big business persuasion was the Davy Crockett craze of 1955 which gave birth to 300 Davy Crockett products and lured $300,000,000 from American pockets. The manufacturer made the products because the consumer demanded them. To understand techniques of advertising offers an opportunity for teaching analytical listening and making value judgments.

Mass media not only influences the consumer in the kind of purchase he makes, but it exerts a powerful daily influence on pronunciation and usage in language. Children need to be aware that language is oftentimes distorted in comics and cartoons in an effort to be amusing. To become a skilled critic is a worthy goal, for it is only those who can intelligently appraise, that can raise the quality of mass media.

[1] Packard, Vance. The Hidden Persuaders. New York: David McKay Company, Inc., 1957

The teacher must always be aware of child development and must judge to what length and depth his students can pursue the study of mass media. We are reminded that a degree of maturity is necessary before children can be expected to do analytical thinking. Mauree Applegate in Easy in English says:

> "A child in the intermediate grades who perpetually doubts is in a sorry state. The attitude of analysis must not be begun too early in the elementary school. A certain level of maturity is needed before children are ready to look for flaws. Wait until children see life whole before you teach them to take life apart. Young children need faith more than they need doubt. Analyzing arithmetic problems and school reports, yes, but analyzing speeches, no. It is this element of timing as much as anything that will keep us from having machine teachers. When to introduce a skill to a child is almost as important as the skill itself."[1]

SKILLS WHICH NEED TO BE DEVELOPED WHEN LISTENING TO CRITICALLY EVALUATE MASS MEDIA

ABILITY TO:

1. Distinguish between the true and the make-believe.
2. Discriminate between fact and opinion.
3. Listen critically for evidence which supports a speaker's statement.
4. Detect prejudice and bias.
5. Evaluate propaganda by a check against observable facts rather than assumptions.
6. Recognize "sales-pressure" techniques.
7. Sense the speaker's purpose.
8. Make inferences and draw conclusions.

[1] Applegate, Mauree. Easy in English. New York: Harper and Row, 1960, p. 112.

LISTENING TO CRITICALLY EVALUATE MASS MEDIA

TEACHING PROCEDURES

PLANNING TOGETHER

Our lesson in language this week will be different from any that we have had. There is little in textbooks to read about this subject. However, there is no shortage of material. Television, radio, movies, records, tapes, books, comics, magazines and newspapers will furnish a wealth of material. Think of a word which encompasses all of these. (Communication) We might also call it mass media. We have only to look back to our study of the pioneers to recognize how different life would be without our modern means of communicating. Do you think they have helped to advance us as a nation? Are we more knowledgeable because of TV? (Discussion)

One writer has called the avalanche of material we have to hear and read fallout. He went on to say that "fallout is dangerous." Can you see any dangers in what television, radio, newspapers, magazines, records, etc., gives you? (Discussion)

1. In selling a program to you, a network might label a cowboy movie "American History" or a space show a "scientific" program. Would you believe it to be educational from these labels or announcements?

2. A certain brand of tire advertiser says his tires have a "built in peace of mind." It is a most intriguing slogan. Would you buy that tire?

3. Think about the word big in the advertisement "Big car with Big power." What does the word "big" do to the listener? What would your neighbors think if you bought that car? Do you care what they think?

FURTHER SUGGESTIONS AND EXAMPLES

PEOPLE ARE FUNNY

"People are Funny" was once the title of a popular television show. To watch their buying habits we might agree.

1. A store had a particular article for sale at the cost of 14¢. It was not selling well so the promotion manager put up a sign "two for 29¢." The sales rose 30%. Does this bargain appeal to you?

2. During the war there was a scarcity of wheel barrows. Luckily the merchant got a back order so he had 18 on hand. He displayed them all in a conspicuous place in his hardward store. He did not sell a single one! The next day he put 17 in the basement and one on the sales floor. A sign "last one" was placed in the wheelbarrow. Before the day was over, all had been sold. Was this morally right on the part of the merchant? What does this incident say about the consumer?

3. Why do merchants price articles at $2.98, $1.49, $3.79, etc., rather than $3.00, $1.50 and $3.80?

ADDITIONAL MATERIALS

1. Gerald Green in The Last Angry Man, his novel of the television industry, says, "The most overwhelming fact of the twentieth century is the assault on the public ear and eye, the incessant, relentless avalanche of useless information."

LISTENING TO CRITICALLY EVALUATE MASS MEDIA

TEACHING PROCEDURES

Discussion (Continued)

4. A magazine pictures a beautiful automobile with the slogan, "Never before a Lincoln--so long and so longed for." How does the word long affect the reader?

5. When instant coffee was new on the market the advertisers used words like efficient, timesaving, quick, economical to describe it. However, they found it didn't sell. I wonder why? . . . There was mass acceptance when words like flavor, aroma, rich full body were stressed. (Timesaving, etc., gave the connotation of a lazy housewife.)

Let's listen carefully to what advertisers are saying to us. Our first lesson will be to listen to what they are saying through the medium of television. Is what they are saying to John Q. Public really true or are they exaggerating?

How should we proceed? How should we keep records? (Discussion)

The kind of listening that you will be required to do will be quite different from listening to appreciate a piece of lovely music or listening to enjoy a play or story. This is critical listening. You must analyze and appraise what you hear. Could we list some things of which we should be aware?

1. Watch for gimmicks, eye appeal, facts, slogans.
2. Decide if the statements are true or make-believe, fact or opinion, prejudice and bias.
3. Listen for evidence which supports a statement.
4. Recognize "sales-pressure" techniques.

FURTHER SUGGESTIONS AND EXAMPLES

Additional Materials (Continued)

2. In the 3 frame film-strip, Rumor Clinic, five non-viewers of an incident repeat to one another in turn what a viewer has told the first of them. The class can then examine the final report to see the change in ideas resulting from the "rumor-mongering" exercise. The film strip is distributed by the Anti-Defamation League, 12 Fifth Avenue, New York.

3. The Hidden Persuaders by Vance Packard should be on a teacher's required reading list. Readers may regard the author as a fine journalist and then question the evidence available to support claims made. The book is likely to affect the individual's buying habits.

QUESTIONS AND PROJECTS FOR DISCUSSION

1. Are trading stamps a bargain? Discuss this with the grocery store or filling station attendant that hands them to customers. Discuss the question with several housewives who receive them. Could merchandise be sold at lower prices if stamps were not given?

2. Analyze coupons you may cut from newspapers to be applied on the price of an article in the grocery store. Does the merchant, the newspaper or the producer pay for the coupon? What is the purpose of this type of advertising?

3. As a class, view a western film on television or at the theater and then compare the plot and characters with stories to be found in the classroom anthologies. Analyze the western as a type of literature by comparing it with King Arthur and His Knights of the Round Table.

TEACHING PROCEDURES	FURTHER SUGGESTIONS AND EXAMPLES
Planning Together (Continued) 5. Recognize propaganda. 6. Listen "between the lines." Agree upon a plan for keeping a record of daily televiewing. Retain daily records so that the total weekly viewing can be evaluated. CARRYING OUT OUR PLANS A form which includes name of program, description of it, length of viewing time, products advertised, notes to help appraise, should be filled out each day. Take time each day for some individual reporting. Many will have viewed the same program. Stress listening so as to avoid repetition of material. At the end of the week the listeners should be ready to draw some conclusions from their viewing. Refer to the list of criteria for critical listening. It is expected everyone will be more sensitive to the advertisements which confront the public via television. Appraise the quality of the programs viewed. Do you think the crime and detective stories might lure child-viewers into repeating a housebreaking scene? Have television sets become automatic baby sitters? Do they cheat children out of the fresh air and sunshine needed to build their bodies? Individuals should total the time used in viewing television programs for the week. What is the average time which members of the class give to televiewing each week?	Questions and Projects for Discussion (Continued) 4. Have a volunteer listening committee keep the class informed on good programs scheduled for the coming week. 5. Use the tape recorder to capture material for a listening lesson. It might be an election campaign speech, the president's message to the people, a presentation by a news reporter, or the analyzation of news by a commentator. Establish a purpose for listening. Discuss the speaker's message and influence, as well as his delivery. 6. Be as creative as an advertiser and arrange an attractive bulletin board on mass media. The listening skills should have a prominent place in the display.

"Speaking, Writing, and Listening" (pp. 218-222). St. Paul Elementary Schools, St. Paul, Minnesota.

II. FILM STUDY

The outline which follows is taken from various sources; primary among them is *EXPLORING THE FILM.* The films listed are contained in the section on source materials and most of them are available at minimal rental fees from the Cleveland Public Library.

A. The Mini-film -- Commercials

1. Camera techniques
2. Editing -- editing styles; how they affect mood; effectiveness
3. Color
4. Sound
5. Character -- non-people characters; people characters
6. Tone
7. Appeal

Studying these aspects was an orientation to a formal study of the film. We used a set of commercials for this, plus a television in the classroom.

B. Filmic Language - Visual

1. Framing
2. Placement ---------- *THE RED BALLOON*
3. Arrangement ---------- *CORRAL*
4. Lighting ---------- *CHILDREN ADRIFT*
5. Color ---------- *THE GOLDEN FISH*
6. Special visual effects --- *NEW YORK, NEW YORK*

    a. Telephoto lens
    b. Zoom lens
    c. Slow motion
    d. Speed up
    e. Blurred image
    f. Split screen
    g. Special lenses
        1) distortion
        2) multiple image
        3) kaleidoscope

C. Filmic Language - Sound

1. Types of sound
    a. Commentary ---------- *THE QUIET ONE*
    b. Dialogue ---------- *MOONBIRD*
    c. Sound effects --------- *THE STRING BEAN*
    d. Music ---------- *CLASS*
2. The effect of silence
3. Misuses of sound
4. Four effects of sound

D. Filmic Language - Movement --- *NEW YORK, NEW YORK*
A CHAIRY TALE
DREAM OF THE WILD HORSES

1. Three basic types
   a. Camera
      1) Panning
      2) Tracking
      3) Tilting
      4) Eye of Camera
         a) Selective
         b) Subjective
         c) Over-the-shoulder
         d) Roving
         e) Panoramic
         f) Out of focus
   b. Subject
   c. Background

2. Most skillful and subtle movement: *editing*
   a. Sequence
   b. Recurring images
   c. Contrasting images

3. Methods of transition
   a. Cut
   b. Dissolve
   c. Fade
   d. Wipe
   e. Other mechanical transitions for passage of time

E. Characters in film

1. Non-people characters
   a. Places ---------- *NORTH BY NORTHWEST*
   b. Objects ---------- *THE GOLDEN FISH*
   THE RED BALLOON

2. People characters
   --specific character of the film actors
   THE HUSTLER (Paul Newman)

F. Filmic Drama ---------- *THE GUNS OF NAVARONE*

G. Novel and film ---------- *THE GUNS OF NAVARONE*
PATCH OF BLUE

H. Musicals ---------- *CAROUSEL*

I. Documentary

1. Case-study technique ---- *NO HIDING PLACE*
THE QUIET ONE

2. Interview ---------- *HARVEST OF SHAME*

**Use of television documentaries good here.

J. Film Criticism

1. What was the film maker's purpose?
2. Did he use the filmic language creatively?
3. Was the filmic language expressive?

**Here the same objectivity is necessary in approaching and evaluating films as is important in literature.

III. SEMANTICS AND LOGIC Text: *THE ENGLISH LANGUAGE, Senior Course*

A. Unit I - *SEMANTICS*

1. Chapter One - "Words"

This chapter takes up the topic of a study of words, their nature and function. The names of people and places are mentioned and we related this concept to people and places we have met in literature.

The short stories by Salinger rely a great deal on semantics for theme and interpretation of characters. Often one word will explicate the meaning of a story.

2. Chapter Two - "Symbols"

Language as symbol is the essence of this chapter. The girls explored a word of their own choice which has many meanings. The symbolic process mentioned here can also be related to literature where a character is often symbolic in that it typifies a certain kind of person or a certain trait in a person. Related to this concept could be a discussion of authors and how much symbolism do they actually give their characters...e.g. Dickens.

3. Chapter Three - "Context"

A study of the terms used in *1984* gave students practice in identifying conceptual and figurative meaning of a word, plus its particular meaning intended in a piece of writing.

4. Chapter Four - "Emotive Language"

BRAVE NEW WORLD and *1984* served as core materials for this topic. Journalistic writing, especially ditorials, use emotive language. Students also examined speeches which contained honorific, objective, and derogatory words. Commercials employ this type of language and projects on this medium could be expanded.

5. Chapter Five - "Politics and the English Language"

"The Principles of Newspeak" appended to *1984* used effectively here can show how words are manipulated to influence man's judgment.

6. Chapter Six - "Language of Business"

   Articles from newspapers, manuals, business letters all express the concepts in this chapter. A brief reference to the administrative bulletins in *UP THE DOWN STAIRCASE* will quickly expose the major areas brought out in this consideration.

B. Unit II - *LOGIC*

1. Chapter Seven - "Logical Thought"
2. Chapter Eight - "Inductive Reasoning"
3. Chapter Nine - "Uses and Limitation of Logic - Syllogisms"
4. Chapter Ten - "Logical Fallacies - Propaganda"

   Vance Packard's *HIDDEN PERSUADERS* is a good book to which the principles of logic can be applied.

The text, *THE ENGLISH LANGUAGE*, has exercises after each chapter, writing assignments, discussion questions, and a related essay for every chapter. The value of these should not be underrated, although other books can supplement what is offered in the text.

"Up the Down Spiral with English; Volume II: The Circle in the Spiral" (pp. 189-192). Diocese of Cleveland, Cleveland, Ohio.

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If literature is the imaginative "heart" of the curriculum, then reading is the bloodline. And if literature exists in the electric synapses between reader and text—not "in" the squiggles of graphemic symbols—then good literature teaching is instruction, literally, in how to read one's responses. To develop such a "process" notion means adopting a humanistic view of schooling, a wholistic view of literature, and a developmental view of reading. In all likelihood it also means increased emphasis on contemporary literature, thematic units, value clarification, critical reading, individualized and small-group programs, and interpretation exercises that utilize improvisation and media. The section on reading and literature should be a source of "model" teaching strategies and should identify teaching resources, both human and material.

READING AND LITERATURE

A RESOURCE UNIT: READING
(Vocabulary)

Through working with words students should become aware that "vocabulary" is significant because it plays an important role in human relations. This awareness should help them to choose their words more carefully, listen and read more carefully, use words to help them understand others and get along better with others because they understand what they are trying to say.

Objectives	Teaching Strategies	Resources
Words make a difference in changing attitudes or inciting or expressing emotion.	Present film "A Rancher's Story." After the film ask them to get into groups and develop the dialogue between Ranger and the girls. Discuss the emotions and feelings they saw develop and make them aware that their responsibility is to really capture these in their dialogue.	(Only one source has been given for any selection, but most of them can be found in many different places.)
	While these dialogues are being mimeographed, students should read several stories with great emotional impact and list words which caused the emotion. They might even substitute words which would have caused a different emotion. (This could be done in groups or individually.) They might list words which arouse sense images of seeing, hearing, feeling, etc., words that appeal to mob psychology; words that deepen the sense of tragedy.	Noyes, Alfred, "The Highwayman" Discovery Through Reading. Weller, George, "How a Chutist Feels," Discovery Through etc. Davis, Sammy Jr., "Only the Beginning," Allyn and Bacon Beyond the Block. Hughes, Langston, "Trumpet Player," Against the Odds, Merrill Mainstream Books. "The Bridge at Dunkirk," Venus Bound, from the Reading Incentive Series, McGraw Hill. Gregory, Dick, "We Ain't Poor, Just Broke" I've Got A Name, Holt Impact Series. "Champion's Son," A Family is a Way of Feeling, Macmillan Gateway English Series. Buck, Pearl, "The Frill," Basic Reading, Lippincott. Veedham and Wall, "Four Months Afloat," Open Highways, Scott Foresman. Byrd, Richard E. "Along," Values in Literature, Houghton Mifflin.

Objectives	Teaching Strategies	Resources
	Mimeographed copies of dialogues are studied and students and teacher analyze the effect gained by use of particular words. Teacher encourages students to make hypothesis regarding: effect of words on attitudes and emotions, use of argots, understanding of suffixes and prefixes, and importance of size of a person's vocabulary. The sequence in which the following concepts will be taught can be determined by this discussion.	
Words make a difference in understanding differences in people.	Have students think up two hypothetical characters and write a conversation between them. These will be mimeographed and distributed. Students then will try to characterize the speakers. Teacher may suggest some material for them to read so they can have models for this.	Selections from Mark Twain will offer excellent examples, or any story with good characterization and dialogue.
Special vocabularies are used for special reasons.	A selection should be read together that is rich in "argots," another one that is very definitely subject oriented, etc., so the students can get the idea of various kinds of special vocabularies. Students could then work individually or in groups to read and compile special vocabularies under categories of their choice. They should be introduced to argots. They might make up worksheets of words and categories and have them mimeographed and the class will match them. They might write words of each category on colored tagboard cards, each category being placed on a different color. These words then could be saved to use for spelling, testing, etc. "Pecos Bill," might be read on the Controlled Reader and argot words deducted. Or the record "Pecos Bill & His Bouncing Bride" (a Holt, Rinehart & Winston, Inc., film to go with Larger Than Life.)	Blair, Walter, "Pittsburgh Steel Man," Larger Than Life, Holt Impact Series. "World's Best Bulldogger," Full Speed Ahead, Reading Incentive Series, Webster Division-McGraw Hill. Field, Thelma, "Jackie Robinson," They Were First Merrill Mainstream Series. "Doctor Dan," Against the Odds, Merrill Mainstream Series. S. Exupery, Antoine, "The Elements," Basic Reading, J. B. Lippencott. Heuman, William, "Bull Pen Catcher," Open Highways 7 Scott, Foresman. "Test #108," They Were First, Merrill Mainstream Series.

Objectives	Teaching Strategies	Resources
Different words have different connotations for different people and often people react to words rather than objects or even ideas.	The meaning of a word might be developed inductively. A word is presented and each student defines it. Class discussion will clear away vague arbitrary elements, as well as entertain various students' reasons for interpretation. The focus will then point toward the substantial and relevant elements. A point should be made of common abstractions, concrete references, and differences between description and judgment.	Florence, Howard, "Has America Lost Its Sense of Humor," Achievement Through Reading, Ginn and Co.
	Students might be asked to list color words that suggest a mood and the mood they suggest. Have students bring ads that contain good examples of words that are used to bring about specific connotations.	Kipling, Rudyard, "The Raven." Benet, Stephen Vincent, "Doc Mellhorn and the Pearly Gates," Basic Reading, J. B. Lippincott.
	Students could compile a list of words that have special significance to them as an individual, for their country, etc. They could compile these lists from their reading or their own personal background. Students particularly adept might be asked to compile a list similar to "I am practical; you are shrewd; he is tricky." Some students might want to prepare a worksheet containing two columns. The first column would contain a list of words or phrases. The second column would be left blank and the members of the class would fill in their interpretation of the word.	"A Dream Deferred," Cities, Holt Impact Series. Arner, Laura Adams, Dark Circle of Branches, Longhams, Green and Co., N. Y., 1933. Field, Rachel, "Beginning of Wisdom," Thrust, Scott, Foresman.
Specific words are needed to say specific things.	Ask students to decide on a very simple command. Ask if they are all very clear as to what they want you to do. Write the command on the board, so everyone can see it. Teacher then proceeds to devise as many mistakes as possible in carrying out their command, such as using zig zag lines, drawing on board with pencil, etc.	

Objectives	Teaching Strategies	Resources
Specific words are needed to say specific things. (Cont.)	The teacher will be continually asking, "Is this what you mean?" until the students begin to show an awareness of how difficult it is to give a simple command. Ask students in groups to write directions for games. The class will try the games to test how well the directions were written. Students should then suggest words which would have improved the directions. As a group make a list of expressions that we use to show misunderstandings based on use of words. (I wish I had never said that. So what? I don't get it. etc.) Ask the students to list the questions that are most often asked after an assignment is made. (Do we use ink? The same heading? Do we copy the questions? etc.) Try to suggest words the teacher might use to be more specific with assignments. Have pupils report on common quarrels that they have observed at home or in school. Ask for volunteers to dramatize the incidents; then ask them to repeat their dramatization using the same circumstances, but changing the language so that a quarrel may be avoided. Discuss the role of language in these conflicts. Assign some reading and ask them to look for words which made a difference and indicate how this particular word did make a difference.	Benchley, Robert, "Weather Records," Exploration Through Reading, Ginn & Co. 1965. Shelley, Percy Bysshe, "Ozymandias," Ibid. Lincoln, Abraham, "The Gettysburg Address." King, Martin Luther, "I Have A Dream," They Had To Be First, Merrill Mainstream Books. "How Obie Won His Medal," from Time, Vanguard, Scott, Foresman. Mercer, Charles, "The Only Way to Win," Vanguard, Scott, Foresman. Mikszath, Soloman, "A Trip to the other World," Searchlights, Harper & Row. Ford, Corey, "Are You a Skid Talker?" Exploration Through Reading, Ginn & Co. Freehof, Lillian, "Forty-nine Gates," Adventures for Readers, Book 1, Harcourt, Brace & World.

Objectives	Teaching Strategies	Resources
Words can affect thinking and acting	Ask a pupil to scrape his nail on the board, but stop him before he does it and just as soon as the students react. Discuss. Talk about a lie detector based on this theory. Read with the class Helen Keller's "Everything Has a Name" from The Story of My Life. (Attached) Discuss. Recall with the class the story of "The Boy Who Cried Wolf." As pupils analyze the stories draw this diagram on the board to illustrate the inter-relationship. Affects Language — Thinking / Actions Affects Make a reading assignment and ask them to note words which they feel have powerful meaning in affecting the thinking or acting of the characters or the reader.	Austin, Margaret, "Introducing Ellery's Mom," Thrust, Scott, Foresman. Stolz, Mary, "Ready or Not," Searchlights, Harper & Row. Aponte, Philip, "The Wise and the Weak," Vanguard, Scott, Foresman. Irving, Washington, "Rip Van Winkle," Adventures for Readers. Book 1, Harcourt, Brace & World. Buck, Pearl, "The Big Wave," Farjeon, Eleanor, "The Quarrel," I've Got a Name, Holt Impact Series. "Before It's Too Late," Beyond the Block, Allyn & Bacon. Gradey, Roosevelt, "The Argument," A Family is a Way of Feeling, Macmillan Gateway English.

Objectives	Teaching Strategies	Resources
Words can be broken into parts and traced to their origin to understand their meaning more completely.	A selection like Psalm 8 might be studied, using as many Bible translations as are available to get the students really involved in language changes they can see very clearly. This could be done effectively by using a film on constellations with the sound turned off; the original King James version might be read on a tape and played, while the students themselves read from various translations.	
	A collection of proverbs and sayings from various parts of the world might be used and have the students work out the meaning of the words and consequently the saying.	A good selection may be found in Searchlights, Harper & Row.
	Teacher might present a "coined word" using as many visuals as she can possibly use. With students, analyze it and point out structure parts, derivations, etc. Ask students to coin a word and be prepared to present it to the class (again with as much imagination, visuals, etc., as possible) and defend its addition to the dictionary. Teacher could then present a complete list of coined words and students analyze.	
	Students might be given reading selections and asked to do several things: make a list of words that have either changed meaning completely, or have several completely different meanings; make word wheels. The hub is a common root. The spokes are English derivatives; write a narrative showing the many uses of a word, etc. "Root Word Rummy" might be played. On 2"x4" cards a root word is written in big letters. Four or more derived words are put on in smaller print. Each player may request a card from the player on his right, etc., around the circle.	Selections from Shakespeare Robertson, Oscar, "The Big O," This Cool World, Allyn & Bacon, High Interest Series. Selections of Greek Mythology. Jewett, Sarah Orne, "The Waiting Place," Thrust, Scott, Foresman. Thurber, James, "The Night the Bed Fell," Searchlights, Harper & Row.

Objectives	Teaching Strategies	Resources
Words can be broken into parts, etc. (Continued.)	The object is to obtain a "book" of four cards having the same root word. The same thing might be done with prefixes or suffixes. A "Word Ancestry" game may be played. Each player will receive identical lists of words arranged in Column I. Column II will contain countries. The players attempt to match the words and countries. Writing their answers in lightly in Column III. Students then take turns looking up origins in an unabridged dictionary and announcing them to the group. All make corrections as necessary. The person with the most correct answers before any changes are made is the winner.	Searchlights contains an interesting section on vocabulary development. Many of the books listed for teachers' use might be used effectively by students for research into history of words.
Often our everyday language is inadequate and stinted.	Ask pupils to choose one of the simplest objects in the room to talk about. This must be simple because they will be encouraged to say all they know about it. Accept and record all they can say, with encouraging statements, regardless of how long it takes until some one volunteers that there is no limit to the discussion. Read to the students the story of Louis Agassiz found at the end of the unit. Ask such questions as: "How many books would you guess have been written about Lincoln or Napoleon? Have you ever learned "all" about a school subject? Do I, as a teacher with all your tests and records, know "all" about you? These kinds of questions should lead to a generalization that there is always something more to be said about anything, specific words will help, and the larger one's vocabulary, the more adequate it is. Together work out a list of "over-worked" words and ask the students to find as many words as they can to replace them.	

Objectives	Teaching Strategies	Resources
Often our everyday language is inadequate and stinted. (Cont.)	Two films might be used--"Better Choice of Words" and "Making Yourself Understood."	
	Selections might be given to be read and the students might be asked to: Find as many illustrations of trite, hackneyed words as possible; list slang they find they feel is "useful" and that they feel is disreputable or silly; substitute powerful words for the "silly" type slang; build a crossword puzzle; work crossword puzzles; list words they feel are extremely expressive.	Guiterman, Arthur, "Habits of the Hippopotamus," Values in Literature, Houghton Mifflin (Record "The Sound of Literature" #3, Side A). Segal, Jack, "Scarlet Ribbons," I've Got a Name, Holt Impact Series. Williams, William, "Young Woman at a Window," Ibid. Sandburg, Carl, "What Shall He Tell That Son?" Ibid.
	The more students are exposed to synonyms in all ways possible the more they should become aware of "using different words."	Mercer, Charles. The Only Way to Win," Vanguard, Scott, Foresman. Brown, Stewart Pierce, "I'm a Dedicated Man, Son," Ibid. Faulkner, William, "Nobel Prize Speech," Searchlights, Harper & Row. Guareschi, Giovanni, "The Defeat," Ibid. Burroughs, John, "The Art of Seeing Things," Adventures for Readers, Book I, Harcourt, Brace & World. London, Jack, "The Story of an Eyewitness," (The San Francisco Earthquake) Adventures for Readers, etc.
To unlock meaning for any selection the reader must unlock the meaning of each word by the use of his knowledge of words, their origin, structure, etc., how they affect the reader, how their association with the other words change meaning, etc.	This concept is really a test of the whole unit. Two possible ways to help the student test himself would be to help the student find a selection, which the student feels has real depth of meaning. He will then analyze it in every way he can think of and finally paraphrase it.	

Objectives	Teaching Strategies	Resources
To unlock meaning (Cont.)	The film, "Streets to the World" might be shown and the students asked to write a narrative about it, using words that they feel would make their reader have the same feelings they did when they saw the film.	

NOTE: The materials that have been suggested in the resource column are in no way thought of as complete. An attempt has been made to show the types of materials that could be used to accomplish the objective. Enough material from various reading levels has been suggested to indicate that there is material available that each child can read on his own level to accomplish the desired goal.

"Catalysts: A General Eclectic Handbook, Language Arts 7-9" (pp. 96-104). School District 4J, Eugene, Oregon.

LITERARY SKILLS

The natural skills necessary to appreciate a simple story must be added to, developed, sharpened, and strenghtened to insure the student's continuing participation in a rewarding literature experience.

GOAL	CONCEPT
Recognizes the sequence in a narrative.	A basic comprehension skill for reading and listening is to recognize the order in which things happen in a story. This skill is continually refined by a progressive literature program until students can deal with the complicated plots of longer novels.

INSTRUCTIONAL ACTIVITY

Through repeated singings and fun recitations students can memorize folk rhymes like "Poor Old Lady" (She swallowed a fly!) and "This Is the House that Jack Built." The cumulative verses give young children a chance to notice and remember sequence. Help them learn the sequence by holding up pictures in proper order. (She swallowed a fly, s spider, a bird, etc. Students can draw and color the pictures.)

Repetition is the most obvious structural element of children's folk tales. Three is the magic number: "Three Little Pigs, "Goldilocks and the Three Bears," "Three Billy Goats Gruff," etc. The basic pattern of a number of similar incidents will help students to recite a story sequence. Point out the pattern of repetition.

Have pictures representing events in a story mounted for durability and display. Shuffle them and have students practice putting them in order. Write a short sentence summarizing each episode and let students match them with the right pictures. Have a time line strung in the room on which pictures for different stories can be hung and arranged in sequence.

Cutting out colorful pictures for storytelling. They should have an interesting setting, characters, and objects in them. Identify these elements in the class and then let students individually or in groups make up stories with different sequences of events.

Invite students to do the following:

1. Make up a cumulative verse song using items in the classroom
2. Create a repetition story about "Three Little Fishies and a Momma Fishy Too."
3. Tell a story using these words -- first, second, third, and then, finally.

RESOURCES:

Sounds of the Storyteller (Holt, gr. 3) p. 254
Sounds of Laughter (Holt, gr. 2) p. 56
Wider than the Sky (Harcourt, gr. 5) p. 377
First Splendor (Harcourt, gr. 6) p. 55

CONCEPT	GOAL
Every picture within the mind is a response to a sensory stimulus outside the mind. As imagination and language power grow, children learn to respond to words as well as to things.	Forms mental images in response to language

INSTRUCTIONAL ACTIVITY

Tape sound effects of (1) rain, (2) boy whistling, (3) dog barking, (4) clock ticking, (5) someone sneezing.

Sounds have connotations which, like objects, can be identified by agreed-upon labels (symbols or words).

1. Play portion of tape which suggests rain.
2. Ask the students to identify it.
3. Ask several of them which picture this suggests (Boy splashing through puddle with umbrella up...Lying in bed at night and listening to rain on roof)
4. Read the nursery rhyme:
   Rain, rain go away!
   Come again another day.
   Little Johnny wants to play.
5. Ask what picture this conjures up.
6. Show the illustration in a standard, illustrated copy of Mother Goose Rhymes.

- - - - - - - -

1. Play tape with sound effect of boy whistling.
2. & 3. Follow procedure described above.
4. Read the nursery rhyme:
   "Whistle, daughter, whistle;
   Whistle, daughter dear."
   "I cannot whistle, mammy,
   I cannot whistle clear."
   "Whistle, daughter, whistle;
   Whistle for a pound."
   "I cannot whistle, mammy,
   I cannot make a sound."
5. Follow with question and picture as in 5. & 6. above.

Other rhymes: Clock.... Hickory, dickory dock
(Mother Goose) Dog barking.... Hark, hark, the dogs do bark
Someone sneezing.... If you sneeze on Monday you sneeze for danger.

RESOURCES:

Sounds of Numbers (Holt, gr. 1) pp. 104, 136, 160
Sounds of Laughter (Holt, gr. 2) pp. 71-91
Sounds of the Storyteller (Holt, gr. 3) p. 80
Much Majesty (Harcourt, gr. 4) p. 245
Wider Than the Sky (Harcourt, gr. 5) p. 82

"Literature Teacher's Resource Guide" (pp. 1b-2b). School Board of Broward County, Fort Lauderdale, Florida.

A PLAN FOR INDIVIDUALIZED READING

I. WHAT IS INDIVIDUALIZED READING?

A. This is a skill program based on the use of materials selected to fit the student's developmental abilities, interests and achievements. It is one of the most promising teaching practices to arise in recent years.

B. Such a program is an organized plan to meet individual differences. The flexibility in scheduling permits the teacher to work with the total class as a whole, sub-groups or individual students. It combines the best elements of recreational reading and skill teaching. It does away with groups based upon ability alone. When groups are organized they are only temporary with single specific purposes.

II. ADVANTAGES

Teachers who have been working in this field believe that when properly managed, an individualized plan can change children's attitudes toward reading, ease the problems of dealing with a great range of reading abilities in one classroom, take the drudgery out of the reading period, challenge the brilliant child without discouraging the slow child, increase the number of books read, and most of all, make school happier for everybody concerned.

III. HOW DID IT EMERGE?

A. Problem of individual differences:
   1. For many years educators struggled for effective ways of dealing with individual differences. Schools became graded and later homogeneous ability groups were developed within each grade in an effort to meet the problems. But the answer was elusive.
   2. All the best practices in grouping have never completely satisfied the need for attention to the wide ranges of pupils' ability at each age level. The best way to meet individual differences of course, is to teach each child individually. But what classroom can run on an individual basis without some very careful planning and scheduling?

B. Attacks made on homogeneous ability grouping:
   1. Even though the pattern of slow, middle and brigat classroom groupings is still found in most schools, teachers are becoming increasingly sensitive to the undemocratic aspects of group teaching.

C. Readiness to solve the dilemma has increased:
   1. In recent years teachers all through the country have successfully experimented with individualized reading where groups

up to 40 are successfully handled. Fountain Valley School District's goals are 30 pupils per teacher.

2. The plan is so structured that teachers are not required to spend unreasonably long out of school hours in preparation. It is clearly democratic, and non-segregative in character.
3. An individualized reading program provides each child with an environment which allows him to seek that which stimulates him, choose that which helps him develop most, and work at his own rate regardless of what else is occurring. Mr. Willard Olson describes the program as self-seeking, self-selecting and pacing. It is these elements that bring about such marked changes in attitudes toward reading.

IV. HOW TO GET STARTED

Individualized reading is not difficult, even with a large class. It is different. Try to visualize how it will work before you start. Try to erase from your mind the usual pattern of ten or twelve children sitting in a semicircle, reading the same paragraph on the same page, in the same book, at the same time. Be prepared for enjoyable and interesting reading periods, too, and especially so if you have been using the same basal text for several years.

V. FIRST, FIRST, FIRST!

A. Find out all you can about the children in your room.
   1. Chart recent test data to show a profile.
   2. Make interest inventories.
   3. Find out about reading habits, attitudes toward books, etc.
   4. Study human relation elements in the classroom through such techniques as sociometric analysis, distance scales, teacher notes.

B. Go on a treasure hunt for books. Swap with the teachers around the building. Haunt all libraries within reasonable distance. Appeal to parents for help. Ask children for help.

C. See that books of fiction, books of facts, fairy tales, adventure tales, classics of literature are all made available. If possible, these books should range in difficulty a grade or two below and above what you think will be needed. Trade books, which is the name for books that are not textbooks, are the most desirable. But there are many textbooks, basal and supplementary readers, which are attractive and suitable. The main point is to get plenty of books, You may need six or more books per child, of which four might be basic texts.

D. Arrange the room so that books are easily available, yet not in the way of traffic. Find yourself a fairly secluded corner for individual teacher-child conferences or small groups of children for directed lessons in reading skills.

E. Suggested plans for working with individuals or small groups. Semi-Individualized grouping:

Time	Monday	Tuesday	Wednesday	Thursday	Friday
20 20 20	Achievement Grouping		Individualized Reading Each student has opportunity of working with teacher.		Total Group Literature Reporting Current events.

F. Individualized Selective Reading Schedule:

Monday	Tuesday	Wednesday	Thursday	Friday
Individualized Selective Reading Teacher works with individual children or with small groups while others read materials they have selected.			Skill Deficiency Grouping	Literature Reporting Current Events

G. Work out a daily schedule for individual and small group working:

	Monday	Tuesday	Wednesday	Thursday	Friday
Monday Group	*	Independent Reading	Preparation For Monday	Skill Deficiency of Special Interest Groups	Total Group Experience
Tuesday Group	Preparation for Tuesday	*	Independent Reading		
Wed. Group	Independent Reading	Preparation for Wednesday	*		

*Indicates that these students work with the teacher individually or in small groups during the hour.

H. Use a book record sheet.[8]

I. Include guides for ways to report.[9]

J. Set up a guide book for the teacher to include ideas for developing skills, extended activities, ways to report.

K. Use an individual diagnostic sheet.[10]

L. Plan interesting ways to introduce books.[11]

[8] My Reading Record in the Appendix.
[9] 105 Ways of Reporting on Books in the Appendix.
[10] A Diagnostic Sheet for Individual Reading in the Appendix.
[11] 105 Ways to Introduce Books in the Appendix.

VI. MAKE THE CHANGE GRADUALLY

The change-over from set reading groups to independent self-selected reading can be done one group at a time, or a whole class for one or two days a week. You might make the change as a group finishes a basal text. Whatever way is planned, the children should know what is about to happen, and should be included in arranging the room, etc.

VII. HOW IT WORKS

A. Once your room is arranged, it is a simple matter to get each child settled with a book that is easy and that he likes. You can retire to your corner, and start your plan for working with one child. Most teachers put names on the board for the individual or small group work for that day. The main thing is to see that all children come to individual attention at least two times during the week. A teacher can easily spend from three to five minutes with an individual child or a bit longer with a small group.

B. The teacher should keep some kind of a running account as a record for each child's reading, and each child should keep a record for himself (a diagnostic sheet, a reading wheel, a book record and a list of words kept by the child).

VIII. WHAT ABOUT THE SKILLS

A. One of the first things that a teacher will find is that reading increases in quantity. A jump from 4 to 28 books in a term is not difficult, or an increase from 1-12 to 40-80 pages a day does not seem unusual according to teachers who have tried the plan.

B. Quality of reading improves. The main change comes in attitudes of lethargy, hopelessness, boredom, or outright hostility to one of hope, interest, and enthusiasm.

C. Comprehension and interpretation improve as children become absorbed in reading. Oral reading and expression improves. The skill of skimming and scanning increases by leaps, rate increases, vocabulary grows and word recognition skills increase.

COMBINED GROUP READING AND INDIVIDUALIZED READING

There is no one way to teach reading. Even though one of our district goals is individualized reading, you may not be ready for this method of teaching. You may want to move slowly toward individualized reading. Combining group reading with your top reading group in an individualized program is a way of "getting your feet wet". Below are two suggested ways of combining individual and group reading.[12]

Monday	Tuesday	Wednesday	Thursday	Friday
I Individual	Individual	Individual	Individual	Directed Teaching In Skill Areas
II Group	Group	Group	Group	
III Group	Group	Group	Group	

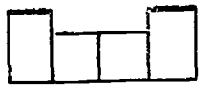
Monday	Tuesday	Wednesday	Thursday	Friday
I Individual	Skill Areas	Individual	Reporting	Individual
II Individual		Individual		Individual
III Group		Group		Group

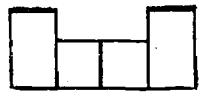
[12] Refer to the Appendix for:
1. Diagnostic Sheets
2. My Reading Record
3. A Reading Wheel
4. Individualized Reading Vs. Group Reading
5. 105 Ways of Reporting on Books

"Teachers' Reading Guide (Grades K-6)" (pp. 17-21). Fountain Valley School District, Huntington Beach, California.

✓ Elementary _____ Junior High _____ Senior High

Children might take some time to explore the shapes of familiar words. This can be done by outlining the shape of a word and then filling the "box" in. The shapes of words are clues in word recognition, although many children are unaware that they use them. It is fun to have children guess words from their shapes alone, find words that would fit a certain shape, or write a sentence in which one word is replaced by its shape pattern. Then it has to be guessed from the shape and the context of the sentence. Children enjoy making these puzzles up for their classmates.

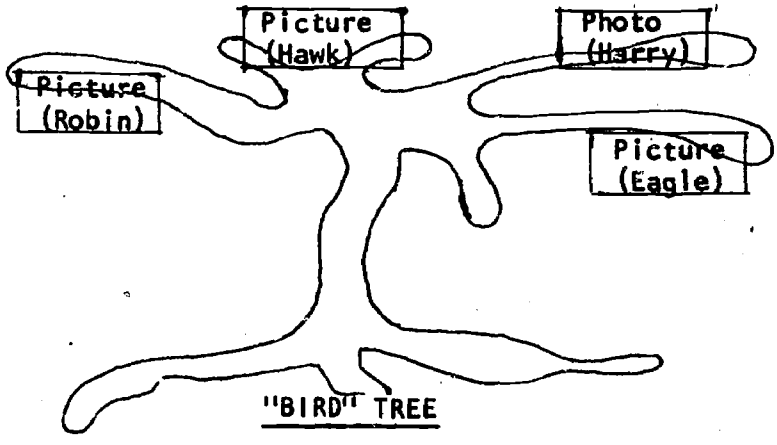
Examples are: trot = 

The horse will  .

* * *

Have children collect samples of a given word, for example, bird. The examples may be in the form of a picture, a photograph, or the real thing. After several examples have been brought in and displayed, discuss their likenesses and differences. Are all the birds alike? If not, in what ways are they different? In what ways are they alike? What makes a thing a bird? Do any of you know other words for any of the pictures or real birds that we have collected? (Children may suggest names such as robin, eagle, hawk, Harry.) Can a thing be both a bird and an eagle? How is this possible? This can lead into an introduction to the levels of abstraction which words represent.

At first you may want the total group to work on examples of one word as explained above. Later children may be broken up into groups or work as individuals. They may select a word which they research as to variety of things for which the word can stand. These should be displayed and presented to the rest of the class in some form. Two possible forms are: Have the children make a word-picture dictionary in which a word is illustrated with many examples of its realities. Or have the children make word trees similar to the drawing below in which they paste pictures illustrating the variations of the things" for which a word stands.



* * *

Take the children outside and have each child collect a small but interesting weed. When they return to the classroom, choose one good specimen and describe it, using the following headings: feel, color, size and smell. What does it resemble? Encourage the use of unusual descriptive words (avacado rather than green). Have the children imagine that they are botanists and have just gone on an exploration trip to an unknown planet. Their job is to describe and name the plants that they have found. Discuss how names of things sometimes tell a great deal about the object. Ask the children for examples of good descriptive names. Some samples to start them off might include such names as yellow-bellied sap sucker, woodpecker, and yellow jacket. Make up a name for your plant, using adjectives that the children have volunteered (examples: the yellowish-green, stubby, feather plant or the tubby, olive/green plant). Have the children write descriptive words for their own plants and make up several good names. Have them write a description of the plant and describe the location where it was found. An extension might be to classify the plants that the children found using a predetermined criteria for classification.

* * *

Children should be given many opportunities to relate the sounds of words to their written letter symbols. Dictation is one way of providing this opportunity. After presentation of a sound-letter relationship, children can be asked to write words from dictation which use that pattern. After they have written the word, allow them to check or compare their word form to that of the common form.

Taping words to be used by children in independent writing works well. The tape can be made so that the word is dictated, time is given for the child to write the word and the spelled form is given so that he may compare his word to the common form immediately, before going on to the next word.

* * *

To help the children spell multi-syllabic words, choose rather long but phonetically consistent words from the dictionary and dictate them to the class, syllable-by-syllable, having them spell the syllables as you go. Nonsense words can also be used to attune children's ears to the sounds of letter combinations.

* * *

Discuss things that are spelled differently than they sound (foreign, sight, etc.). Ask the children for examples and write them on the board. Have the children choose one particular unusual spelling pattern and write poems like the following example:

The ptarmigan is strange
As strange as he can be
Never sits on ptelephone poles
Or roosts upon a ptree
And the way he ptakes pto spelling
Is the strangest thing pto me.

Discuss why the English language is not always phonetic. Read examples for a book such as The Journals of Lewis and Clark, written during a time in which spelling patterns were not set. Discuss the relative advantages and disadvantages of that system.

* * *

This game is a variation of Scrabble. Word syllables are printed on small cards or cubes. These are spread out before the children who are playing. Each child draws five cards and places these before him. The object of the game is to form words from the syllable parts. Children take turns in drawing new cards to use in building new words or adding to the words they have already built. The game continues until all cards have been drawn. The child with the most words wins the game.

When making the syllable scrabble game, it is a good idea to choose words from the children's readers or other books to which they have been exposed. This gives them the added advantage of having seen the whole word prior to seeing only parts of it.

* * *

You might introduce the activity by having children listen to words which you pronounce for them. Vary the number of syllables in the words you choose (snake, fa-mi-ly, re-turn). Ask the children to listen to the parts within the words and to tell how many parts they hear. You may want to have the children clap the words as you say them, one clap representing each syllable.

Ask the children to find an interesting word from a book, magazine, or newspaper. Have them copy the word onto prepared strips of paper large enough for the children to print the word comfortably. Collect the strips, paste them onto a piece of tagboard for easy handling, and project them with the use of the opaque projector in random order.

Have the children group the words according to the number of syllables.

One Syllable Words	Two Syllable Words	Three Syllable Words
snake	return	family
a	over	potato
run	into	important

If the child who supplied the word does not know how to pronounce it, you should pronounce the word for the class. The point here is not to have the children divide the words into syllables by visual rules, but rather to develop an awareness that words are built from parts known as syllables. We can detect these parts through listening carefully as the word is pronounced. You may again want to have the children clap the syllables as they attempt to detect the number. Write the words under the correct classification group as a decision is made by the class. This can be done on the chalkboard.

Names work very well for this, too:

Sue	Al
Mary	Robert
Geraldine	Abraham
Elizabeth	Englebert
Anastasia	Maximilian

(Does anyone know any six syllable names?)

* * *

Ask the children for suggestions of multi-syllabic words (contumacious, terrific, etc.). Choose one word and ask the children for ways in which the last syllable can be changed. For example, the word "psychedelic" might become "psychedelephant" or "psychedermic." Divide the class into groups. Have each group choose a word and write a list of syllabic variations. The lists could be presented as chants, emphasizing the rhythmic quality of syllables.

* * *

Place words which contain prefixes or suffixes on tagboard cards, one word per card. Display the cards in random order for the children either on a flannel board or on the chalkboard. Ask them to look at the words and think of a way in which the words might be grouped. Allow for variations in the kinds of grouping, but especially emphasize the possible grouping by like affixes. Discussion of each prefix and suffix group can center around the meaning of the root words and the added or changed meaning that comes about as a result of the addition of the affixes. What meaning does the prefix or suffix have in itself? Have children experiment with using the root words, then the root plus the affix in sentences. You may want to use a bulletin board as a classification area where children can add words to the groupings already begun as they discover new words using the patterns. Vary the number of words and affixes introduced at any one time with the age and maturity of the students.

* * *

To emphasize the meanings of word affixes, have the children create new words that can be interpreted by knowing the meaning of the affix. Examples for "aqua" might be "aquaphant" (an elephant that lives in the water) or "aquatary" (a wet secretary). A "pseudodile" might be a fake crocodile. A "semiserpent" could be half a sea serpent.

* * *

Make up nonsense words. After the words are defined, add a prefix or a suffix and ask the children how the meaning has changed.

blop = rest
unbloped = unrested (unblopped?)

Put a nonsense word in a sentence. Challenge the class to find substitute words, containing the same affixes, which would fit in the sentence.

It was a very unblopful day.
It was a very uneventful day.

* * *

Have the children look up the word "circle" in the dictionary. Ask them to find other members of the "circle" family (circular, circlet, circumference). Make more word families, possibly developing them into a bulletin board display. Good words to use include "catch," "scribble," and "sign."

* * *

Read the poem, "Jabberwocky," by Lewis Carrol. Discuss possible meaning in the first stanza. Discuss whether an exact meaning is necessary for the enjoyment of the poem. Have the children either illustrate sequentially or write a news article about the Jabberwock event. The poem could be dramatized or read chorally. Emphasize enjoyment of the nonsense words for their sounds as well as possible interpretations.

Jabberwocky

'Twas brillig, and the slithy toves
  Did gyre and gimble in the wabe:
All mimsy were the borogoves,
    And the mome raths outgrabe.

"Beware the Jabberwock, my son!
  The jaws that bite, the claws that catch!
Beware the Jubjub bird, and shun
    The fruminous Bandersnatch!"

He took his vorpal sword in hand:
  Long time the manxome foe he sought --
So rested he by the Tumtum tree,
    And stood awhile in thought.

And, as in uffish thought he stood,
  The Jabberwock, with eyes of flame,
Came whiffling through the tulgey wood,
    And burbled as it came!

One, two! One, two! And through and through
  The vorpal blade went snicker-snack!
He left it dead, and with its head
    He went galumphing back.

"And hast thou slain the Jabberwock?
  Come to my arms, my beamish boy!
O frabjous day! Callooh! Callay!"
    He chortled in his joy.

'Twas brillig, and the slithy toves
  Did gyre and gimble in the wabe:
All mimsy were the borogoves,
    And the mome raths outgrabe.

-- Lewis Carroll

* * *

Ask the children to read the below poem, challenging them to phonetically sound out the words. Have them attempt to create their own poems using nonsense words. They could also substitute real words for the nonsense words.

Over the stiver and by the sneal
  A gookman lives alone
He feasts on greeps and little nipes
  But never eats a chrone.

He walks on four triggly peeds
  Striving from snide to snide.
When larkness comes and the zun is zon
  He snops for a little chide

-- W.A. Pherson

* * *

Encourage the children to develop a playful as well as serious attitude toward words.

Tongue Twisters

Have the children write alliterative sentences. A good poem to illustrate this is

Sarah saw Susan skip suddenly.

Alphabetic Sentences

Challenge the children to attempt writing several sentences using the words alphabetically:

A boy came during early French.
Good helpers increase jovial kindness.

Letter Sequence Sentences

Write a series of letters on the board. Have the children write as many sentences as they can using those letters in the sequence given:

g---------- l---------- f---------- p----------

Gerald loves frozen peas.
Giraffes like fancy potatoes.
Girls lack free passes.

Write a poem on the board, leaving out the rhyming words. Ask the children to suggest words that might go in the blanks:

I fear the wrath
Of the Underslung Zath
Will someone else tell him
It's time for his _____.

The poems could be more complex for older children or non-rhyming sections could be left out.

Go over and play with the Gumplegutch, Tommy,
The Gumplegutch loves to _____(play)
You may bounce on his _____(belly)
And call him old Nelly
And fill up his nostrils with clay.
Don't be 'fraid of his fangs
Or that one yellow _____(eye)
Or the scales on his _____(tail), my dear,
Go over and play with the _____, Tommy,

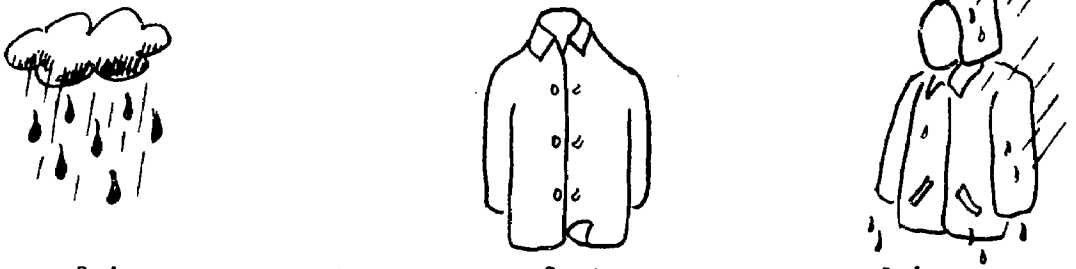
I'll wait for you here.

* * *

Many words are printed on tagboard, one word per card, among which are words that can be built into compound words. The cards are placed face up on the table. Two or more children rotate, selecting one card at a time, which they place in front of themselves. The object of the game is to join cards to form compound words. The child may pass if he sees no possibility for word joining. The game ends when no player is able to form another compound word. The child may pass if he sees no possibility for word joining. The game ends when no player is able to form another compound word. Words that are under question may be checked on a teacher made answer list or in a dictionary depending on the age of the student.

* * *

You may wish to have children illustrate compound words which they in turn present to classmates as riddles. This would be an excellent follow-up for an activity of the kind found on page 60 of the first grade New Directions in English text. On this page children are asked to solve compound word riddles like the following:



Rain + Coat = Raincoat

The children's illustrations may be drawn on oaktag, or pictures of each word may be found and pasted on the oaktag in the above pattern. A brainstorming session in which compound words are listed may be held prior to the illustrating, or you may want to supply children with a list of compound words from which they can choose for their illustrated riddle. Older children may be asked to find a compound word on their own.

An extension of the above activity would be to have children create new compound words by joining existing words in a new way. This activity is especially fun to do with partners. The new words may apply to a real object or an imaginary thing. Children may want to illustrate their new words and place them into a book of "New Compound Words."

Have the children make up funny poems using rhyme and homonyms:

Who knows more than
A new gnu knew.
A new newt knows
In a blue newt suit.

Have the children brainstorm a list of multi-syllabic words. Make the words into a chant. Divide the class into groups and have each group experiment with setting up a rhythmic pattern by planning the location of accents. For example, secretary, ordinary, veterinary!

"English Language Arts and Skills in the Bellevue Public Schools: Elementary" (pp. 28-1 to 28-7). Bellevue Public Schools, Bellevue, Washington.

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MATURITY

A03
Phase 1-2

Course Description

Maturity is a course which explores the questions: Who am I? How important am I? How do I live my life? What do I do when someone "bugs" me? Are there some things I can't lick? Am I an individual or just one of the crowd? Do I know where I'm going? What does success mean to me? Reading, writing, speaking, and listening experiences will all be directed toward understanding and answering these important questions.

Achievement Level

This course is designed for three kinds of students: the apathetic slow learners, the non-apathetic slow learners, and the students who can handle a Phase 2 course intellectually but need success rather than competition to grow effectively. These students will typically have weaknesses in all four of the Communication Arts skills.

Objectives

1. To involve students in learning activities which encourage them to look at themselves
2. To help students build positive self-concepts
3. To help students come to a clearer understanding of the nature of values and how they affect human behavior
4. To stimulate the desire to find answers to problems through learning
5. To help students acquire or improve upon basic reading, writing, speaking, listening and thinking skills in situations of interest to them.

Chief Emphases

A chief goal is to develop in students a questioning attitude towards their own identity, values and goals.

Materials

Scholastic Scope, Maturity Contact Unit
Gateway English Series, Who Am I
Gateway English Series, Coping
Follett Basic Learnings Program, Family and Friends
Harcourt, Brace and Company, Living Language, Book 9
Hinton, The Outsiders
Saroyan, The Human Comedy

South Bend Community School Corporation AV Catalogue filmstrips:

Getting Along at Home 301149
Getting Along with Friends 301150
Getting Along with Yourself 301151
Growing Up 301152

Course Outline

Weeks 1 and 2

I. Who Are You?

Maturity Literature Book and Logbook pp. 4-43

Who Am I
"The Wise and the Weak"
"The Powerless Ones"
"Everybody Says"
"Were You to Ask Me"
"The Loss of a Hero"
"The Trouble with Johnny"
"Little Brown Boy"

Living Language Book 9 Chapter 1 and Chapter 14

Weeks 3 and 4

I. Is Your Family For You?

Maturity Literature and Logbook pp. 44-57

Living Language Book 9 Chapter 6

Family and Friends Appropriate selections

Week 5

I. Read The Outsiders

Week 6

I. Are You Getting an Education?

Maturity Literature Book and Logbook pp. 59-91

Living Language Book 9 Chapter 18

Weeks 7 and 8

I. Can You Face Adversity?

Maturity Literature Book and Logbook pp. 92-116

Coping
"Streets of Memphis"
"A Tree Grows in Booklyn"
"Finding My Way"
"Outwitted"
"Tender Warriors"
"Ordeal in the Desert"

Living Language Book 9 Chapter 15

Week 9

I. Do You Dare to Be an Individual?

Maturity Literature Book and Logbook pp. 117-138

Coping
"Valedictorian"
"I Am the Man"

Week 10

I. Do You Know Where You're Going?

Maturity Literature Book and Logbook pp. 140-158

Living Language Book 9 Chapter 8

Who Am I
"I Always Wanted to be Somebody"

Coping
"Dick Gregory Laughs It Off"

Weeks 11 and 12

I. Read The Human Comedy

Suggested Approaches and Teaching Aids

1. Much of the reading in this course should be oral, by the students, with frequent intervals of discussion. Most of the reading should be done in class. Homework assignments should be minimal.

2. The Logbook provides valuable writing experiences. However, it must be used with discretion. The student must not feel that he is just "grinding" his way through exercises. Some assignments should be optional. The lengths of the writings should always be optional. The emphasis should be on self-expression rather than mechanical correctness. Also, the student must be assured that his privacy will be respected, and that no one but the teacher will read his Logbook.

3. Certain Living Language chapters deal with the structure of the simple sentence, fragments and run-ons, modifiers, etc. The teacher, after reading through the Logbooks, should evaluate his class and decide whether this material will be of value to his particular group.

4. The number of selections listed in the Course Outline probably exceed what the student in this class can be expected to accomplish. The teacher must exercise his discretion in choosing selections after he acquaints himself with his students Extra materials may be used as extra-credit reading for the better readers.

5. The Outsiders should be read in its entirety. If students are capable, because of the high interest level of this book, some might even be read outside of class.

6. The Human Comedy can be enjoyably discussed if each student is not required to read each chapter. The manner of progress can be varied by presenting some chapters by teacher and/or student summaries, teacher and/or student oral reading, teacher and/or student prepared tapes Because of the nature of this book some chapters may be eliminated completely. Again, all or almost all of the reading should be done in the classroom.

7. The record that accompanies the Maturity series can be used very successfully with the individual units. The "War Veteran" section of the record should not be used. The posters intrigue the students. If displayed before a new unit is started they provoke considerable discussion.

WHAT COUNTS?

Unifying Theme: What counts for you? What do you believe to be "lasting" values? Is seeking popularity like following a will o'-the-wisp? Are you under a delusion if you think good looks are important? How do you reconcile these natural longings with the importance of a search for knowledge, a desire to be "useful" to the world, and an awareness of the importance of being "you"? Perhaps you will find a solution to some of these difficult questions as you read **The Forgotten Door** or "Flowers for Algernon."

Basic Readings

The Family Nobody Wanted, Doss
The Forgotten Door, Key
Lilies of the Field, Barrett
"Flowers for Algernon," Keyes
"Dr. Heidegger's Experiment," Hawthorne
"Gift of the Magi," O Henry
"Richard Cory," Robinson
"What Should You Tell That Son," Sandburg

Supplementary Readings

For individual and group work

Books

The Contender, Lipsyte
Hot Rod, Felsen
The Inn of the Sixth Happiness, Burgess
Everything But Money, Levenson
Jazz Country, Hentoff
The Glory Tent, Barrett
My Sister Mike, Walden
For 2c Plain, Golden
The Loner, Weir
Going on Sixteen, Cavanna
Little Britches, Moody
Sleep in Thunder, Lacy
Trish, Craig
The Martian Chronicles, Bradbury
Sorority Girl, Emery
Two Green Bars, Stankevich
Island of the Angels, Wibberley
The Popular Crowd, Emery
The Big Wheels, Huntsberry
Yea! Wildcats!, Tunis
Anna and the King of Siam, Landon
It Could Happen to Anyone, Craig
April Morning, Fast

Activities for Small Groups and Individuals

Select a quality that you would like others to recognize in you and discuss how you can reveal this quality to others, or write a paragraph discussing the quality you value most about yourself.

Write a description of yourself as you would like to be five years from now.

Keep a record in your journal of what qualities you would like to develop in yourself. Select one to concentrate on each week. Record evidence that you are working toward this goal.

Choose someone you admire very much and explain what qualities make him likeable, or take one quality and give examples of ways in which the person portrays this quality.

Read "My Most Unforgettable Character" in the **Reader's Digest.** Choose your most unforgettable friend or relative, and write a character sketch about him.

Think for a few minutes about the word **values.** Without discussion, write the thoughts which come to you, including ideas and names of people.

Listen to Barry Sadler's **Ballad of the Green Berets,** selections from **The King and I,** and **Camelot.** Discuss the values reflected in these songs.

Discuss popular songs which deal with values. Select one song, and write one paragraph explaining the values portrayed in the song. In a small group read the final paragraphs, selecting one from each group to be read to the class.

Agree or disagree with the following statements.

"That man is the richest whose pleasures are the cheapest." —Thoreau
Young persons show their insecurity in their constant demand for action or excitement.
In today's world, you have to think of yourself first.
The love that members of a family have for one another is more important than anything else in facing problems.

Drama

My Fair Lady, Lerner

Poetry

"The World Is Too Much With Us," Wordsworth
"If," Kipling
"My Native Land," Scott
"Money," Sandburg
"The Road Not Taken," Frost
"Paul Revere's Ride," Longfellow
"The Flattered Lightning Bug," Don Marquis
"Those Two Boys," Adams
"The Tables Turned," Wordsworth
"Invictus," Henley

Short Stories

"The Restless Ones," Waller
"After Twenty Years," O Henry
"Shirt Tail Boy," Lincoln
"The Necklace," Maupassant
"Kid Brother," Chute
"Weep No More My Lady," Street
"The Flying Machine," Bradbury
"Stolen Day," Anderson
"The Red Apple," Hager
"Prodigal Son," Bible
"Good Samaritan," Bible
"Man Without a Country," Hale
"The Lagoon," Conrad

Biography

World of Albert Schweitzer, Anderson
Story of George Washington Carver, Bontemps
Winston Churchill in Trial and Triumph, Morehead
Victory Over Myself, Patterson
Lou Gehrig: Quiet Hero, Graham
Profiles in Courage, Kennedy
The First Woman Doctor, Baker
Instant Replay, Kramer
Up From Slavery, Washington
George Washington Carver, Holt
The Story of Helen Keller, Hickok
The Night They Burned the Mountain, Dooley
Babe Ruth Story, Considine
Buffalo Bill, Garst
Mickey Mantle of the Yankees, Schoor
Abe Lincoln: Log Cabin to White House, North
Madame Curie, Curie
Fifth Chinese Daughter, Wong

Imagine that you have had an experience similar to Little Jon's in **The Forgotten Door.** You regain consciousness in a strange place, not the earth. In one or two paragraphs describe what you see around you.

Write a letter to someone you admire, explaining why you admire him or her.

Define one of the following words: honesty, justice, glory, peace.

Select the one quality you admire most in one of your parents (sister, brother, best friend) and discuss in a paragraph how he displays the quality.

Submit an editorial to the school newspaper on ideas presented in a panel discussion on "Is Patriotism Dead?" or "Teen-Age Status Symbols."

Agree or disagree with the following statements after reading **Lilies of the Field:**

> The old mother is a dictator who exploits Homer.
> Homer should not have allowed himself to be used.
> Homer does not understand why he stays.
> Homer gets nothing out of the struggle to build the chapel.

Make a list of characteristics of a particular hero and support each quality listed by citing a short passage from the book.

Listen to the record "Impossible Dream" from **Man of La Mancha.** Discuss the advantages and disadvantages of setting high goals.

Defend something you believe, pretending the class is a group holding the opposite point of view – e.g., defend a more liberal dress code to a faculty group.

Write a description of the ideal boy or ideal girl.

Look for pictures that illustrate what people value. Show your selection to the class for discussion of whether the values portrayed are spiritual or material.

Make a booklet including at least ten pictures that illustrate what you value.

Imagine you are a soldier in Vietnam. Write a letter home explaining what you value most.

Listen to a panel of people from the community; discuss what they value. Include a minister, doctor, salesman, parent, military person, and a policeman.

Interview individuals from various walks of life or different ages. Evaluate their answers.

Write a summary after talking with a grandparent or other elderly person describing how his values have changed through the years.

Films

"Johnny Appleseed"
"Helen Keller"
"The Violinist"
"The Ox Bow Incident"
"Dropping Out: Road to Nowhere"

Discuss the ways in which your values have changed from those you held when you were six years old.

Discuss My Fair Lady in terms of how language gives people an impression of what a person values.

Select one thing that you value in life. Explain how your family, school, community, and friends have influenced your feeling about this.

State your philosophy of life by writing in one sentence each what you believe about the following: fun, faith, feelings (love, ambition, hate, anger), money, work, family, society, friends, school, war, peace.

Read a biography; then write one paragraph explaining what the subject valued and how his values contributed to his success. These paragraphs might be compiled into a classroom booklet entitled **Hall of Fame.**

Create a script depicting a situation in which honest communication does not take place, and then act it out in a small group.

"Framework for Freedom" (pp. 38-40). Fairfax County Public Schools, Fairfax, Virginia.

Evaluation is "feedback"—information for growth and change. Kids need it, of course, but so do teachers and administrators and curriculum makers. What all of these evaluation systems should have in common is an emphasis on the *dynamics* of assessment, the mechanism for "self-renewal." Questions such as the following must be answered: Who does the evaluating? What criteria are used to measure the achievement of objectives? How can an assessment be validated or checked? How can "non-measurable" objectives be evaluated? What follows from the evaluation process? The evaluation of students, almost needless to say, should promote healthy, accurate views of self, should be suited to the individual's ability, age, and personality, and should *involve* students, both in assessing past performance and in planning for the future. A basic metaphor for evaluation should be that of "becoming."

EVALUATION

31. Are You a Good Judge of Poetry?

Purpose

This model, developed by Dean Hughes, was presented to second semester seniors. It was one of several such problems involving differences between bad-good-great poetry.

Activity

Students were given a dittoed copy of each of the following 4 poems:

I.

Clinging, melody meeting, melting
Shimmering shape enfolding, engulfing
Greasy hinges of purple destiny
Outboxed
Tangling crusty frustration from a Fustian
Fushia Hiatus to tussling injury,
Urging ultimate tenderness.
Terminal
Tinkering like twiddling dead fingers,
Fingers crumpled like half-smoked
Cigarettes in a pale green ash tray.

II.

Ash winds blow hot

Deleted because of
Copyright restrictions

but my choice.

III.

Sounds of samovar
Simmering

silently

Hissing,
Missing a perk
Every third measure,
Quarter notes c ng
r i
a l
w s th in
li er g

Are You a Good Judge of Poetry? - continued

Hunching
Across the icy glacier--
Hiccuping
Horrendous
Decibels
Of ice-cold Maxwell House
Into the garbage disposal.

IV.

The Love Song of a Gigolo Warlock

O gibbous moon, do shine on me,
Tell me that my flub was blue;
Grill me on a mush of blame,
Fill me with your glaucous brew.

O many times I've seen you drool
A pool of pillows, willow's glue;
Set me now a newt of hope
Feed me with a widow's stew.

Discussion

After students had read these "masterpieces," they were told that one of the poems had been taken from The Saturday Review. Naturally, the first question was, Which one is the published poem? Next: Present the evidence to substantiate your claim. Finally: Is it a bad-good-great poem?

Questions included these:

- What is the poet trying to say in poem no. 1?
- What is "purple destiny"?
- What words must you look in the dictionary to find the meanings for?
- What is the significance of the metaphor in the last two lines of poem no. 1?
- Is the emblematic usage in #3 effective? Why or why not?
- Explain the action of lines 1 and 2 in the second stanza of poem no. 4.

For the Teacher

Of course, other questions arose and many students began to see that the ability to discriminate between good-bad-great is not something that is learned in a semester. It is really learned in a lifetime.

Are You a Good Judge of Poetry? - continued

Obviously poems 1, 3, and 4 are spoofs. Although poem no. 2 is the published poem, it will probably never make its author famous. Why?

Interesting note: Too many students, not communication-oriented, approached this problem on the basis of the poem's appearance and sound of individual words, rather than on the basis of what the poem said. In other words, students were inclined to label a poem "good" when it looked good or "sounded" good.

A discussion concerning the merits of various popular rock lyrics followed, with both hilarious and enlightening results.

Further Note: The authors of poems I, III, and IV preferred to remain anonymous.

"English for an Electronic Age: A Media Ecology Approach, K-12" (pp. 94-96). Cherry Creek Schools, Englewood, Colorado.

MASS MEDIA: RADIO

I.O. A. Appreciates the radio as a unique form of mass communication.

I.O. B. Understands the reciprocal relationship between the radio and the public.

B.O. 1. Demonstrates his ability to operate a radio by selecting a station and adjusting the sound.

B.O. 2. Identifies recorded vocal characteristics.

B.O. 3. Summarizes how the radio is used to broadcast warnings.

B.O. 4. Identifies six types of radio offerings: music, news, sports, drama, weather, talk shows.

"Language Arts Curriculum Guide, K-3" (p. 142). Independent School District No. 271, Bloomington Public Schools, Bloomington, Minnesota.

EVALUATION OF AN INDIVIDUALIZED READING PROGRAM

I. TEACHER EVALUATION

Standardized tests are only one way to measure children's growth in reading. Ways of evaluating which extend beyond measuring only the child's mechanics of reading should be used.

Questions that should be asked in order to evaluate a child's growth are:

- Was this reading experience satisfying enough to develop in the child a sense of personal dignity, worth, and achievement?
- Have new interests developed which will lead to further reading?
- Has worthwhile information been acquired from the reading content?
- Have deeper insights into human understandings and living been developed from the reading content and discussions?
- Is the child increasing in his ability to evaluate his own growth in reading?

The teacher should evaluate her total reading program by answering questions similar to the following:

Guide for Evaluating an Individualized Program

A. Physical Arrangement

- Does the seating arrangement allow for meeting the needs of individual and group teaching?
- Are there adequate facilities for displaying and storing books, magazines and other reading materials?

B. Appraisal of Testing

- Do I use standardized tests?
  - Diagnostic
  - Achievement
  - Intelligence
- Is there evidence of continued evaluation using such materials as:
  - Teacher made tests to measure word analysis, sight vocabulary, comprehension and auditory discrimination?

.. Worksheets to check for proficiency in a certain skill such as alphabetizing?

.. Tests and exercises in children's weekly newspapers and magazines which help evaluate comprehension and word-attack skills?

C. Skills and Methods

. Do I provide for the sequential development of the various skills?

.. Word attack
.. Comprehension

. Are assignments provided on differential levels?

. Do I have a definite aim for each lesson?

. Are my pupils aware of their purpose in reading?

. Is there planning with the class so that they understand what is expected of them during the reading period?

D. Materials of Instruction

. Am I accumulating interesting and colorful illustrative material to help motivate and clarify my reading lessons?

. Are workbook pages used as one means of reinforcing needed skills?

. Do I make sufficient use of the blackboard to illustrate a point?

. Do I provide books, magazines and newspapers on various levels of difficulty and interest?

. Do I provide appropriate materials and activities for the disinterested child?

. Am I sufficiently familiar with the materials the children are reading?

. Am I able to suggest follow-up reading materials when necessary?

E. Planning

. Is there evidence of planning for individual needs, small group needs, and whole class needs?

. Is there evidence of planning for varied activities within the period?

- Is there evidence of teacher prepared materials to meet individual or group needs?
- Do I allow an appropriate amount of time for reporting?
- Is enough time given for group and individual work on reading skills?
- Am I including all essential activities in the week's program?

II. EVALUATION BY CHILDREN

Children should have a part in the evaluation of the reading program and also of themselves. They should answer questions that are similar to these:

- Do you think you are improving in your reading? How can you tell if you are or are not?
- Would you like to go on with this reading program? Why or why not?
- Have you told your parents about this reading program? What have you told them?
- If your parents know about this reading program, how do they feel about it?
- Do you enjoy reading more or less than you did at the beginning of the year?
- Are there enough different kinds of books for you to choose from in the classroom library?
- Do you enjoy reading by yourself more than you did reading with a group? Why or why not?

"Teaching of Individualized Reading in the Madison Public Schools, Grades 3-6" (pp. 33-35). Madison Public Schools, Madison, Wisconsin

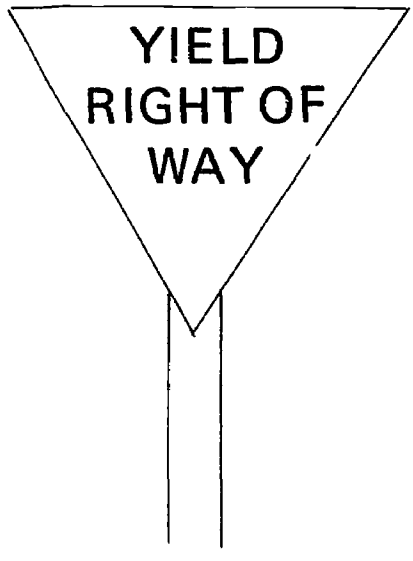
FOR EXAMPLE, HAVE YOU TRIED THIS? Grades K, 1, and 2

1. When your children have decided on a main idea that they want to express in writing, you might suggest these: (The main idea, or central controlling idea, being that John, a fellow student who is ill and will not return to school for another month, is missed by his classmates.)

   How shall we say what we want to say?
   Shall we draw a picture with names and important words on it?
   Would John like a poem from the class?
   Let's write John a weekly letter.
   Why can't we make a get-well card?

2. Take a story you have read to your children and have a few of them discuss the story--almost as a panel would do. Then have the group write a similar story using their own characters and scenes. Show how a play could be created from the new story. From this could develop an actual skit or puppet show.

3. Try unusual forms in expressing ideas: a daily log, a diary, cartoons, movie and radio scripts, and a scroll story.



FOR EXAMPLE, HAVE YOU TRIED THIS? Grades 3, 4, and 5

1. Take any story a child has written and help him to put it into poetry form. Then show how a play might be created from his story.

2. Show the variety of patterns poetry may take by reading examples. Have children take the same idea and express it in a limerick, unrhymed free form, or haiku.

3. Present the same idea in different news forms: feature, advertisement, and human interest story.

4. Combine patterns for certain writing, such as a letter to a friend in poetic form.

5. When writing a book report have the child imagine being one of the people involved in an event and write about the happenings in a diary or daily log form.

6. Try using one object for many patterns of writing. For example, a starfish might be written up in science as a research report, in social studies as a chart item of "Sea Life on the California Coast," in creative writing as an experience in "How I Would Feel if I Were a Starfish," or as a news article.

7. Read the folk tale "The Three Blind Men and the Elephant." Discuss what it might be like to be blind. What might each child think if he were blind? Discuss what each might thing if he were a blind man feeling an elephant for the first time. At this point some children might want to write their own feelings about their touching the elephant. Then pose this question: What would you "feel" if you were a blind child coming to school for the first time and the teacher asked you to sit down at your desk? Allow children to close their eyes and "feel" all parts of the desk. Some might smell it. Others might tap different parts to see what sound they make. A small group then might plan a brief oral skit. Put a desk in front. Have them select a teacher and two or three of the blind children from their own group. Portray what they might do and say. Perhaps this then would lead into a collectively written story patterned after the folk tale. By dictation the teacher writes the beginning of the story on the board. Then each one writes what his comment about the desk would be. The comments might be read to the class for fun or taken as they are and dittoed into the class story of "The Blind Children and the Desks."

8. Choose a class mascot--donkey, pony, turtle, or dog--and display a picture of it on the wall. Every week make up a new adventure for your room pet and display stories and illustrations around the large picture. You might try adding clever captions for the pictures. A cooperative story might be written and bound by the class.

9. Invite a child from a lower grade or another class to come to your room to tell a story. Have the class discuss the story and then ask them if they would make any changes or additions to it if they were going to tell the story to another group. Perhaps they will suggest a different pattern to express the story.

10. To learn more about other classes at your particular grade level write letters to children at other schools in the District. As pen-pals they will probably want to tell each other about school activities and may want to include some of their school work.

11. The teacher can exchange children's papers with those from other classes and grade levels within the school. Some might be kept in a folder; others might be displayed on the bulletin board. You might like to read some of them to the class.

FOR EXAMPLE, HAVE YOU TRIED THIS? Grades 6, 7, and 8

1. Read to your students how one central controlling idea has been experimented with in various patterns by well-known authors. One author has taken the main idea to be used in a short story, another through the novel, and still another as a magazine editorial. Discuss with your students that when a person feels the purpose for his writing and is able to select a main idea resulting from his productive thinking and controlling purpose, he is ready to experiment with using this main idea in various patterns and manners of expression.

2. Suggest on the board three or four words and let the students weave a story around them. Have several read to the class. Then select one of the original stories and read the first paragraph or two to the class. Next have the students complete the story themselves. Or, select a story and read the ending to the group. This time have them write the beginning and the body of the story. For another pattern try using the same three or four words and write a title for a story, use vivid phrases to describe the words, write a myth, write a news article, try a few lines of poetry, or send a telegram.

3. Select four pictures and have the students write a paragraph or short story including ideas from all four pictures. Use the same pictures, or select others, to write sentences, a paragraph, a radio script, a feature article for the newspaper, or a mystery story.

4. The class might plan a program of any subject unit. In order to publicize the program one group could write advertisements and draw posters. Another group might plan the written program including a number of written patterns. The entire class might compose a letter of invitation to the principal and the parents. Finally, a review of the program might be written for the room or school newspaper.

5. Here's an imaginative approach to book reports--if you believe book reports are necessary:

   Pretend you are a character in the book and tell why you are important to the plot.
   Make a series of pictures with captions and use them to explain the book.
   Have outstanding passages read from the book and have children comment or write about them.
   Write a first-person account of a scene.
   Write a story using another person's book title. When completed, read the book and tell the class the difference in the two stories.
   Read and compare two books on the same subject. Discuss the differences and similarities of the two--plot, treatment of the subject, types of characters involved.

If you have ever tried to pick up a blob of mercury, you have a fair notion of how hard it is to free students from the familiar form of the prose essay. The following four examples retell the story of Humpty Dumpty while using four different forms. They may help spark a student's imagination toward experimenting with form.

Oct. 27, Los Altos, Calif.

H. T. Dumpty, prominent hatchery magnate, was severely injured while attempting to retrieve one of his prize hens from the top of a stone wall near his farm home last Tuesday. Dumpty sustained a slight concussion with multiple fractures and was rushed to El Camino hospital by ambulance after the mishap occurred. He was found by a neighbor identified only as Mr. King who was working with his men in an orchard nearby. When they were unable to render assistance they called the ambulance and placed him in care of the hospital. Relatives were notified.

From PRAVDA (official news organ of USSR)

Oct. 28, Los Altos, Calif.

H. T. Dumpty, notorious capitalist and controller of laboring classes in a poverty stricken American town, was injured when he fell from a stone wall. Dumpty had climbed the wall in pursuit of a nickel that had fallen outside the confining walls of his opulent country estate. A number of his capitalist friends arrived on the scene in a drunken stupor, fresh from a Negro beating party (a wanton misuse of workingmen's funds), but were unable to assist. A Dr. King was able to give some assistance by utilizing a Russian mudplaster, a medical export from this country. Dumpty was full of praise for the advanced medical research indicated by the Russian mudplaster.

THE TRAGEDY OF HUMPTIUS DUMPTIUS

Dramatis Personae

Humptius Dumptius: a good egg
The King: a ruling monarch
The King's Men: a motley crew

Act First
Scene I (Enter Humptius)

Humptius: Forsooth. Thinks me I see a wall worthy of sitting down upon. Aye, this wall doth be worthy of sitting. Ah, so fair a day is this . . . such a sky; 'tis deeper blue than the wing of yon bluebird. The clouds provoke love in the depths of me; the--- Ooops! Methinks I might loseth my footing upon this stone construction. 'Twould be a distasteful ---whoops!

(Exit Humptius off Wall)

(Loud crack is heard.)

Enter King, followed by King's Men
(Flourish)

King: Halt! This be a pretty spot for the banquet. Prepare for the feast . . . bring forth the bundle of victuals prepared for the hunt . . . you there, minstrel, play music, entertain. All make merry! The hunt has been heavy with success.

(eyes fall upon Humptius)

King: Stop! Cease all jubilance! Who be yon fellow not amaking merry? You, sirrah, I proclaim that we shall make merry! Whil'st we be happy thou art sorely despondent in appearance.

Zounds! He is abroken up! Heartily there, men . . reinstate him to his former stature . . . reaffix his accoutrements!

(Men Attempt King's Bidding)

King: Ah, good thee friends . . . it is to no avail that we hearken to raise the spirit of this one. Truly, his soul has departed from his fellow's presence. This was the noblest peasant of them all . . . his life was gentle and all the elements so mixed in him that all Nature might stand and say to the world: "This was a good egg."

Exeunt All

From Paul's Letters to the Dumptians

Chapter I

1. And it came to pass in the days of the reign of Tiberius Caesar that there was to the north of the city a stone wall.
2. A certain Simon Dumpti, on a holy day of fasting, went up unto the wall to fast in hiding.
3. And the wall being stone and shewing much of the hills and rivers unto Dumpti pleased his eye. And he sat upon it.
4. When forty days and forty nights had passed hunger wrought a great weakness upon Dumpti.
5. And lo, in his weakness, Dumpti did tumble from the wall.
6. And it came to pass that the prophets and the scribes found him in pieces numbering four score and six. And they mourned his transgressions saying:

7. Simon Dumpti was a good egg
   Simon Dumpti came to great harms.
   A fall from a wall broke both of his legs,
   His yolk, his shell, and his arms.

C. WE WANT CHILDREN TO EXPERIMENT WITH USING THIS MAIN IDEA IN VARIOUS PATTERNS AND MANNERS OF EXPRESSION.

When a child feels the purpose for his writing and is able to select a main idea resulting from his productive thinking and controlling purpose, he is ready to experiment with using this main idea in various patterns and manners of expression.

We want children to know that:

1. Some writing requires that they record accurately what they know or perceive.

2. Some writing requires them to combine what they know and can perceive with what others have known or perceived to report upon a topic.

3. Some writing gives them the freedom to fabricate, to extend beyond the known or perceived, or to make suppositions.

4. Some writing requires that they make decisions or judgments based upon what they know, what they can perceive, what they can learn from others, and what they feel.

5. All writing must convey or transfer its ideas in relation to the writer's purpose.

The child's problem now is. What must his writing do to produce the desired effect? What does he want this piece of writing to be? Just what is the purpose of this piece of writing?

Let's go back to the example about studying harbors in the Bay Area. Some children want to know more about specific things regarding the harbor, while others just want to express ideas they already have. By knowing their interests and needs the teacher can guide them into putting their thinking into an effective writing pattern. Some children may want to experiment with using their own main idea by writing a poem or a short story. Others may want to write letters to the Port of Authority, Ferry Building, San Francisco, to seek such information as: "How many ships came into San Francisco Harbor last year?" A few more may want to write letters to local newspapers or to the Governor expressing ideas about our harbors. The important thing is that children should be able to experiment in expressing themselves in more than one pattern of writing.

We want children to experiment with using this main idea in various patterns, such as:

1. Word arrangements

   a. Phrases

b. Captions
c. Titles
d. Vivid word pictures

2. Sentences

3. Paragraphs

4. Story forms

a. Mystery
b. Animal
c. Outdoor
d. Fairy tales
e. Legends and myths
f. Biography
g. Autobiography
h. Diaries and journals
i. Cooperative stories and books

5. Poetry of all types

6. Reports

a. Personal experiences
b. Research
c. Critical reports
d. Outlines

7. Plays

a. Puppet shows
b. Radio and television scripts
c. Scroll movies
d. Children's film strips

8. Newspapers

a. News writing
b. Features
c. Editorials
d. Advertising
e. Human interest stories
f. Reviews
g. Headlines

9. Essays

10. Invitations and letters

11. Greeting cards for special occasions

12. Note taking

13. Telegrams

We want children to experiment with using this main idea in various manners of expression. Writing must have an effect. This effect is

usually emotional, moving the reader to recognition, sympathy, laughter, fear, nostalgia, passion, or pleasure.

For example, assume that your class is describing a student government meeting they have attended. Here are various manners of expression your students might experiment with:

1. Satire: You want to indicate that this is a stupid council. There is something synthetic, pretentious, and painfully foolish about it.

2. Humor: You want to show the ludicrous elements of the meeting--the skinny boy trying to be dignified, members unfamiliar with parliamentary procedure, and the funny kinds of things that can come up for discussion.

3. Compassion: You want to illustrate the fundamental goodness of the group, the good will, and the real striving, and the real failure of the striving.

4. Ridicule: You want to express the stupidity of simple-minded activity of the group. Comparison is made with a "higher" level of government in order to make the group look small and cheap.

5. Dispassionate objectivity: You want to present an almost photographic report of the scene as you objectively observed it.

The task of the creative writer is to select those elements or happenings in a scene which produce most sharply the effect he desires. So we return to the question: "What do you want your writing to do?"

II. WE WANT CHILDREN TO DEVELOP SKILLS IN ORGANIZING WRITTEN EXPRESSION TO FULFILL THEIR PURPOSES

A. WE WANT CHILDREN TO SELECT A PURPOSE FOR WRITING.

B. WE WANT CHILDREN TO SELECT A MAIN IDEA RESULTING FROM PRODUCTIVE THINKING AND PURPOSE.

C. WE WANT CHILDREN TO EXPERIMENT WITH USING THIS MAIN IDEA IN VARIOUS PATTERNS AND MANNERS OF EXPRESSION.

"Free Way to Written Expression (Grades K-8)" (pp. 40-51). Los Altos School District, Los Altos, California.

THE LENGTH OF THE COMPOSITION

In junior high school classes, compositions might be from 75 to 250 words in length. The subject, the ability of the student, and the nature of the assignment will all have a bearing on the length. In the senior high school, multiparagraph papers might be from 500 to 1,000 words--from two to four pages of double-spaced typing.

Length in itself is no virtue; too often, in fact, it is a temptation and encouragement to vice: loose thinking, faulty organization, and rambling sentences. Since one of the skills we emphasize is economy of expression through careful selection of ideas and precision in wording, students should be required to observe limitations on length. This implies, of course, that the teacher must plan realistic assignments with requirements that can be met within the prescribed limits. The longer paper has the disadvantage of increasing the teacher's paper work and thereby lengthening the time before composition assignments can be returned. The effectiveness of the evaluative comments are considerably lessened when students have forgotten the problems they tried to solve.

At the senior high level single-sentence compositions can serve to develop an essential quality of mature contemporary writing--the use of sentences packed with meaning but without excessive predication. Grammatical reduction with consequent decisions about ordering of parts for clarity, placement of modifiers for emphasis, and appropriate punctuation will inevitably be involved in this effort. (See lesson plan on the compressed sentence in Grade 11 composition section as a guide to teaching the one-sentence composition.)

The use of single-paragraph composition assignments is practical at all levels, even though experience with multiparagraph compositions is appropriately begun at Grade 9. Particular use can be made of single-paragraph compositions in the structured essay test, in explication of a single significant line or action in a selection, in substantiated judgment of a character, in brief justification of an author's choice of setting, in an explanation of a single effective use of a single device, in a comparison of words used by two authors dealing with the same subject but striving for different effects.

THE NUMBER OF WRITTEN COMPOSITIONS TO BE ASSIGNED

We are reluctant to establish a hard and fast requirement for the number of written composition assignments, but we feel a responsibility to make some suggestion as a guide to the teacher. The teacher should plan a number of short composition experiences in connection with vocabulary study, grammar, and literature, as well as several short preparatory exercises before beginning a major writing project. We recommend, however, that as a minimum he should provide one well planned, carefully directed, closely supervised writing experience to follow the study of the literature in each thematic category. At most grade levels this

would involve four important written compositions during the year, each prepared under laboratory conditions and requiring at least several days of class time. We are convinced that it is more valuable to the student to have fewer composition experiences of this sort, carefully planned and properly guided, than it is to write a theme a week or every two weeks without proper preparation and direction.

EVALUATION OF THE WRITTEN COMPOSITION

A student's achievement must always be measured in terms of what he has been asked to do and what has been emphasized in the teaching. Written composition is no exception; a student's theme must be evaluated in terms of his success in meeting the requirements of the assignment. The basic requirement of the composition assignment is to say clearly something worth saying on a subject which has been selected as suitable for the kind of theme to be written and narrowed to suit the limitations on length. This involves, first, careful selection and organization of relevant specifics to develop and support each generalization and, second, the expression of these ideas in such a way that the writer's intended meaning comes through clearly to the reader.

It is only fair, then, that the teacher place his emphasis during the evaluation process on what he has emphasized in his teaching of the composition process. If, having stressed ideas and organization in the assignment, the teacher evaluates the theme only--or even primarily--on the basis of usage and mechanics, the student is likely to be less concerned with ideas and organization in future compositions than with producing an errorless, though possibly idealess, paper. This is not to say that sentence structure, usage, spelling, and punctuation are unimportant. They <u>are</u> important--and the student must be made to realize this--but they are important only as they do service or disservice to the clear expression of ideas. The student who sees this relationship will have a healthier attitude toward his next composition experience and a stronger motivation for real effort to overcome his deficiencies in mechanics.

Evaluation of themes serves two purposes. The first is the necessity--whether we like it or not--of assigning a grade to the paper. Important as this may be in letting the student know where he stands, it is less important than the other purpose: to help the student learn how to improve his composition skills. Time spent in evaluating a theme is wasted time unless the student learns from the evaluation how to improve his performance on the next theme.

This means that the teacher must really <u>evaluate</u> the theme, not merely <u>grade</u> or correct it. Assigning a letter grade or encircling errors or making necessary changes <u>for</u> the student is not <u>evaluating</u> a composition in our sense of the word. <u>Appraising the worth</u> of a paper means pointing out its strengths as well as its weaknesses--and making <u>positive suggestions</u> for overcoming these weaknesses. This kind of constructive comment is necessary if the student is to learn anything from the experience except to hate and fear composition assignments. And the comments

must be specific. The notations "Interesting" or "Poorly organized" will not help the student make his next paper equally interesting or better organized.

The teacher can make evaluation of themes an excellent means of individualized instruction at a time when the student is highly responsive. The writer is usually eager for the return of his paper, especially if he thinks he has done well. And if the teacher has used the laboratory method skillfully, the chances are that he has done rather well The teacher will have made it almost impossible for him to fail completely, for he will have spent time in thinking through his subject, selecting and organizing his ideas, and checking his rough draft for effectiveness and mechanical correctness. Unless the student is deliberately careless he will do many things right if the assignment is specific and the teacher is at hand when he needs guidance. The teacher will therefore be able to find something good which he can honestly say about every student's paper. The importance of such encouraging comment cannot be overrated. The student must feel that he is making progress, even though he understands the complexity of the activity and realizes that the improvement of composition skills is a never-ending process.

To help in evaluating compositions and in finding ways both to encourage and to instruct students, each junior high school teacher will have a copy of SUGGESTIONS FOR EVALUATING JUNIOR HIGH SCHOOL WRITING. This pamphlet contains three sample compositions, ranging from poor to good, for each grade, with comments on each paper and notes to the student and to the teacher. The short explanation of principles for theme evaluation which appears on page 4 provides an excellent background for the task. Copies of a similar aid, END-OF-YEAR EXAMINATIONS FOR COLLEGE-BOUND STUDENTS, are available to senior high school teachers. This booklet contains actual student essays followed by comments explaining their strengths and weaknesses. We think these booklets will be valuable aids to the new teacher and to the experienced teacher who wants to make his evaluation of compositions more effective.

It is recommended that teachers at each grade level contribute to a file of sample student compositions. They should select examples typical of superior, average, and inferior achievement and perhaps of "off-beat" successes or failures on the same assignment, a description of which should accompany the samples. Such a collection would be especially, but not exclusively, useful to the new teacher. It would give him insights about what he could reasonably expect his own students, with their differing ability and performance levels, to produce on the basis of this particular assignment if he decides to use it. It should also help him in both structuring original assignments and evaluating the resulting compositions. From these grade-level files, samples might well be selected for inclusion in later editions of this guide.

THE DISPOSITION OF WRITTEN COMPOSITIONS

No student at any grade level will be allowed to keep any of his required compositions. He loses nothing educationally, since the attain-

ment of the skill is his only real and lasting gain and the written composition itself is only the means to that end. Because many composition assignments grow out of the established literature sequence and may thus be used with slight variation from year to year, it is essential to the successful operation of our integrated program that every teacher follow this procedure:

Return evaluated compositions as promptly as possible.
Give students the opportunity to benefit from comments and suggestions.
Collect the papers again after students have made whatever corrections or revisions the teacher may require.
Keep them on file for teacher-student reference throughout the year.
DESTROY them at the end of the year, except for samples the teacher may wish to retain to serve some future purpose.

THE ESSAY QUESTION, AN APPLICATION OF COMPOSITION SKILLS

Because writing an answer to an essay question is a test of composition skills as well as a test of knowledge of subject matter, we feel an obligation to give students opportunities to develop skills in impromptu writing required in a test situation. Since they will use this skill in many other classes, the teacher has a chance to emphasize that composition skills are relevant to success in other areas.

If an essay question is to serve a useful function, the question must be carefully structured to give direction to the student's reponse. Each teacher will have a copy of Robert Carruthers' BUILDING BETTER ENGLISH TESTS, a useful pamphlet that treats the subject very succinctly. On pages 25-30 the author gives excellent suggestions on how to plan for, present, and evaluate an essay question. Elsewhere in the pamphlet there are suggestions for preparing short-answer objective tests, with specific examples to illustrate the kinds of errors we are likely to make in framing such questions and ways of improving faulty questions.

Since even a one- or two-sentence answer may be classified as an essay answer, we recommend that the essay test be introduced in the eighth grade and continued in succeeding years. Suggestions for appropriate adjustment of the essay question to grade level and ability level are found in Mr. Carruthers' pamphlet. Other suggestions geared to the more able students will be found in the CEEB publication mentioned earlier in this section of the guide.

levels and all ability levels in classes both with and without the services of a lay reader. Two test instruments were used: the STEP Writing Test, an objective normative measure requiring application of various composition skills; and a performance test in the form of an impromptu expository composition locally designed and geared to the emphases in our local composition program.

The procedure was an adaptation of that described by Paul Diederich in the April, 1966, issue of the ENGLISH JOURNAL. Since we were concerned with general trends rather than individual instances and with judging students' achievement rather than with comparing or rating teachers' performance, the anonymity of both students and teachers was preserved throughout the process.

Full information about the evaluative method and the specific data collected will be reported elsewhere. Here it need only be said that our findings seem to justify at least a cautious optimism about the progressive improvement of composition skills among students who have had some experience with our sequential-spiral curriculum. (An interesting sidelight: There was far less disparity between the ratings assigned by two teachers to the same composition than is typical, according to professional reports.)

THE RECOMMENDATIONS

Evaluation must be a major concern of teachers interested in what happens to students as a result of their efforts. The implementation of a curriculum like ours, structured in terms of experiences designed to make happen to students what we think should happen to them, ought to be reflected in observable behavior. Present judgment that our curriculum does serve to bring about the intended behavioral outcomes, based as this conclusion was on the performance of students involved for less than three years in our six-year sequential-spiral program, must be recognized as tentative, however encouraging. For these reasons, the following recommendations are made:

1. Each spring for the next three years--that is, until our curriculum has been in effect long enough for the graduating class to consist of the first student group to have moved through the entire six-year program--an evaluative study should be made.

2. This annual study should involve a large sampling from the total school population; it should probably not include students in any of the few very-low-ability classes, who do not follow the regular curriculum.

3. The sampling for annual study should include classes of as many teachers as possible, since we are interested in assessing the effectiveness of the curriculum rather than of the individual teacher.

EVALUATING GROUP ACHIEVEMENT: A REPORT AND SOME RECOMMENDATIONS RELATED TO OUR COMPOSITION CURRICULUM

THE REPORT

The original edition of this guide, first put to classroom use in the fall of 1964, established essentially the same sequential-spiral curriculum for written composition delineated in this revised edition. Included in it was a suggestion for accumulating evidence on which we might attempt to evaluate our students' success in developing the composition skills toward which the program was directed.

In brief, the recommended procedure was as follows:

1. In 1965 each seventh-grader would write an impromptu end-of-the-year composition which--without grade or comment or any identification of the teacher--would simply be placed in a folder and sent to his next teacher as an indication of his competence on entering Grade 8. The next year, both seventh- and eighth-graders would write such a composition, and each year another grade level would participate in this performance test. This process would continue until five such themes had accumulated in the folders of students who were the first participants in the program.

2. Teachers of twelfth-graders, not yet involved in the testing, would assist the district chairman in selecting the topic for use at each grade level from suggestions submitted by the teachers of that grade. The topics would be designed to test students' ability to apply the concepts and skills taught at their respective grade levels, and they would remain unknown to teachers as well as students until the time of writing.

This procedure was adopted and has now been followed for three years. Numerous teachers have commented that students entering their classes after only one or two years' participation in the program are better prepared in this area than most had been previously. There has, however, been no systematic analysis of the accumulated test compositions which might provide objective evidence to support these judgments.

We do, however, have evidence from another source. In connection with another attempt at evaluation--that relating to the results of trial use of lay readers by some teachers with some classes in Grades 10-12--a study was carried out in the spring of 1967 with a large sampling of students who had, except for an occasional transfer, by that time been involved in our structured composition program for nearly three years.

The sample population for testing purposes was large (over 700 from a total of about 2600), and it included students at all three grade

4. The annual study should be based on the procedures worked out for the 1967 study. These have been recorded so that duplication of the process will not be burdensome for those who would be responsible for arranging the mechanics of gathering and processing the data. Building chairmen or a designated department member or committee from each building would work with the district chairman on the planning. It is hoped that clerical assistance can be arranged for the recording and tallying of data. Since our administrators are much concerned about evaluation, we are confident that they will provide encouragement and as much practical assistance as is in their power to supply.

5. The annual study should involve at least a locally devised test composition, with all junior high participants writing on one topic and all senior high participants on another. It may also involve use of the STEP Writing Test or, possibly, some other normative instrument.

6. All teachers should be involved in the rating process. This will distribute the effort so that two ratings can be obtained for each composition without requiring more than a few hours of any teacher's time.

7. Anonymity of both students who write and teachers who rate the themes should be strictly maintained. We are concerned in this study with the general achievement of students at each grade, not with individual cases. We are concerned with ratings made by teachers, not with rating of teachers.

8. After the 1970 study, teachers should decide whether the practice should be continued and, if so, whether on an annual or a less frequent basis and whether with the same procedure or an altered one.

It is hoped that teachers will accept and implement these recommendations as they did those made in 1964. It seems reasonable to think that administrators will be interested in this effort and will assist us in it. It appears logical to anticipate that the benefits will prove ample compensation for the effort expended.

THE USE OF THE OVERHEAD PROJECTOR IN TEACHING WRITTEN COMPOSITION

While the overhead projector is a valuable tool in the teaching of other aspects of the language arts, it is especially valuable in the teaching of composition. Purchased or teacher-prepared transparencies can be used effectively to teach effective sentence structure, outlining, and paragraph construction. (The overhead projector can also be used to provide pictorial stimulus material to generate ideas for written compositions. See Using a Cartoon . . ., Grade 12 COMPOSITION.)

Sometimes the most effective teaching device is guided critical analysis of an actual student composition. A transparency of the paper can be prepared and projected on the screen. With a grease pencil, a teacher can mark changes which would improve the paper or demonstrate why the paper is effective by noting such things as organization, transitions, effective word choice. In either case an example selected from the students' own writing is likely, because of its greater impact and relevancy, to serve our purpose better than one from any other source. The transparency can then be wiped clean to use for another class. Carefully prepared transparencies can be kept in a department file and made available to all teachers when they are teaching a particular lesson.

Advantages of the overhead projector are numerous:

It operates simply and quietly in a lighted room.

It is located at the front of the room with the image projected above the teacher, who faces the class while using the machine and thus remains in control of both the medium and the class.

It enables the teacher to focus students' attention on one specific point at a time by revealing only as much of the total image as he wishes them to see.

Reusable, permanent transparency reproductions of many kinds of material can be quickly and easily made. The overhead projector is portable, and its placement insures a clear image for an entire class. Thus it is superior for some purposes to either the chalkboard or the opaque projector.

A master ditto can be made of the same material which is projected on the screen from a transparency, and because the room is lighted, students can work on their own copies at their desks and compare their responses with those later unmasked or written in by the teacher.

Copying machines are at the convenient disposal of the teachers for their use in preparing materials, and projectors are available in all buildings. It is hoped that their number will be increased as feasible until there is one for each English classroom. Prepared transparencies are also available. They are listed in their appropriate areas at the various grade levels.

"Language Arts Curriculum Guide, Grades 7-12" (pp. 103-111). Richfield Public Schools, Richfield, Minnesota.

APPENDIXES

CRITERIA FOR PLANNING AND EVALUATION*
(annotations in parentheses)

PHILOSOPHY: What We Subscribe To

This guide:

1. has a statement of philosophy that coherently explores the beliefs of teachers about students and subject matter.

   (Philosophy is what we believe, and it's a good thing to get that out in the open.)

2. has content that follows logically and consistently from its statement of philosophy.

   (If a philosophy doesn't guide decision-making, it's largely useless.)

3. promotes a natural, organic integration of language arts experiences.

   (Things ought to go together. They really should. Kids are already together.)

4. encourages teachers to view language both as a subject and as a communicative process central to all human life and learning.

   (Language is primarily a living process, not an artifact.)

5. expresses the belief that the English program should aid students in planning, executing, and evaluating their learning experiences both individually and in groups.

   (Who's it for anyway? Complete involvement in the process is ideal.)

6. stipulates that individual processes of language development and concept development take precedence over arbitrary grade level expectancies or requirements.

   (The best chance for stimulating learning is to help kids go from where they are.)

7. suggests that teaching and learning are cooperative, not competitive, activities in the classroom.

   (There's always a war going on somewhere. Leave it to the military. Nobody ever really wins a war, you know.)

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*Subcommittee for Developing Criteria (1970):
Thomas Corbett, Chairman, Archdiocese of Cincinnati School System
Sister Rosemary Winkeljohann, Associate Chairman Xavier University
William Strong, University of Utah
Dorothy Davidson, Texas State Department of Education
William Scannell, NCTE Liaison Officer to the Committee
David Kives, NCTE Director of Special Projects

8. indicates that successful experiences in language development are essential for all students.

   (Success comes in all colors, shapes, and sizes. All kids need to succeed in school.)

POLICIES AND PROCEDURES: How We Operate

This plan:

1. helps free the teacher by explaining his responsibilities and by suggesting the possibilities open to him.

   (Teachers work best when they know what they can do and can't do. Administrators sometimes have expectations, and it's usually a good thing to know about them.)

2. states procedures for both individual and group decision-making on such matters as selecting and ordering materials, equipment, and services.

   (The nuts 'n bolts ought to be specified, not just guessed at. Things usually don't get done right when they're left to chance.)

3. supports the view that curriculum building is an ongoing process.

   (Curriculum, like kids, keeps changing--or at least it should. There ought to be a plan and somebody to make sure it happens. Teachers need to spark things.)

4. reflects the interaction and cooperation of members of the total educational community.

   (Everybody should have a say and they ought to be listened to. It helps pass school bond elections.)

5. encourages continual inservice training and professional improvement for all teachers.

   (Old dogs have to learn new tricks. Or else.)

OBJECTIVES: What We Hope Will Happen

This guide:

1. has objectives that follow directly from the philosophy.

   (The cart should follow the horse; the horse ought to go somewhere on purpose.)

2. sets clear objectives for all the major components of the English curriculum.

   (Say what you want to happen so that it makes sense to you and anybody who reads it.)

3. states objectives in a manner which facilitates recognition and description of progress.

   (A behavioral objective can be a useful thing if it helps you to focus on what kids will do. The skill areas can usually be behaviorized, but it gets tough in aesthetics.)

4. distinguishes teacher objectives from student objectives.

   (What teachers do should be differentiated from what students do. Teachers are helpers.)

5. has objectives which allow students to choose alternative modes of learning.

   (It's the things that happen on the way that count. Kids ought to have some say on the way. There are many roads.)

6. recognizes that many objectives are desirable even though progress toward them may not be conveniently observed nor accurately measured.

   (Restriction to a limited set of precise objectives can unduly inhibit learning and teaching. Some goals are reached only very gradually, almost imperceptively, and some processes are not easily broken into steps or levels of achievement.)

7. recognizes that cognitive and affective behavior are inseparable in actual experience.

   (The human brain cuts things up into little boxes and categories. Experience, though, is flow. Thoughts and feelings are one.)

8. contains objectives for improving language performance as well as perceiving more clearly what others do with language.

   (Language is a game for playing as well as watching. You learn to do something by doing it, not by sitting on the sidelines.)

ORGANIZATION: How We Channel the Flow of Energy

This plan:

1. makes clear how particular lessons and/or procedures are related to the total English program.

   (Connections need to be made now and then. It helps if you have some idea how things might fit together and make sense.)

2. indicates a tentative sequence of basic language skills.

   (Knowing the alphabet helps learning to spell or use the dictionary. A suggested logical order is helpful even if it can't always be followed by particular children.)

3. organizes major concepts in language arts to provide main directions for planning.

   (Themes are a pretty good way to organize a curriculum but not the only way. You might try to think of concepts as places on a map.)

4. regards basic texts and/or anthologies, if used, as resources rather than courses of study.

   (Textbooks don't equal the curriculum--at least not in the best programs. Teachers and kids and parents are the real resources.)

5. suggests a variety of classroom organizations and activities to accommodate various kinds of learning.

   (Some people act as if classrooms are conveyor belts in the factory of learning: the same thing happens over and over. Ideally, a classroom is a psychedelic place.)

6. supplies specific procedures which will enable teachers to help their students to become increasingly independent.

   (Dependency is learned; but so is independence. Let that which is natural blossom in its own way.)

7. reflects the principle that the students themselves should often generate learning activities.

   (Kids are natural learners who sometimes learn to be uncurious and unquestioning. They dig learning when we let them.)

PROCESS AS CONTENT: The Ways That Students Experience

This guide:

1. distinguishes between conventional "expository" teaching methods and "discovery," "inductive," or "inquiry" methods.

   (No method is sacred; each is useful for a different purpose. In most schools, however, more emphasis needs to be placed on inquiry.)

2. arranges its inquiry questions in a simple to complex order so that students gain confidence in their problem-solving abilities.

   (An "inquiry attitude" is learned through successive and successful encounters with problems that can be solved.)

3. contains activities that have a "problems" or "questions" focus.

   (Documents from the past or problems from the present or future should often be used to promote training in inquiry.)

4. indicates methods to promote cooperative interaction among students.

   (Classroom experiences should provide guided practice in group dynamics.)

5. has strategies to encourage each student to discover and extend his own ways of perceiving and learning.

   (Because each student has a unique perception of experience, it is essential for him to develop his own growing analytic and creative powers.)

6. stipulates ways to focus conscious attention on the processes of inquiry and learning.

   (Inquiry processes--learning how to learn--are probably the most important activities that students and their teachers can engage in.)

LANGUAGE

This guide:

1. suggests that the content of language study often comes from real life.

   (Language is not learned efficiently by treating it only as a corpus juris.)

2. provides for study of conventional areas of linguistics.

   (Linguistics, as usually taken up in schools, includes semantics, history of language, grammars, regional dialects, social dialects, lexicography, and kinesics (body language).)

3. suggests study of unique customs of specific language arenas.

   (The "languages" of advertising, politics, religion, and many other human activities are worth studying as systems. Teachers need to ask the right questions about the systems rather than to provide the right answers.)

4. provides for frequent imaginative use of language in student-created and moderated groups.

   (Improvised drama, role-playing, task groups, and good old-fashioned brainstorming are ways that kids can explore language. Imagine what it would be like if. Then talk it out.)

5. suggests activities that help students learn the difference between grammar and usage.

   (Grammar is the study of language structure; usage is the study of the values we attach to pronunciations, vocabulary, and particular conventions.)

6. reflects knowledge of new grammars.

   (Some of the new grammars work better than the old one because they explain more in a simpler way. Eclecticism is the thing for most teachers but probably no more than ten percent of the total instructional time should be in grammar of any kind.)

7. recognizes that analysis of language, as in grammar study, does not necessarily improve performance in composing.

   (The analytic processes involved in grammar are different from synthetic processes of composing. Think about it.)

COMPOSITION: How We Shape Language and Ourselves

This guide:

1. perceives composing as occurring in four ways: speaking, writing, acting, and filming.

   (Composing requires an orchestration of experience. There are different ways to say things and all are worthy of investigation.)

2. emphasizes the significance of composing as a means of self-discovery.

   (E.M. Forster said: "How can I know what I think 'til I hear what I say?" It's a good question.)

3. recognizes the importance of the composing processes as ways of giving order to human experience.

   (Composing is a way to make sense of what's happening in the world. Things are chaotic until we come to our senses.)

4. has activities designed to stimulate composing.

   (Precomposing activities, if on topics important to kids, can help stimulate more worthwhile writing.)

5. recommends that composing practice often occurs in small groups.

   (Kids can help each other shape their thinking as they shape up their subject. Two or more heads are usually better than one for clarifying, organizing, and decision-making.)

6. illustrates that composing is always creative.

   (You can't teach the process by teaching the "characteristics" of the product--unity, coherence, and balance. Composing is something that you play around with to make meaning happen.)

7. suggests that composing stem from meaningful precomposing experiences.

   (The better tne input the better the output. Creation requires stimulation.)

8. recommends that composition occur for different purposes and usually for audiences other than the teacher.

   (Decisions about communication ought to be determined by something more than the teacher's grade book. Authenticity is a function of knowing who you're talking to and why.)

9. recommends that composing be approached diagnostically in laboratory situations.

   (Kids have different needs when it comes to skills. A teacher can help a lot if he's around when the problems come up.)

MEDIA AS PROCESS AND CONTENT: The Media Message

This guide:

1. promotes audio-visual as well as verbal literacy.

   (Students need to consciously explore the relationships among visual, verbal, and kinesthetic communication. The ears don't see everything; kids are more than a big ear.)

2. acquaints teachers with the characteristics and potential use of various media.

   (The electronic age is with us. Are teachers with it?)

3. suggests ways of involving students in using media.

   (A pen and ink is just one voice. Kids need the options of communicating with color, motion, and sound.)

4. suggests specific media supplements and extensions for conventional activities.

   (The media are like extension cords. They plug into a wider world.)

5. lists media resources available to teachers and specifies procurement procedures.

   (What's available and how do you get it? Media doesn't get used unless it's accessible.)

READING AND LITERATURE: The Worlds Students Experience

This guide:

1. provides ways for the teacher to determine readiness.

   (Like Shakespeare said: "The readiness is all." In teaching, you need to stop, look, and listen.)

2. suggests procedures to help teachers develop student reading skills.

   (The "Right to Read" means more than having a few books around. Most teachers need help in helping kids develop basic literacy.)

3. recognizes that a total reading program reaches beyond the developing of basic reading skills.

(A person really never stops learning how to read. Critical reading skills are critical to living, and we need to work with them. There are always new skills to learn.)

4. relates the skills of reading to a total language program.

   (Reading, writing, listening, and speaking are more like a web than like four peas in a pod. You touch one strand of language experience and the whole thing vibrates and responds.)

5. makes provisions for a comprehensive literature program.

   (Readers of all ages respond to beautiful language. Kids need appetizers. Let's not hide good books.)

6. recognizes that it is more important to "engage in" literature than to talk about it.

   (Literary terms, conventions, and systems of classification are inventions of the profession. If talk about these externals is substituted for experience with literature, we "murder to dissect," as Wordsworth put it.)

7. recommends that teachers allow and encourage students to select and read all types of writing, especially contemporary.

   (When you take the lid off the reading list, you let kids explore all the world through its written talk. Leap out! You might like what you find.)

8. helps teachers to identify, accept, and explore all varieties of affective and cognitive response.

   (What kids say about literature is important. That's where the meaning is. We have to get sensitive to what a response reveals so that we can extend and deepen it.)

9. suggests acting and role playing to explore literature interpretation.

   (Literature is frozen drama. Whenever you get your body into the language of a poem or story, you're interpreting it because you're into it. Then you look around and see what's there.)

10. lists helpful resource material.

    (We need to share ideas and pool resources. The best teachers never stop learning about what's available.

EVALUATION: Discovering and Describing Where We Are

This guide:

1. has a coherent and useful rationale for evaluation.

(The rationale should be related to philosophy and objectives and reporting policy should be explicit.)

2. stipulates that reporting procedures describe progress, including growth beyond the scope of stated objectives.

   (Teachers and students should not feel inhibited by narrowly specified objectives. "The asides are essential to the insides.")

3. makes clear that grades and standardized tests, if used, do not constitute the major purpose of evaluation.

   (Marks and scores are not ends; the end of evaluation should be feedback useful for furthering achievement.)

4. suggests methods of evaluation to help the individual build a positive self-image.

   (Teachers should reinforce and respect any progress a student makes rather than punish or badger the student for any apparent lack of progress.)

5. helps teachers diagnose individual learning progress and suggests methods and material to accomplish this.

   (In view of the differences in individuals and the continual change and growth each undergoes, teachers can use much help in performing valid diagnosis.)

6. suggests that most evaluation be tailored to the student's ability, age, and personality.

   (Evaluation should be adapted to people, not vice versa. If evaluation is primarily for helping individuals learn, and if differences are at the least acknowledged, then evaluation should be individualized.)

7. recognizes that the student must be involved in all evaluation.

   (Self evaluation is crucial to learning. Students should understand and use explicit criteria for evaluation. Teacher or peer feedback should be as immediate as possible.)

8. suggests ways that teachers and students can use the results of evaluation to change the program as often as necessary.

   (The ideal curriculum is tentative, flexible, and responsive to the results of continual evaluation.)

DESIGN: Form, Function, and Flavor

This guide:

1. is easy to read; the language is clear and effective.

   (Guide writers should set a good example of communicating; our medium has a message.)

2. exhibits an appealing form and style.

   (An attractive and creative guide will stimulate use.)

3. has a format which makes revision convenient.

   (A looseleaf format makes a guide more amenable to change. Now and then you can throw out the junk and add good stuff.)

4. states its relationship to any other curriculum guides published by the school system.

   (Sometimes new teachers have a better idea of what's going on when curriculum relationships are explicit. This helps outsiders too.)

5. suggests as resources a large variety of specific background materials and school services.

   (A guide, to be useful, has got to have useable things in it.)

6. identifies people and procedures which will promote interdisciplinary activities.

   (We build walls among ourselves with labels like English, social studies, and science; walls need to be lowered and gates opened.)

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1 **English Language Arts Literature Program, K-12**
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Rockville, Maryland

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Montgomery County Public Schools
850 North Washington Street
Rockville, Maryland 20850

Make check payable to
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2 **Framework for Freedom**
(page 3)
Fairfax County Public Schools
Fairfax, Virginia 23030

Available from EDRS only
ED 054 110 MF-$0.65 HC-$3.29

3 **Language Arts Curriculum Guide, K-3**
(pages xiii-xv)
Independent School District No. 271
Bloomington Public Schools
Bloomington, Minnesota 55420

Send order to
Mrs. Joan Black
Instructional Materials Center
Bloomington Public Schools
10025 Penn Avenue
Bloomington, Minnesota 55431

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Objectives

1 **Guidelines for the English Program in the Middle School and in the Junior High School**
(pages 20-21, 59-61, 108-110)
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2 **A Design for Communication: A Language Arts Curriculum Guide, K-12**
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Clark County School District
2832 East Flamingo Road
Las Vegas, Nevada 89121

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3 **Reading and the Kindergarten Child**
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1 **Creative Dramatics Handbook**
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2 **English for an Electronic Age: A Media Ecology Approach, K-12**
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1 **Composition Lesson Models for Use in the Elementary Schools of Pittsfield**
(pages iii, v, 1-12)
Pittsfield Public Schools
Pittsfield, Massachusetts

Temporarily out of print. The guide is being reprinted as *Listen to the Snow Melt.*
For information contact
Norman C. Najimy
Pittsfield Public Schools
Pittsfield, Massachusetts 01201

2 **Curriculum Guide for the Language Arts, K-6**
(pages 74-78, 81-82, 87-88, 91-92)
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3 **Free Way to Written Expression (Grades K-8)**
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3 **Up the Down Spiral with English; Volume II: The Circle in the Spiral**
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Reading and Literature

1 **Catalysts: A General Eclectic Handbook, Language Arts 7-9**
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2 **Literature Teacher's Resource Guide**
(pages 1b-2b)
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Fort Lauderdale, Florida

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