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## ABSTRACT

Developed by the Oregon Elementary English Project, this curriculum unit on composition games and activities is intended for grades one and two. Each lesson contains a sequence of teacher-directed activities intended to arouse children's interests, help them discover things they wish to say, and then lead them to present their thoughts and feelings either orally or in writing. The first set of games explores the possibilities of constructing sentences with interesting adjectives, helping students hear and enjoy the sounds of our language, encouraging students to choose vivid, descriptive words, developing skills in telling a story sequentially and in forming complete sentences, and developing sensory awareness and imaginative thinking. The second set of activities helps students develop a background of experiences in thinking and speaking by providing for growth in oral language through stimulating class discussions, guided individual thinking and planning times, and opportunities to share oral compositions. The third set of activities involves writing experiences and is planned to complement the suggested composition activities. Most of the games are planned to be played in small groups and can profitably be played more than once. Flash cards are provided with some of the activities.

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Levels A - B  
(Grades 1 & 2)

## GAMES AND ACTIVITIES

VOLUME I  
Part B

COMPOSITION GAMES AND ACTIVITIES

Developed under contract with the  
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by

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## SUGGESTED TEACHING SEQUENCE

The games and activities in Drama, Composition, and Language that make up most of the contents of this first volume of the curriculum for grades 1-2 are intended to be used whenever you think your children are ready for them or whenever an opportunity arises that would lead easily and naturally into one of the games or activities. In other words, although some of the games and activities are simpler and others more complex, although some require an elementary reading ability and others do not, they are not organized in a definite sequence, nor do we suggest that one is needed. Many of the games, in fact, can be played over and over throughout the year by individual children or groups of children.

The poems in the second volume of this series and the stories in the third have not been arranged in a definite sequence either, but in this case it has seemed wise to suggest a possible way of organizing the poems and stories through the school year as an aid to the teacher. There is nothing inevitable about the order suggested, and you should feel free to work out a different sequence of your own suited to the needs and interests of your class, or to vary the suggested plan as you see fit. In the suggested schedule that follows, we have starred (\*) those lessons that pertain to certain seasons of the year or certain holidays and ought if possible to be used at the time indicated.

Some of the Literature lessons are accompanied by a Drama, a Composition, or a Language lesson. When this happens, this outline will indicate the fact by adding Dr (Drama), Co (Composition), or La (Language) following the title of the poem or story around which the Literature lesson is built.

Most of the lessons for these two years call only for oral responses from the children. When a lesson requires writing by the children, a small (w) after the title in this outline will let you know.

SEPTEMBER

LITERATURE

Poetry

|                    |     |    |    |
|--------------------|-----|----|----|
| Hands              | Dr* | La |    |
| Feet               | Dr* | La |    |
| The Rabbit         |     |    |    |
| Regent's Park      |     |    |    |
| Counting Out Rhyme |     |    |    |
| A Muddy Good Time  |     |    |    |
| I Can Be a Tiger   |     |    |    |
| Mice               |     |    | Co |

Stories

|             |  |  |    |
|-------------|--|--|----|
| Snow White  |  |  |    |
| The Pancake |  |  | Co |

OCTOBER

LITERATURE

Poetry

|                                 |     |    |       |
|---------------------------------|-----|----|-------|
| Autumn Woods                    |     | La |       |
| Song of the Cornpopper          | Dr* | La | Co    |
| Secret Song                     |     | La | Co(w) |
| Halloween                       | Dr  | La |       |
| At the Zoo                      |     |    |       |
| "I look outside and think. . ." |     |    |       |
| Skyscrapers                     |     |    |       |

OCTOBER (cont'd)

Stories

|                           |    |  |    |
|---------------------------|----|--|----|
| Hansel and Gretel         | Dr |  | Co |
| Teeney Tiny               |    |  |    |
| The Old Woman in the Wood |    |  |    |

NOVEMBER

LITERATURE

Poetry

|                |    |    |    |
|----------------|----|----|----|
| November Night |    |    | Co |
| It Is Raining  | Dr | La |    |
| Ki tchen Tunes | Dr |    | Co |
| Wind Song      |    | La | Co |
| In the Fog     |    |    |    |
| Little Puppy   |    |    |    |
| Forecast       |    |    | Co |

Stories

|                       |    |  |  |
|-----------------------|----|--|--|
| The Three Little Pigs | Dr |  |  |
| The Magic Ring        |    |  |  |

DECEMBER

LITERATURE

Poetry

|              |    |       |       |
|--------------|----|-------|-------|
| Going to Bed |    | La(w) |       |
| Do You Know? | Dr |       | Co(w) |
| The Toaster  |    |       | Co    |
| Halfway Down |    |       | Co    |

Stories

|                             |    |  |  |
|-----------------------------|----|--|--|
| The Golden Goose            | Dr |  |  |
| The Elves and the Shoemaker | Dr |  |  |



JANUARY

LITERATURE

Poetry

|                  |    |    |    |
|------------------|----|----|----|
| White Fields     |    |    | Co |
| Furry Bear       |    |    |    |
| Snowman          | Dr |    |    |
| Roads            |    | La | Co |
| Waking           |    | La |    |
| I Can Be a Tiger |    |    |    |

Stories

|  |    |  |    |
|--|----|--|----|
| Why Evergreen Trees Keep Their<br>Leaves in Winter | Dr |  | Co |
| Rumplestiltskin                                    |    |  |    |
| The Fairy  |    |  |    |

FEBRUARY

LITERATURE

Poetry

|                      |    |    |       |
|----------------------|----|----|-------|
| Go Wind              | Dr |    |       |
| Elf and the Dormouse | Dr | La | Co    |
| Fog                  |    |    | Co(w) |
| Little Snail         |    |    |       |
| If I Had a Dollar    |    |    |       |
| Whistle              |    |    |       |

Stories

|                             |    |  |    |
|-----------------------------|----|--|----|
| The Traveling Musicians     |    |  | Co |
| The Three Billy Goats Gruff | Dr |  |    |

MARCH

LITERATURE

Poetry

|                       |    |    |    |
|-----------------------|----|----|----|
| A Kite                |    | La | Co |
| Little Black Bug      |    |    | Co |
| The Hayloft           |    | La |    |
| The Wind              |    |    |    |
| Dandelion             |    |    |    |
| The Little Turtle     |    |    |    |
| "I'd ride a camel..." |    |    |    |
| Mine                  | Dr |    |    |

MARCH (cont'd)

Stories

|   |    |    |
|---|----|----|
| East O' the Sun and West O'<br>the Moon | Dr | Co |
| The Lad Who Went to the North Wind      |    |    |

APRIL

LITERATURE

Poetry

|                              |    |          |
|------------------------------|----|----------|
| How Creatures Move           |    | Co       |
| Fuzzy Wuzzy, Creepy Crawly   | Dr |          |
| How Do You Know It's Spring? | Dr | La(w) Co |
| Eletelephony                 |    | La       |
| Rinky Rally Billy Bo         |    | Co(w)    |
| Only My Opinion              |    |          |
| To a Squirrel                |    |          |
| Chums                        |    |          |
| April Rain Song              | Dr | Co(w)    |

Stories

|                                   |    |  |
|-----------------------------------|----|--|
| How the Robin's Breast Became Red | Dr |  |
|-----------------------------------|----|--|

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LITERATURE

Poetry

|                  |    |    |    |
|------------------|----|----|----|
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| The Little Plant | Dr | La |    |
| Hey, Bug!        |    | La | Co |
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| Caterpillar      |    |    |    |

Stories

|                |     |    |
|----------------|-----|----|
| The Big Turnip | Dr* | Co |
|----------------|-----|----|

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LITERATURE

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## THE COMPOSITION STRAND

The composition curriculum is based on the belief that effective speaking and writing can be taught--that carefully planned lessons can encourage growth in cognitive skills and verbal expression. But because we recognize that composition is not easy to teach and that many teachers may welcome help in teaching it, we have tried to develop each lesson in the composition curriculum quite fully. That is, each lesson contains a sequence of teacher-directed activities intended to arouse children's interest, help them discover things they wish to say, and then lead them to present their thoughts and feelings either orally or in writing.

We regard proper motivation of the child as fundamental and have therefore given it a good deal of attention. Each lesson begins with an activity or discussion to capture interest and focus children's attention on a given task or problem related to a composition assignment or to the development of skills and attitudes useful in composition. For example, one lesson may involve doing an experiment, another may present a problem to solve, while yet another may involve talking to other people to get their opinions or reactions. Each lesson provides a complete teaching strategy for using the activity to develop composition skills.

By the time children enter school, they are already proficient in using language; most of them are able to communicate orally nearly everything they want to say. The major objective of the composition curriculum is not to teach students to speak and write but to increase their competence--to help them speak and write more easily and effectively. To this end, the composition curriculum provides opportunities to explore, to think about, and to use language in interesting and meaningful situations. Furthermore, it provides an opportunity at all grade levels for students who are ready to assimilate, either consciously or unconsciously, additional techniques for more effective communication, without at the same time penalizing or putting undue pressure on less capable students.

### Levels A and B (Grades One and Two)

Composition activities in the first and second grades are predominantly oral, both because children in this age group are obviously still limited in their writing ability, and because adequate groundwork in oral language skills must be laid before children can be expected to write well. The composition curriculum for these levels offers a variety of games and other activities designed to encourage the development of proficiency in oral language and to introduce children to written composition.

The composition curriculum for grades one and two is not structured. Rather, it is composed of activities of an informal and exploratory nature to help children acquire necessary skills and discover the pleasure there is in using language for self-expression and communication. We do not mean to suggest, however, that a child's language development should be

left to mere chance. Thoughtfully planned experiences within a stimulating environment will help to encourage maximum language development in the child.

We try, in the curriculum for these two years, to foster various skills and attitudes which we hope will lead the child toward more effective speaking and writing. We wish to encourage children to:

- 1) be keen observers,
- 2) be imaginative,
- 3) listen to and enjoy the rhythm and sound of language,
- 4) explore and extend their ability to express a wide variety of thoughts in language,
- 5) think clearly, and
- 6) develop a favorable attitude toward speaking and writing.

Young children need many opportunities to expand their linguistic competence. The early years should be a time of exploration and discovery about language. For example, children not only need opportunities to discover the value of the senses as sources of information, but they also need to explore possible ways to verbalize their experiences. Variety and individuality are to be encouraged as children attempt to report information, share personal reactions, and establish new relationships.

A variety of experiences is necessary to provide the child with things to speak or write about. Opportunities for experiences, both real and imaginary, are almost endless--drama, literature, visitors, trips, films, nature, etc. But the complete task of teaching composition involves more than merely providing experiences. The depth of a child's experiences and how he processes an experience are also important. A child therefore needs to be encouraged to think about his experiences, to sort them out and evaluate them. He needs to develop the tools to express his thoughts; and he needs to have a favorable and confident attitude toward his ability to use language.

The composition curriculum in grades one and two attempts to help the child toward effective speaking and writing by providing carefully developed lessons and games that will cause him to make important discoveries about using his language. Direct teaching suggestions are given to the teacher for linguistically enhancing a child's experiences and setting the stage for more sophisticated levels of language proficiency at a later time. For example, the game activity entitled "Spin a Sound" stimulates a child's awareness of and delight in the sound of language--specifically, repetition of an initial consonant sound. Not only does this activity give the child pleasure at his primary level but it is a foundation for understanding later on in school, more complex concepts such as alliteration and the relationship of sound and mood.

## Levels C and D (Grades Three and Four)

Lessons intended for use at the third and fourth grades emphasize the development of sensory awareness and the use of imagination in speaking and writing. Although improvement of composition skills is the ultimate goal of the curriculum, an important intermediate goal is to build a favorable attitude toward composition. We hope that students will enjoy the lessons, that they will have something they want to say, and that they will feel pleased with what they produce.

Students need to be able to explore, to think and to react to ideas if they are going to have something to say and be eager to say it. To encourage the desire to communicate ideas and to assure a satisfying experience, the teacher should take enough time to get students ready to speak or write. In a typical lesson in this curriculum an activity or thought-provoking question is used to catch students' attention and get them to focus on a specific task. Then the situation is expanded to develop ideas and concepts at various thinking levels. Under the teacher's guidance, the students should interact according to their own experiences and attitudes. Through this process, a composition that is uniquely theirs can be generated. Such a readiness-for-composition period is a vital part of teaching students to speak and write effectively. Attention to the development of thought and expression at this point will not only increase the quality of the composition but will reduce the need for correction and revision.

Lessons in the third and fourth grade curriculum are not arranged in sequential order. Although they have been grouped loosely according to subject matter, these groupings should not be considered separate units of study. We assume that the teacher will choose the lessons most appropriate for a particular class, keeping in mind the needs of the students, possible correlation with other areas of the curriculum, the need for a variety of speaking and writing activities, and so on. We want to emphasize that composition opportunities should not be limited to the lessons in this curriculum. Almost any aspect of elementary school studies may give rise to exercises in oral or written uses of English.

Notice that each grade level has a section of lessons for seasons and holidays which, of course, will have to be taught at specific times. Also, three of the lessons in the section LET'S PRETEND--WITH STORIES may be used effectively as follow-up activities for lessons in the literature curriculum. They are included at the end of Composition Curriculum D but may be used whenever the corresponding literature lessons are taught--in either third or fourth grade.

Copies of worksheets and special materials needed to teach specific lessons are included in the teacher's edition of the Composition C and D volume. In addition, there is a Composition Materials Envelope which contains loose copies of these materials for easy duplication. (Tapes needed in teaching some of the lessons are provided separately.) The materials included in this special packet are marked with an asterisk (\*)



on the lessons themselves and on the List of Composition Materials following the Table of Contents.

### Levels V and VI (Grades Five and Six)

Lessons for fifth and sixth grade students are organized in five units of four or five short lessons each. Each lesson focuses on a different technique of effective composition related to the over-all topic of the unit. In most instances the lessons are developmental and culminate in the last lesson with a writing assignment in which the students have an opportunity to apply what they have learned in the preceding lessons. The teacher may not have time to teach all the units, but it would be desirable to complete all of any one unit before going on to another. Some of the units are marked optional and may be omitted if there is not enough time to teach all of them.

The units should be spread out over the school year, allowing ample opportunity for other less structured kinds of composition experiences, such as are found in the other strands of the curriculum. However, because lessons within each composition unit focus on a particular skill, the lessons in a unit should be completed fairly close together in time. The teacher must be the judge of when to present the next lesson in his or her classroom. Having a formal composition lesson every day would defeat the goal of enjoyment. On the other hand, if the students' attitude is favorable, it may not be too much to present certain lessons on consecutive days; at other times, two or three days between lessons might seem wiser.

Each individual lesson includes a statement of purpose, a brief resumé, background information for the teacher, a list of any special teaching materials that may be needed, and specific suggestions for teaching the lesson. The teaching procedure suggests an approach by which to interest and involve students in the lesson, and questions to stimulate thinking. Before beginning each lesson, the teacher should read through the entire lesson, including the suggested teaching strategies, to become familiar with the concept to be taught, and then adapt the plan to fit the needs and interests of the particular class.

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- B. Games and Activities

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Futsy Scrump  
Animal Coats  
What's In the Hole?  
The Gift  
I Can  
Make a Match  
Rhyme It  
Night and Day  
Dreams  
Moving Day  
New Shoes  
Scary Things  
Beauty  
Pets  
Growing Up  
Horses  
Mother's Day  
I Touch

### Composition: Grades Three and Four

Composition C (Sound tape with lesson entitled "The Mixed-Up Animals")

Composition D

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Using Imagination (Three lessons)

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Observing (Four lessons)

Recalling Experiences (Five lessons)

Making Words Work (Four lessons, sound tape with second lesson)

Causes and Effects (Four lessons)

Using Imagination (Four lessons)

Considering Audience (Five lessons)

## COMPOSITION GAMES AND ACTIVITIES

## GAME TIME

Much of a child's knowledge of language develops as a result of incidental learning. His vocabulary and knowledge of effective ways to communicate are continually being extended and refined by informal, even chance, associations. The games in this group have been designed to provide meaningful play situations which will encourage that kind of learning. Playing with words and sentences provides opportunity to enjoy the sounds of language and to make discoveries about effective ways to say things.

Labeling these activities Composition Games is at best artificial in view of the interrelatedness of the language arts. The activities were developed to help children tune their ears to the delights of language and to encourage creative ways with words, with the ultimate goal of speaking and writing more effectively. However, many of the objectives stated for individual games could just as easily apply to literature or language.

Most of the games are planned to be played in small groups and can profitably be played more than once. When the rules of a game have been mastered, the game may be placed in the language arts center and used by small groups during the language arts period or at other times of the day.

## I HAVE (The Adjective Game)

### OBJECTIVE:

The activities encourage the students

to explore the possibilities of constructing sentences with interesting adjectives. (This terminology, of course, is not used with the children.)

### INTRODUCTION:

The game is played with sentence form cards and adjective cards. Up to ten students may play at one time. Students are given cards on which the sentence form "I have a \_\_\_\_\_ (noun)" is written. Adjective cards are drawn and as each card is read the students decide whether the word may be used to describe the noun in his sentence.

The first level of the game is easy enough for quite young children since the pattern is the same in all the sentences and pictures are used along with the noun to facilitate their "reading." The second level requires some ability to read and more difficult thinking skills.

### DIRECTIONS:

Level 1. To play the game at Level 1, keep the sentence form cards folded as only one word pocket is used.

Rules: Pass a sentence form card to each player. Put the word cards into a large container (keep duplicates fastened together) and mix the cards up. Draw one card at a time, read the word and then give a card to each student who thinks he can use it in his sentence. The student places his word card in the pocket of his sentence form and reads the complete sentence. Other students evaluate by answering two questions:

Does the word sound all right in the sentence?  
Does the sentence make you see a picture?

Continue the procedure until one player has five cards or until all the words have been used.

Level 2. To play the game at Level 2, unfold the sentence form cards so that students may use all three word pockets.

Rules: Pass out a sentence form card to each player and mix up the word cards. Draw one word at a time, read the word and give a card to each student who can use the word in his sentence. The object of the game

is to get three words that can be used together to describe the noun in the sentence. Fellow students evaluate each sentence:

Does the sentence sound all right?

Does the sentence make you see a picture?

Encourage discussion of students' discoveries about their sentences. For example, they may discover that a sentence doesn't make sense if you use two opposites as modifiers, or that some words have more than one meaning.

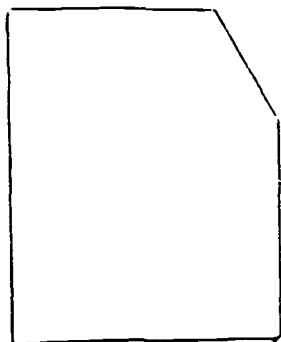
Note: To sort cards for the next game match colors and notched corners.

Composition

I Have:

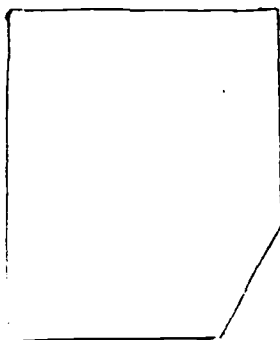
Materials - 10 sentence form cards

5 each of the following word cards with the word on each card following the color name:



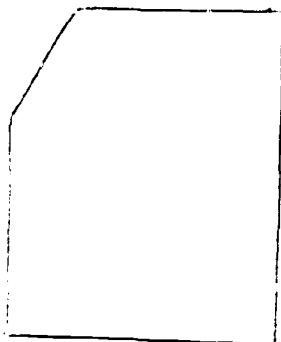
yellow - secret  
orange - curious  
green - noisy  
light blue - tinkly  
mustard yellow - silver  
tan - sleepy  
salmon pink - sad  
red - pet  
medium blue - fresh  
grey - frightened

5 each of the following word cards with the word on each card following the color name:



yellow - wiggly  
orange - furry  
green - big  
light blue - hard  
mustard yellow - new  
tan shiny  
salmon pink - sweet  
red - hidden  
medium blue - happy  
grey - fast

5 each of the following word cards with the word on each card following the color name:



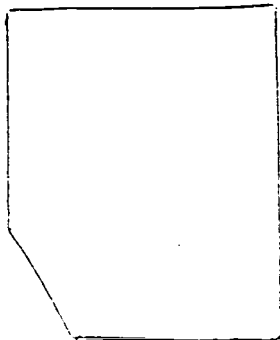
yellow - pink  
orange - friendly  
green - little  
light blue - bent  
mustard yellow - good  
tan - light  
salmon pink - silly  
red - white  
medium blue - sharp  
grey - dirty



Composition

I Have: continued

5 each of the following word cards with the word on each card following the color name:



yellow - tiny  
orange - warm  
green - quiet  
light blue - spring  
mustard yellow - fat  
tan - dark  
salmon pink - broken  
red - lovely  
medium blue - wrinkled  
grey - bright

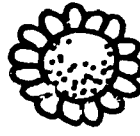
I have a



bell

\_\_\_\_\_ | \_\_\_\_\_ | \_\_\_\_\_ |

I have a



flower

\_\_\_\_\_ | \_\_\_\_\_ | \_\_\_\_\_ |

I have a

|

|

|

|

!



rock

I have a

|

|

|

|



dog

I have a

|



coat

|

|

I have a

|



cookie

|

|

I have a

[

-----

]

.

[

]



car



snake

-----

[

[

]

I have a

[

I have a

|



telephone

|

I have a

|



ring

|

## SPIN A SOUND

### OBJECTIVE:

These games are designed to help students hear and enjoy the sounds of our language.

### Spin a Sound I-A

This game is played with a spinner board which has pictures of familiar animals and objects on it that begin with single consonant sounds. To play the game a student spins the pointer, says the name of the animal or object on which the pointer stopped, and then thinks of a descriptive word that begins with the same letter. For example, if the pointer stopped on turtle, the student might say, "Turtle--tiny turtle." The game continues with each player, in turn, spinning and thinking of a descriptive word that begins with the same initial sound. If another student happens to spin the same animal or object he must think of a different word to use with it.

### VARIATIONS:

1. Think of two words with the same initial sound to make a longer string. For example, "a tiny timid turtle."
2. Make up new words that have the same initial sound as the animal or object on which the pointer stopped. For example, "troppy turtle." Just for fun, try to spell the new word.

### Spin a Sound I-B

Spin a Sound I-A is played in the same way as Spin a Sound I-B. It is a more advanced version, however, as it includes short vowel sounds, and consonant blends and digraphs in the initial position.

(Note: Keep in mind that pronunciation of certain sounds may vary-- some students may pronounce the initial sound of witch and whale the same.)

### Spin a Sound II

This game is similar to the other two Spin a Sound games. However, the spinner board for this game has animals portrayed as characters and students are to give them a name. For example, if the arrow stopped on the lizard, a student might say, "Leo Lizard." As in the previous games, a different answer must be given each time the pointer stops on the same animal. The board includes animals whose names begin with single consonants, consonant blends, digraphs, and short vowel sounds.

## Spin A Sound

### VARIATIONS:

1. Think of a middle name for the animal also. For example: Leo Linus Lizard.

2. In addition to a name for the animal, think of a descriptive word that begins with the same sound. For example: little Leo Lizard.

3. Think of a whole sentence in which every important word begins with the same initial sound. For example: Little Leo Lizard likes lettuce.



## Words for Spin a Sound Games

Spin a Sound I-A

duck  
fish  
horse  
lion  
cap  
banana  
goat  
monkey  
pig  
rabbit  
soap  
turtle  
kangaroo  
jack-in-the-box  
nut  
valentine

Spin a Sound I-B

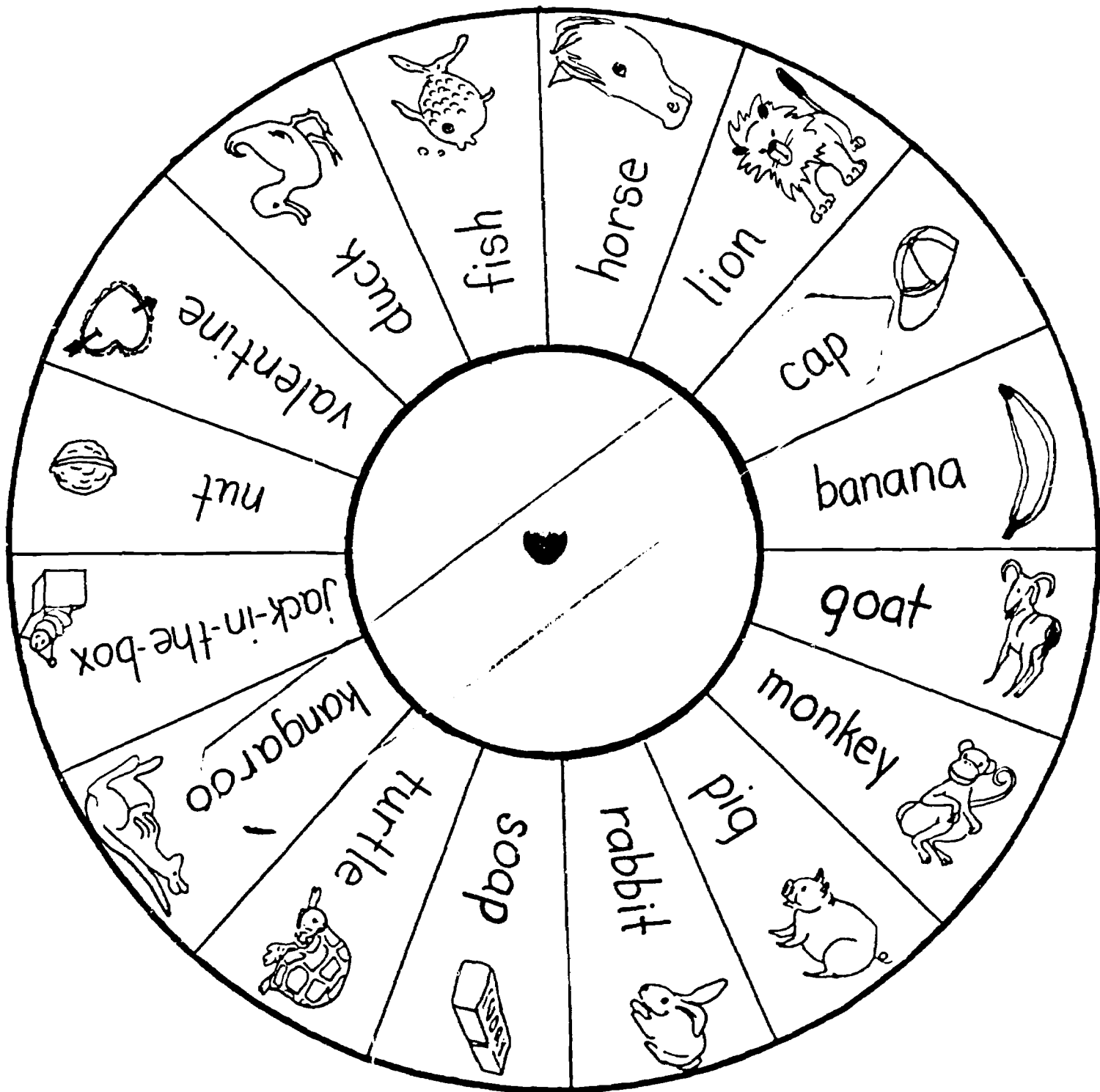
witch  
elf  
sheep  
dragon  
chick  
anteater  
thimble  
igloo  
whale  
ostrich  
zebra  
umbrella  
tadpole  
bicycle  
flea  
crown

Spin a Sound II

alligator  
elephant  
chipmunk  
octopus  
frog  
goose  
raccoon  
moose  
dinosaur  
lizard  
porcupine  
tuna  
walrus  
mouse  
spider  
jaguar

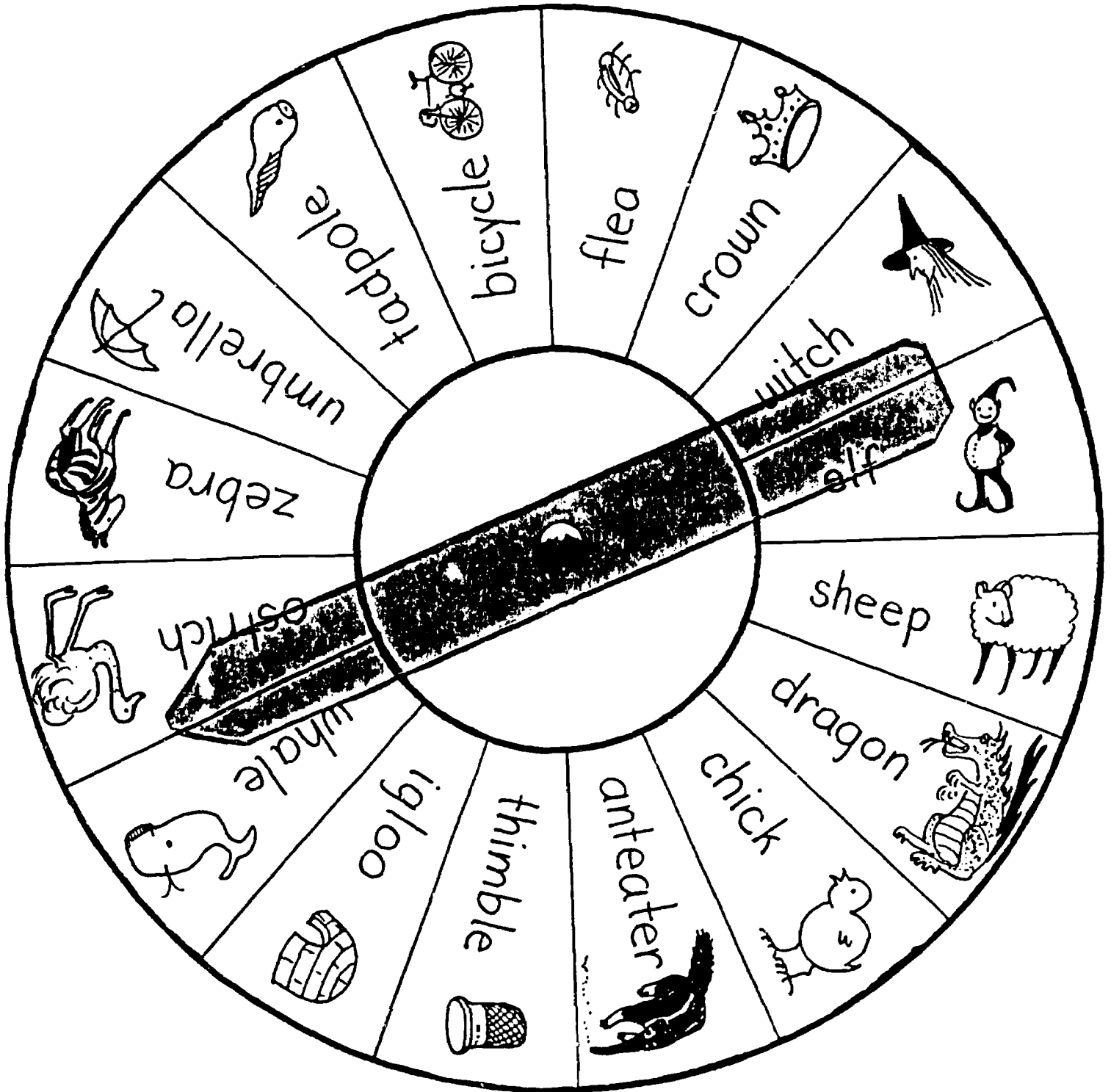
SPIN-A-SOUND

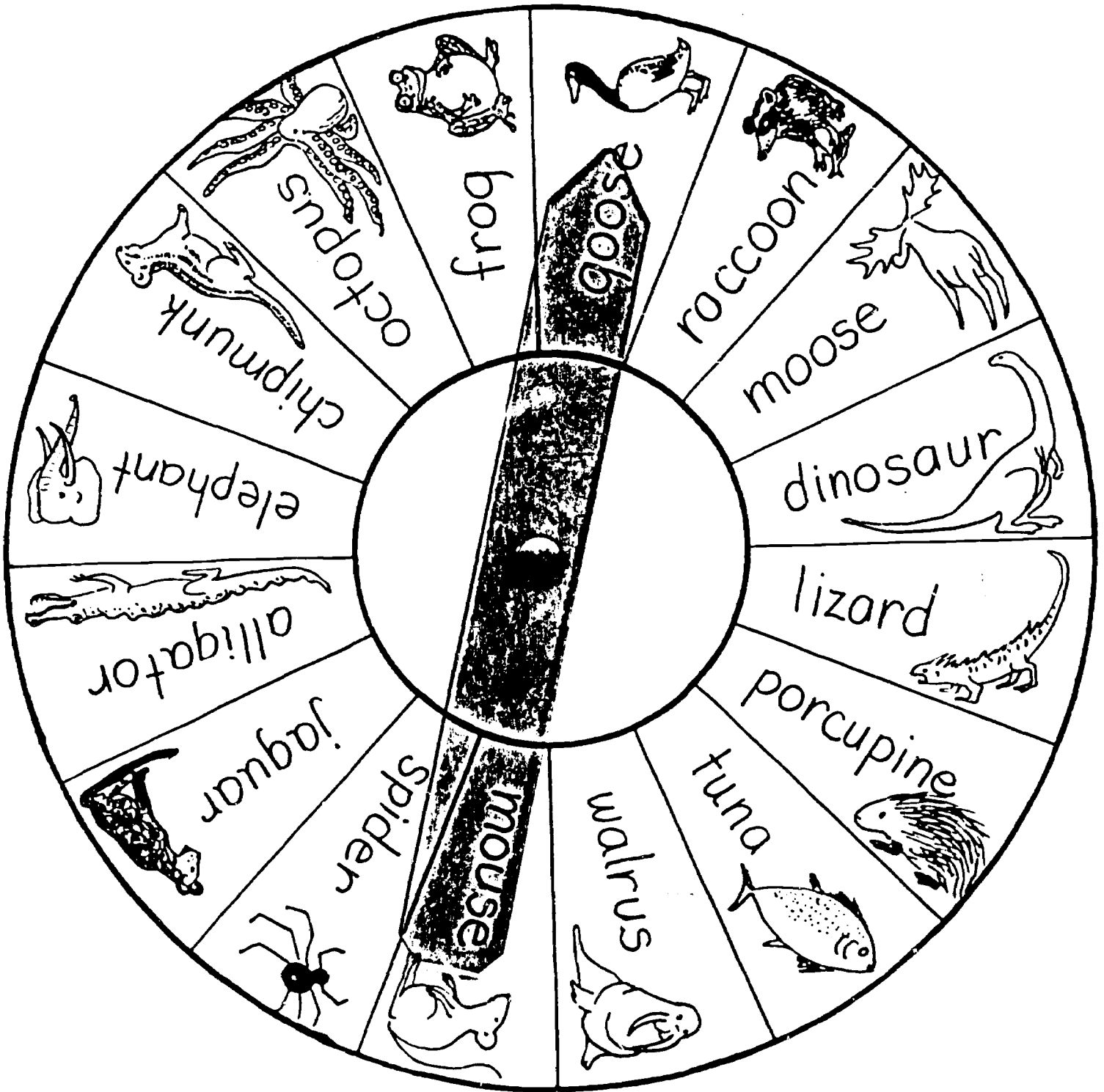
Game I-A



SPIN-I-SOUND

Game I-B





## DESCRIBE THE OBJECT

### OBJECTIVE:

The activities encourage students  
to choose vivid, exact, descriptive words.

### MATERIALS NEEDED:

Set of picture-word cards (2 of each object)

### DIRECTIONS:

The object of the game is to be the first player to discard all cards. This is accomplished by a) describing an object in the player's hand clearly enough that another player recognizes it and matches the card, and b) having a card that matches an object described by another player.

To play the game, shuffle the cards and deal out 5 cards to each player. Place extra cards in a pile face down in the center of the table. The player to the left of the dealer begins by describing the object on one of his cards. If any player thinks he has the same object in his hand, he places the card on the table face up. If he is correct, the first player lays his matching card down and the cards are then put in a discard pile. If he is incorrect, he must draw another card from the pile in the center of the table. Play continues on around the table with the next person on the left describing an object in his hand.

The winner is the first one to discard all his cards. (If the pile of cards in the center of the table runs out, reshuffle the discard pile and continue with those until someone is out of cards in his hand.

### Variations:

1. Before beginning a game, decide what kind of information to give. For example, descriptions might be limited to what the object looks like or how it is used, etc.
2. Give each player a large piece of drawing paper. Divide the paper into squares and number them. Shuffle the cards and place them in a pile face down in the center of the table. Each player in turn draws a card (without letting anyone see it), describes it, and puts it face down in a discard pile. Players then draw and label the object described. At the end of the game, cards in the discard pile are turned up in order of play and students check their papers. The player with the most correct is the winner.

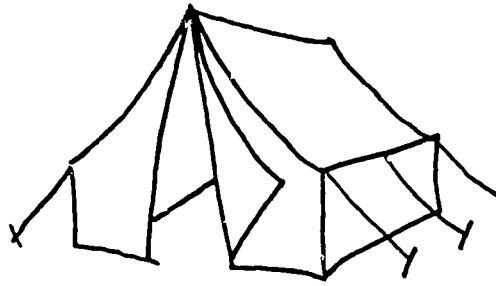
Picture-Word Cards

bicycle  
dragon  
table  
tent  
car  
fish  
knife

boat  
shovel  
tree  
flower  
airplane  
box  
television

book  
iron  
door  
broom  
telephone  
lawn mower  
pencil  
fairy

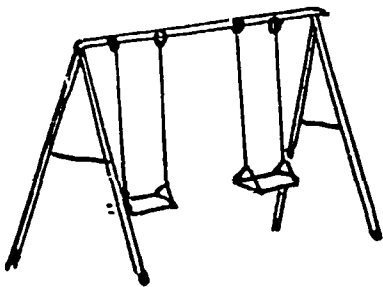
letter  
swing  
umbrella  
baseball bat  
egg beater  
kitten  
snake  
witch



tent



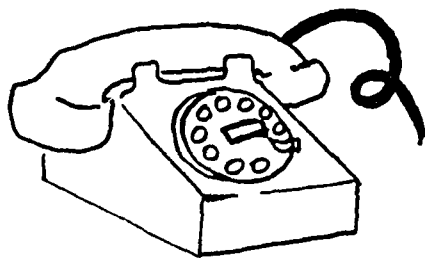
witch



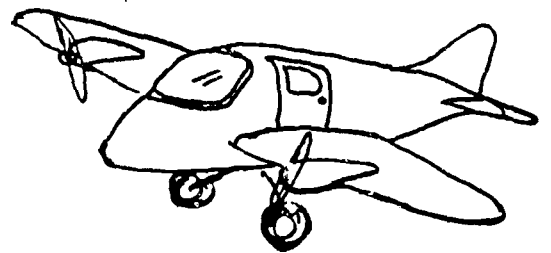
swing



kitten

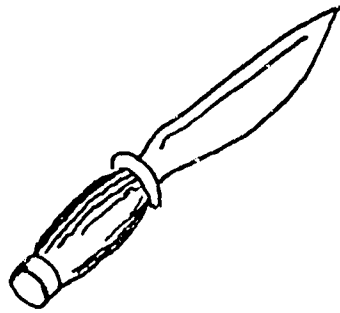


telephone



airplane

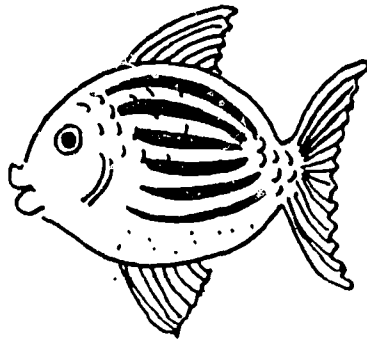




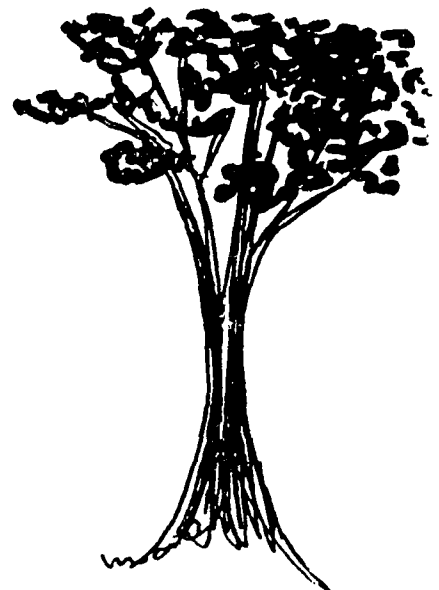
knife



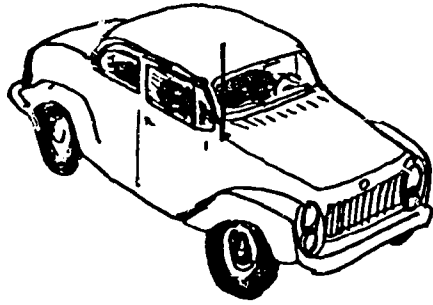
umbrella



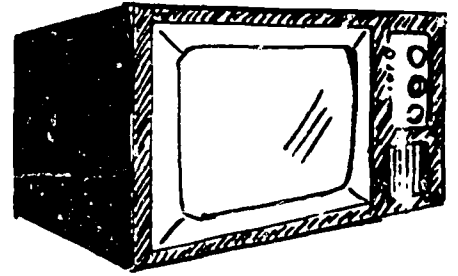
fish



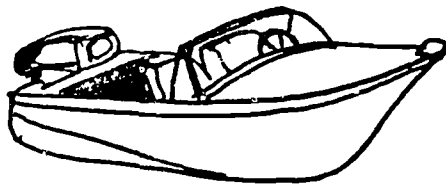
tree



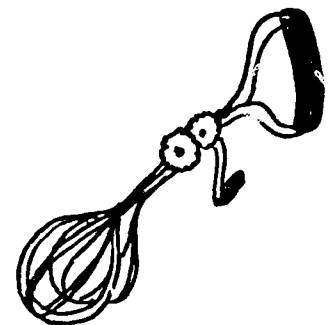
car



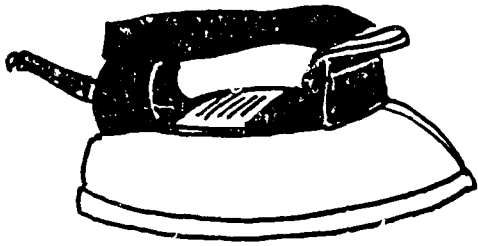
television



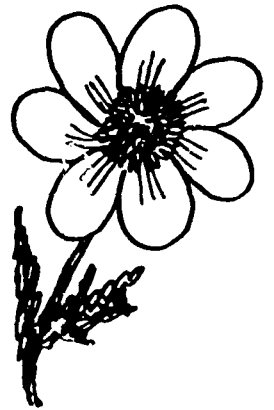
boat



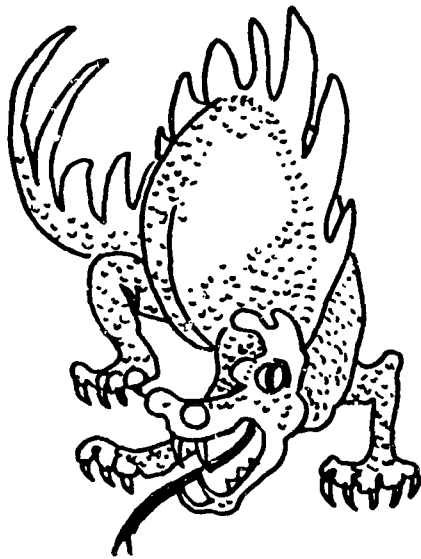
egg beater



iron



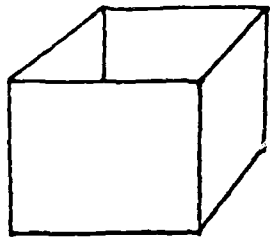
flower



dragon



shovel



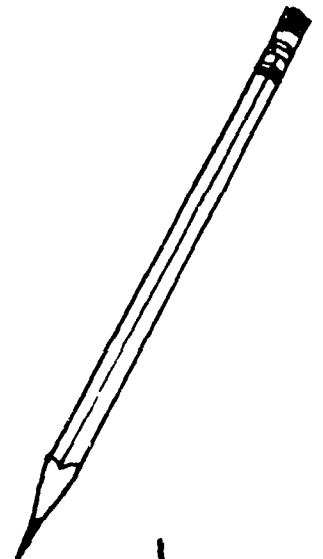
box



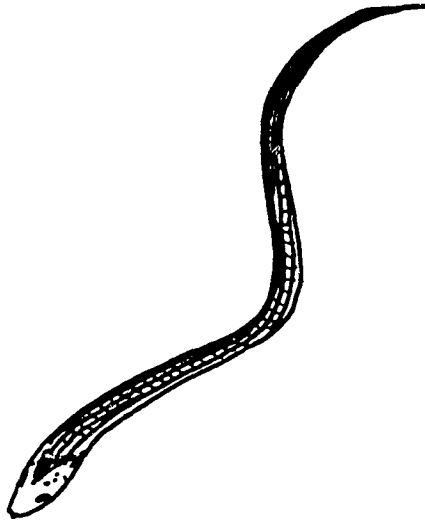
bicycle



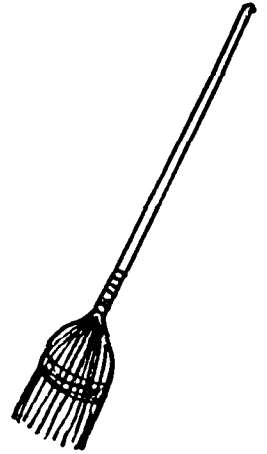
book



pencil



snake



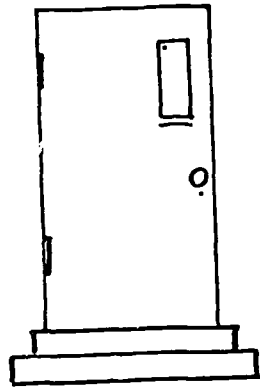
broom



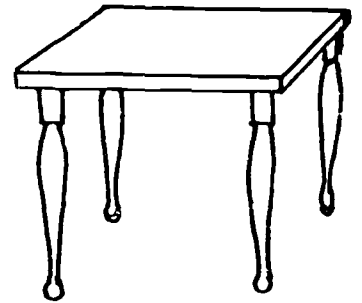
letter



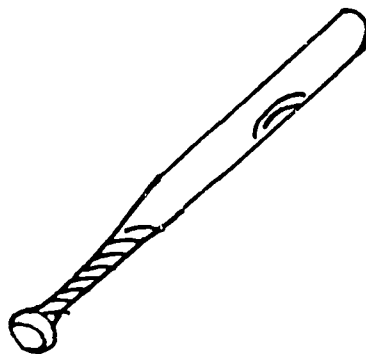
fairy



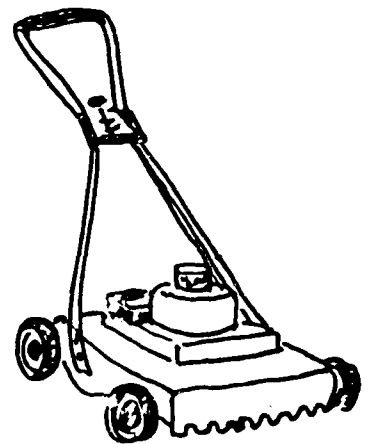
door



table



baseball bat



lawn mower

## TELL A TALE

### OBJECTIVES:

- The suggested activity should help students
- to think imaginatively;
  - to develop skill in telling a story sequentially;
  - to improve oral language ability.

### MATERIALS:

Set of 10 story-fold sets (Each set consists of a separate character card and story components in an accordion-type folder.)

Have each student in the group choose a story-fold set for telling a story. Ask students to first look at the loose card in the set and tell them that this is who or what their story will be about. They may want to think of a good name for their character before they go on. Then tell the students to open up the first fold and to think what their character might do in that scene or with that thing (as the case may be). Continue on with the other pictures, each time asking the students to think how the new element could be incorporated into the story.

Give students time to think through and practice telling their whole stories. Suggest that they may think of other details to add that will make the story more interesting. When students are ready let them share their stories with the group, placing the main character inside the fold opposite each picture as they tell the story.

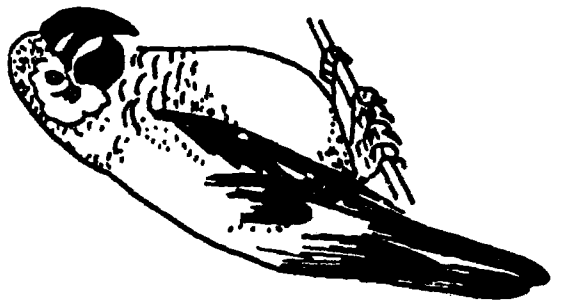
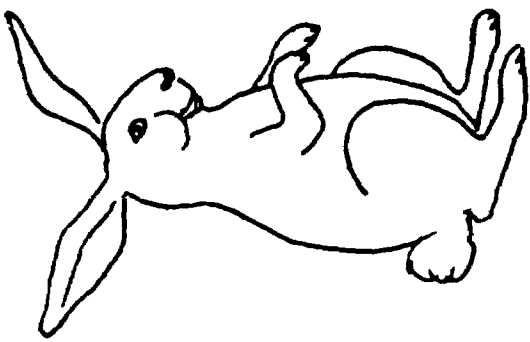
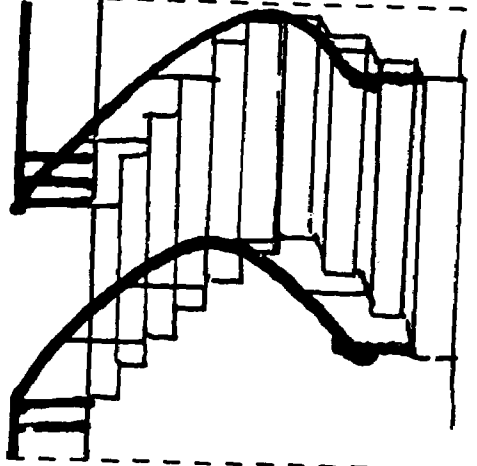
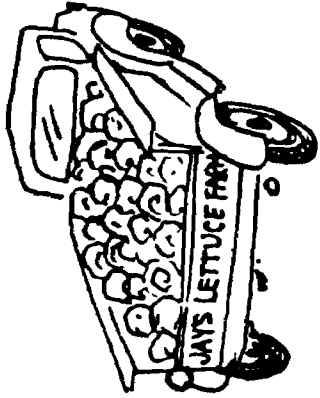
## Composition

### Tell a Tale:

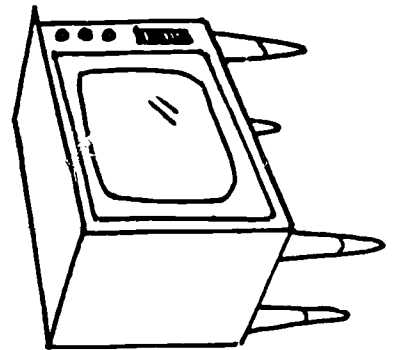
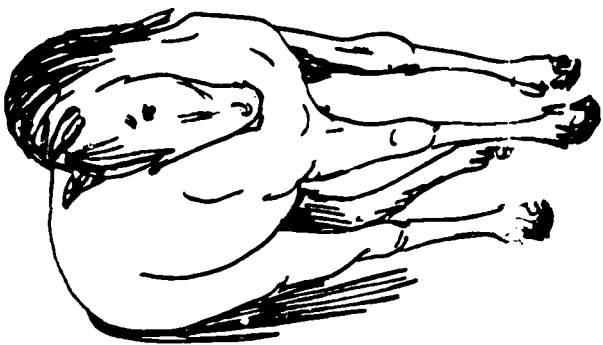
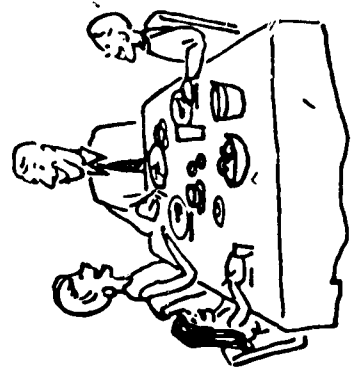
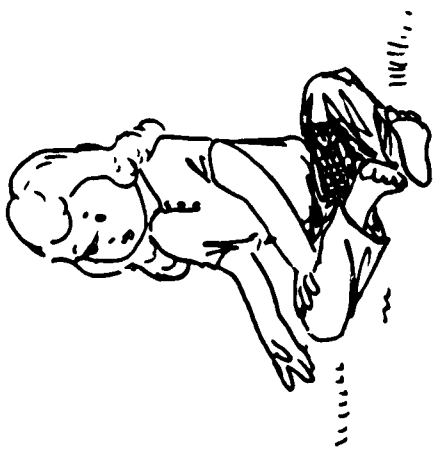
1 and 1a are one long card. For the purposes of reproduction the card had to be copied in two parts.

The above information follows for each card in the activity.



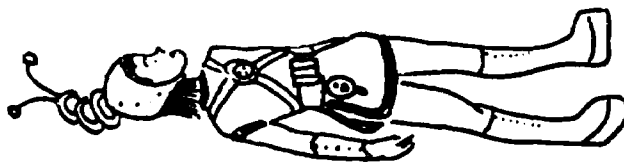
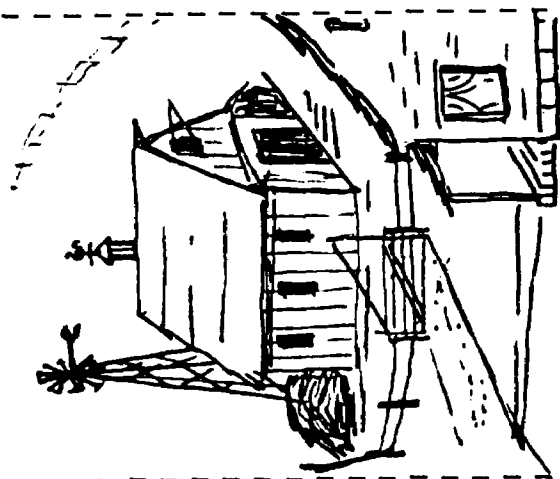
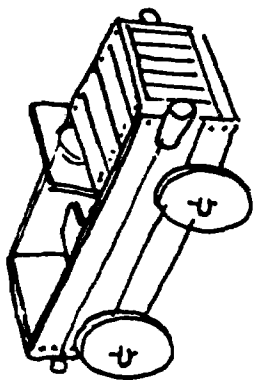


2



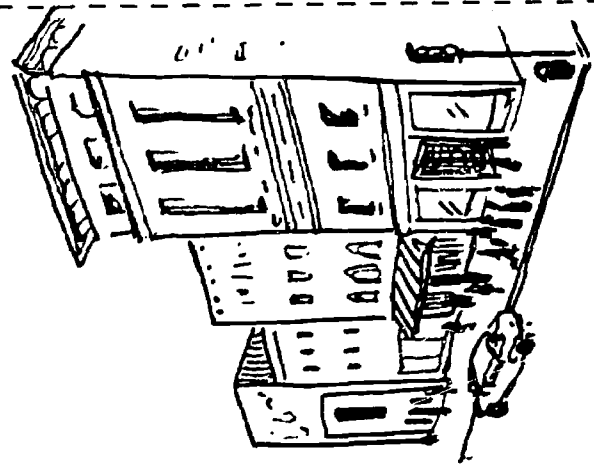
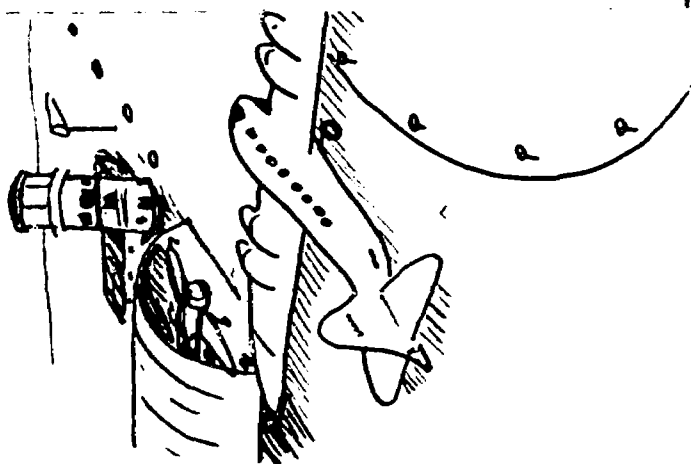
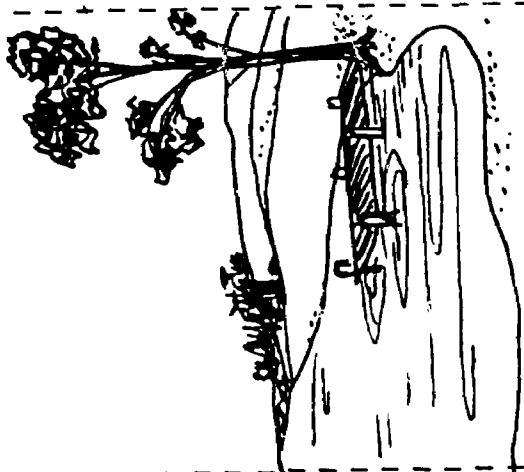
1a

2a



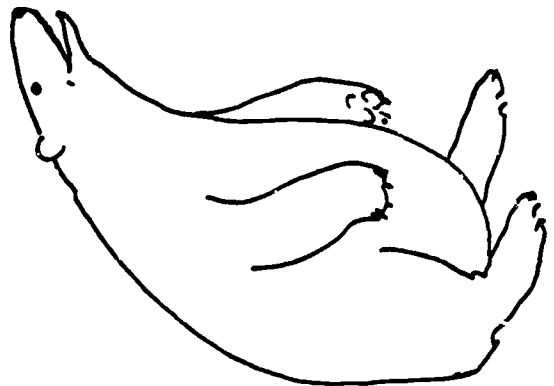
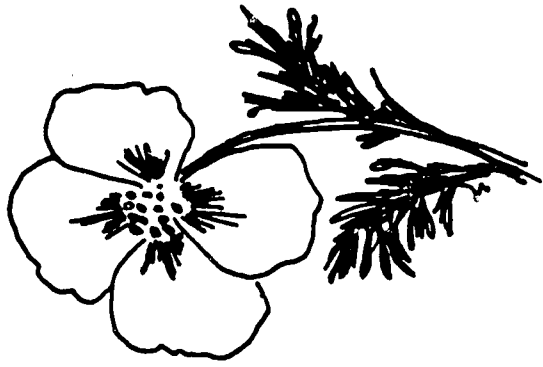
3

4



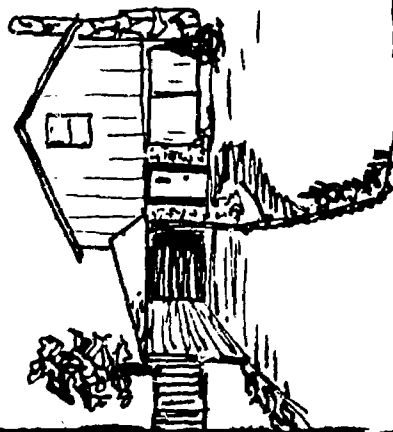
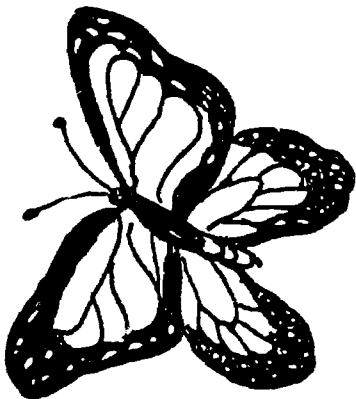
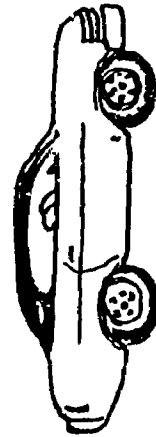
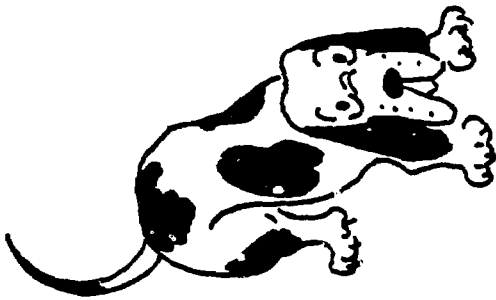
3a

4a



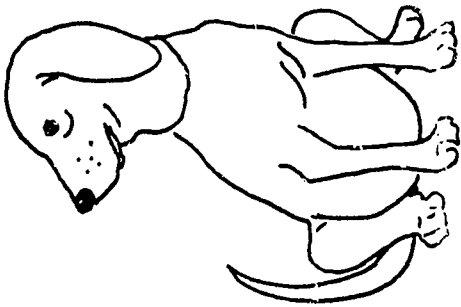
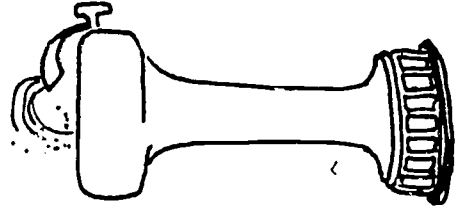
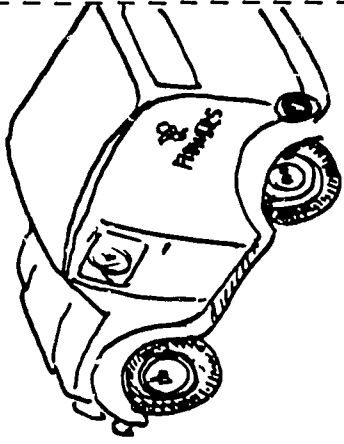
b

le



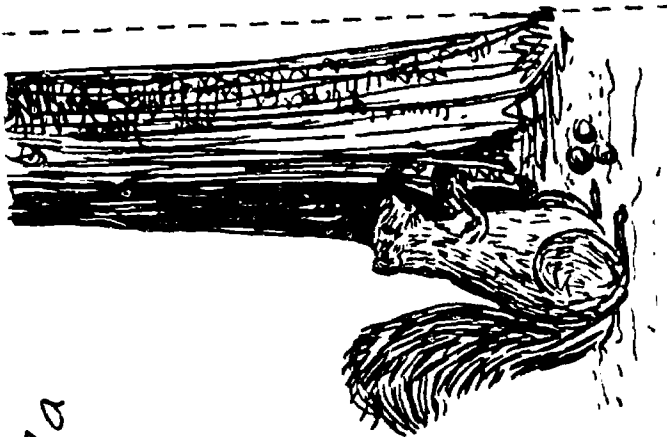
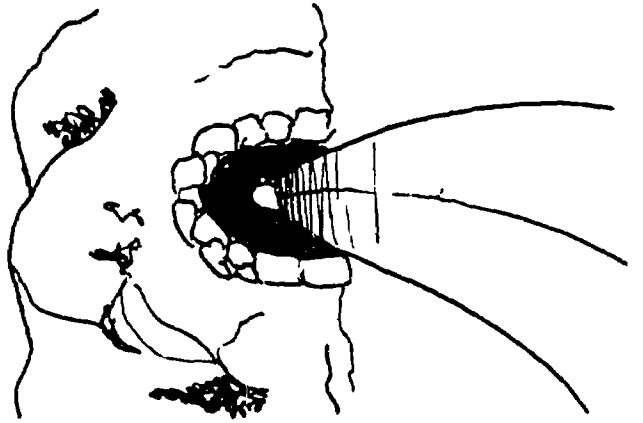
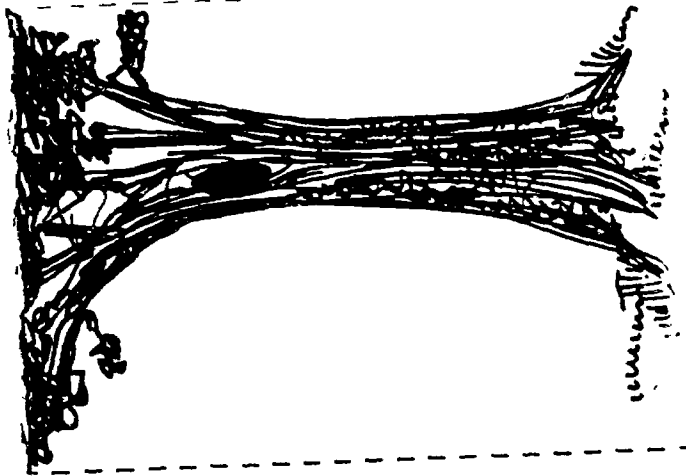
5a

6a



7

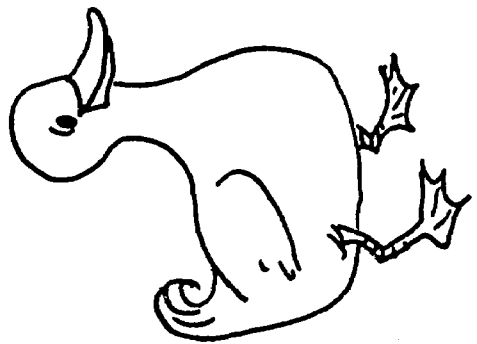
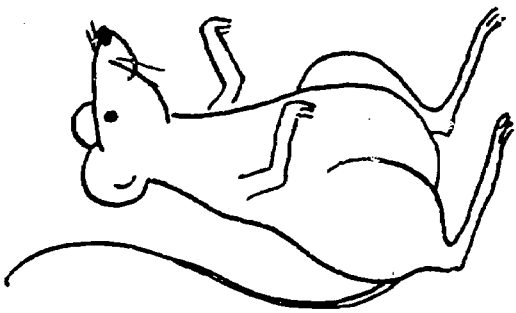
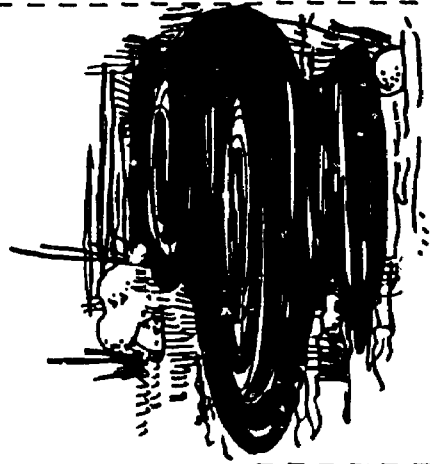
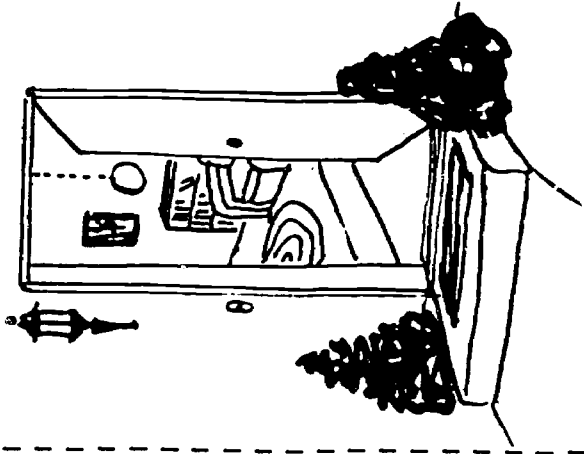
8



7a

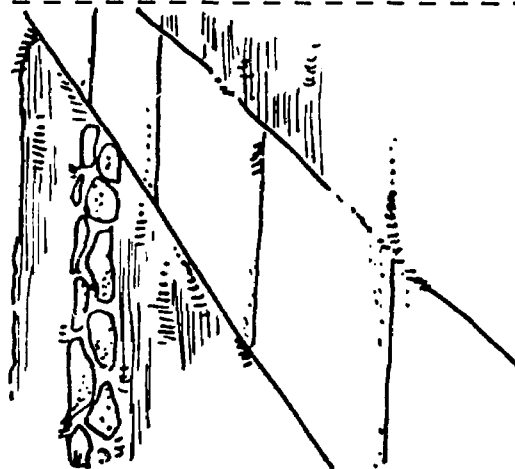
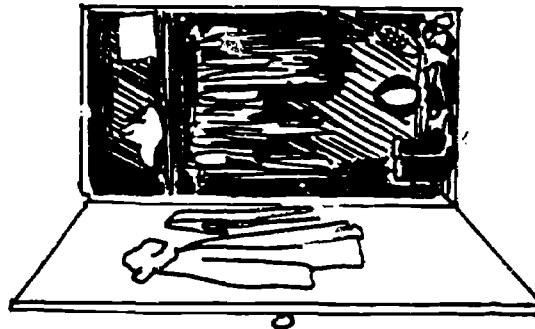
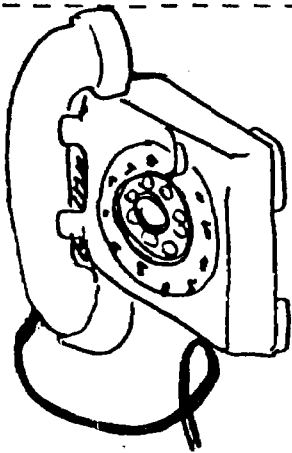
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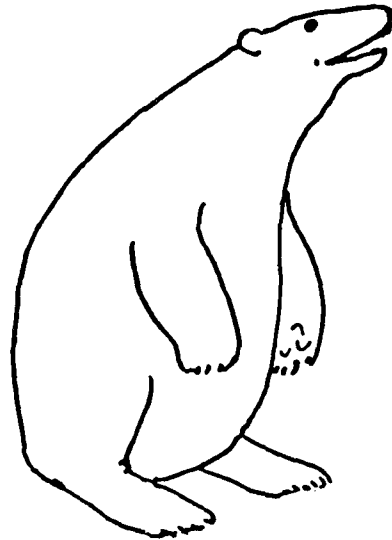
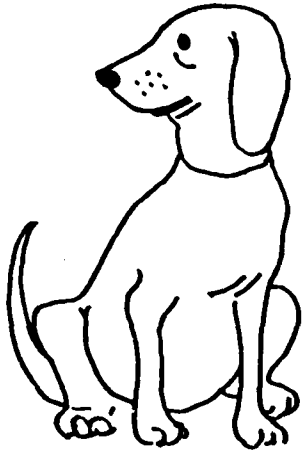
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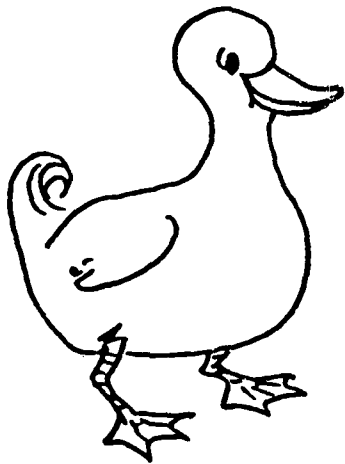
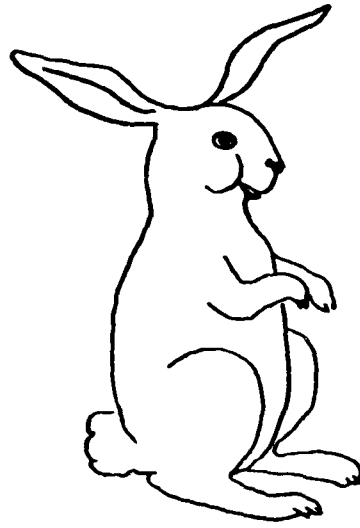
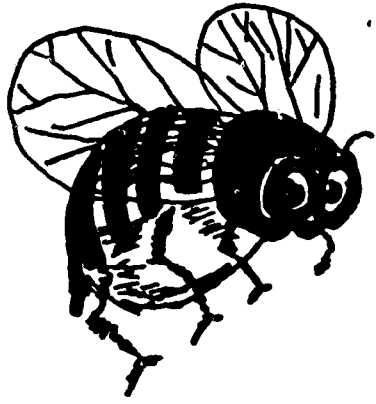
10



9a

10a







## RHYME IT

### Objectives:

The suggested activity should help the students  
to develop a more fluent vocabulary;  
to listen to the sounds of language;  
to be able to match sounds.

### Materials:

Set of RHYME IT cards

Students sit around a table. The pile of cards is placed face down in the center. One child draws a card from the pile, names the thing pictured on it, and tries to think of a rhyming word. If he can say a word that rhymes with it, he gets to keep the card. If not, he says "RHYME IT" and the first player to say a rhyming word gets the card. Play continues on around the circle with the child on the left of the first player getting the next turn.

When all cards in the pile are gone, the players count their cards to see who has the most.

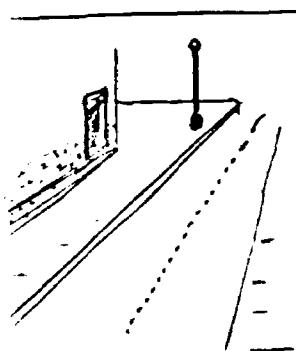
### Optional activity:

Students may make additional word cards to add to the pile.

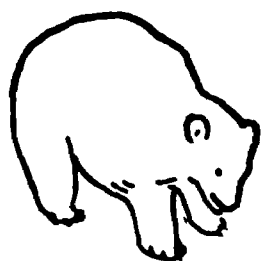
### RHYME IT Cards

The set consists of 36 cards approximately 2 x 3 inches in size. One of the words from the list below is printed and illustrated on each card.

|       |       |        |       |
|-------|-------|--------|-------|
| dog   | bear  | boy    | door  |
| bee   | rug   | car    | box   |
| road  | shirt | bed    | lamp  |
| mouse | rat   | cow    | fly   |
| duck  | tray  | nail   | spoon |
| bone  | money | street | sun   |
| rake  | ring  | pig    | sack  |
| five  | house | boy    | rope  |
| book  | ball  | sink   | shoe  |
| hand  | fish  | door   | horn  |



street



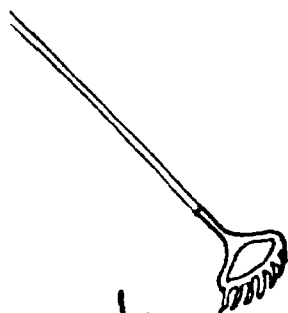
bear



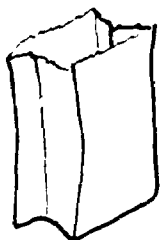
fly



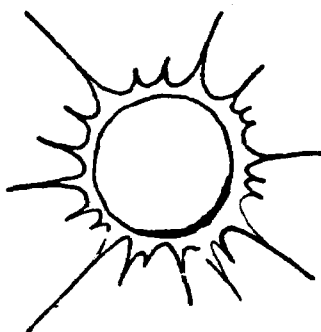
lamp



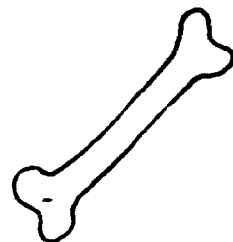
rake



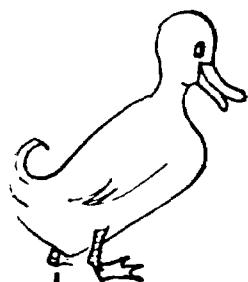
sack



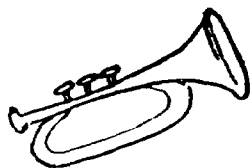
sun



bone



duck



horn



sink



nail





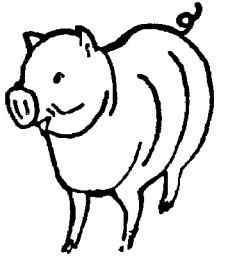
boy



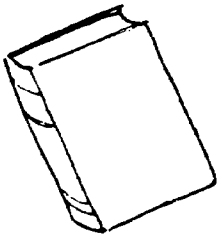
rat



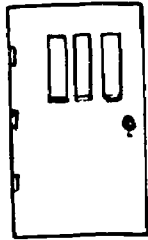
bee



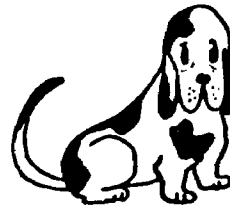
pig



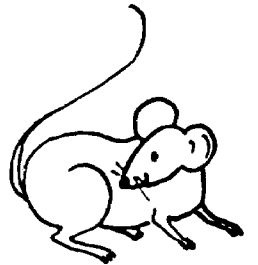
book



door



dog



mouse



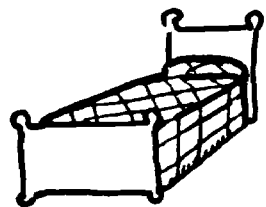
rug



ball



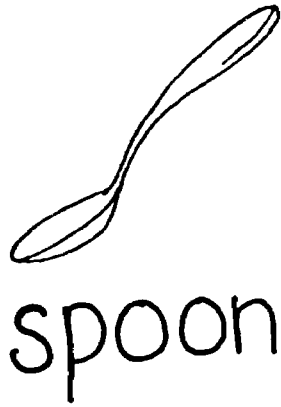
shirt



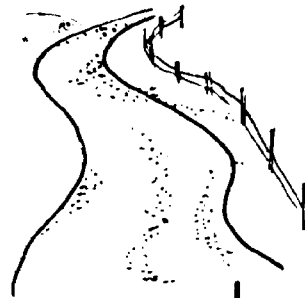
bed



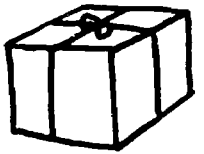
hand



spoon

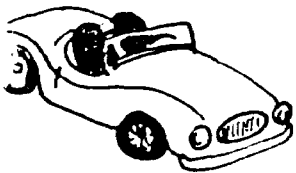


road



box

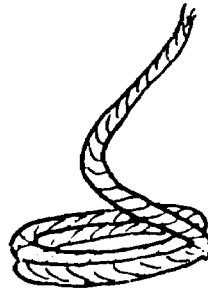
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car



ring



rope



money

---



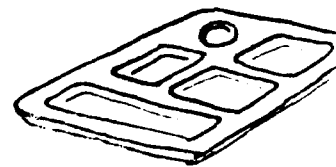
house



cow



shoe



tray

---

I CAN

Objectives:

- The suggested activity should help the children
- to form complete sentences;
- to use descriptive words and phrases;
- to listen to the sounds of language.

Young children are usually pleased with their accomplishments, and this little game gives them an opportunity to demonstrate newly mastered movements or tricks. At the same time, they are developing skills needed for effective speaking and writing.

One child at a time comes to the center of the circle (or the front of the room), says, "I can . . ." and acts out some movement. For example, he may hop on one foot, jog in place, skip, wink, and so on. Another student is chosen to tell what the first student can do, using the sentence pattern

(child's name) can (action).

If the second child does not name the action correctly another child may have a try.

When the action has been correctly identified other students in the group take turns describing the action using the same sentence pattern but adding words or phrases to describe the action. For example, a student might say, "Johnny can hop on one foot very fast," or "Susan can skip rope without missing." Most likely, opportunities will arise to discuss where words or phrases can be added in a sentence.

When several descriptive sentences have been given, continue on with the game by asking for another volunteer to demonstrate what he or she can do.

## THE GIFT

### OBJECTIVES:

This activity should help the students

- to develop sensory awareness;
- to use descriptive words.

### MATERIALS NEEDED:

A big cardboard box with one side removed, wrapped as a Christmas gift (large enough for a child to sit in).

### DIRECTIONS:

Show the gift-wrapped box to the students and ask them to name various things that might be in the box and to whom such a present might go. Then ask, "If there were a present for you in this box, what would you want it to be? Describe the present so we can imagine exactly what it would be like." (Encourage them to use all their senses in describing it.)

After several students have shared their ideas, tell the class that they are going to play a game with the box. Ask each student to think of a present that hasn't been mentioned that might be in the box. Then ask them to imagine that they are that present. Have them close their eyes and try to imagine how they will look all wrapped up in the box. How will they fit in the box? Will they have to be folded up? Will they be wrapped in layers of tissue paper or shredded paper so they won't break? Continue the thinking time with other questions, such as:

- What are you made of?
- Are you something to eat? If so, how do you taste?
- Do you make a noise? If so, describe it.
- Do you have an odor? If so, what is it like?
- How do you feel when someone touches you?
- Who is going to get you for a present?
- What will that person do with you?

Then ask students to make up a riddle about themselves as a present. Choose one child at a time to go be the present, to sit in the box (the open side away from the class), and to tell his riddle for the other boys and girls to guess. Continue the game until everyone has had a turn. Small groups may want to choose new gifts and play the game again during free time.

OPTIONAL ACTIVITY:

You might have two gift-wrapped boxes and let presents talk to each other while they wait under the tree. They might discuss

the long wait before someone bought them;  
how they were made;  
what the receiver will do, think, and say when he unwraps the  
package;  
why they do or don't like being a gift; etc.

MAKE A MATCH

OBJECTIVE:

The suggested activity should help students to think imaginatively.

MATERIALS NEEDED:

Set of MAKE A MATCH cards.

DIRECTIONS:

Have a group of two or more students sit around a table to play this game. Separate the blue and yellow cards and shuffle each pile. Explain that the blue cards tell the name of an animal character, and the yellow cards tell what it is going to do. Students are to draw a card from each of the piles and tell a story about whatever character and situation they happen to match up. Before they begin playing, you might suggest general questions to help them think of story elements, such as:

- What is the character like? How does he usually act?
- Will the character know what to do in this situation? What does he do?
- Will size or shape be a problem? How will he manage?
- What other problems might a character have?

Choose one student to be first. Let him draw 2 cards and tell his story. Continue on around the group until everyone has had a turn. Cards may be reshuffled for new combinations each time the game is played. (If stories are too long and drawn out, you may want to set a time limit for each turn.)

Character Cards (blue)

- Cat Nip the Mouse
- Poke-a-long the Toad
- Chipper the Chipmunk
- Whisper the Friendly Ghost
- George the Gentle Giant
- Minnie the Mischievous Monkey
- Slither the Snake
- Jumpy the Flea
- Slip the Curious Cat
- King Rex the Royal Rabbit

Situation Cards (yellow)

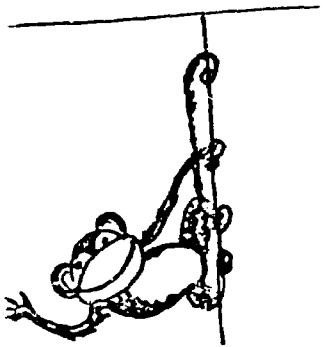
- goes to school
- goes to the beach
- goes to the dentist
- gets lost in the forest
- learns to ride a bicycle
- goes water skiing
- cleans his room
- goes to the moon
- bakes a cake
- finds the treasure



George  
the Gentle  
Giant



Cat Nip  
the Mouse



Minnie the  
Mischievous  
Monkey



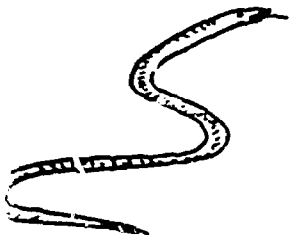
Chipper  
the Chipmunk



King Rex  
the Royal  
Rabbit



Jumpy  
the Flea



Slither  
the Snake



Slip  
the Curious  
Cat



Poke-a-long  
the Toad



Whisper  
the Friendly  
Ghost!

Situation cards - yellow

bakes  
a cake

---

goes to  
the dentist

---

gets lost in  
the forest

---

goes  
water skiing

---

goes to  
the beach

---

goes to  
the moon

---

cleans  
his room

goes to  
school

finds the  
treasure

learns to  
ride a bicycle



## TALKING TIME

This group of activities is planned to help students develop a background of experiences in thinking and speaking. Young children need many oral language experiences as they explore the uses of language and strive to communicate more effectively. Skill in oral language is basic to all the language arts, but it seems especially important as preparation for written composition. Such experiences are valuable in developing thinking processes, sequential and organizational skills, and vocabulary, and in providing practice in oral expression. TALKING TIME activities provide for growth in oral language through stimulating class discussions, guided individual thinking and planning times, and opportunities to share oral compositions.

The topics included in TALKING TIME activities have been selected from among those frequently suggested by young children. Many of the topics may be taken up as extensions of a child's contribution to a "Share and Tell" period. Or you may wish to use an exercise as a separate lesson some other time during the day. It is important to encourage an open, inquiring attitude toward the use of language and to allow students to use their imagination and ingenuity freely in developing these oral language activities.

Encourage a variety of responses. Opinions and ideas are bound to differ when children dip into their varied past experiences or peep into the unique realms of their imaginations. Encourage, too, the struggle to find "just right" words to share the previously unexpressed thoughts that play across their minds. Words may not keep pace with the birth of ideas, but maturity of expression will come as freedom to explore the world of words leads to new and satisfying discoveries about effective communication.

## NIGHT AND DAY

### DISCUSSION:

An old Eskimo legend explains night and day this way:

The earth is like a huge igloo. In the daytime the sun moves across the inside of the igloo, shedding its warmth and light. By evening the sun has moved from one side of the igloo to the other. Then it goes outside the igloo and moves back over the top during the night. The light that shines through the holes and cracks in the igloo make the stars. By morning it has completed its journey across the top of the igloo and once again slips inside to begin its daytime crossing.

Why do we really have night?

Some boys and girls like to stay up late at night. Why?

Can you think of some things that are more fun to do at night than in the daytime? What are they?

Can you think of some things you can ONLY do at night? What?

What can you see at night? How do things look?

Close your eyes and pretend it is a spring night. . . . Listen for night-time sounds. . . . What sounds are you thinking about?

If you were talking to a blind person, how would you describe night? How would you describe day?

### THINKING AND PLANNING:

Try to imagine living in a land where the sun always shines--where it never gets dark.

Would you ever sleep?

Would fathers work all the time?

Would things grow faster or slower? Why?

When would you go to school?

How do you think your life would be different?

### SHARING:

Tell a story that you think could happen in a land where it is always day.

DREAMS

DISCUSS:

How many of you have ever had a dream? (show of hands)

What are dreams?

What do you think causes dreams?

Do you like to dream? Why?

Have you ever had a scary dream? What was it?

Have you ever had an especially nice dream? Tell about it.

THINKING AND PLANNING:

Sometimes you dream when you are asleep. You don't have to turn a key or flip a switch--the dreams just come and go while you lie quietly in bed. A dream is sort of like having your own private television set right inside your head. But, of course, when you're asleep you can't change the channel if you don't like the dream; you can't even turn the set off.

Sometimes when we're wide awake our minds have special thoughts. We may stare into space or close our eyes and just watch thoughts come and go in our minds. We call it daydreaming.

Let's try it now. Put your heads down and even close your eyes if you wish. Shut out everything and everyone around you. Switch on the special television of your mind. Let it warm up. . . . The picture is coming. . . . There you are. . . . What are you doing? . . . Where are you? . . . What is happening?

SHARING:

What kind of a daydream did you have? Tell about it.

## MOVING DAY

### DISCUSSION:

Did you know that \_\_\_\_\_ is moving? Where are you going \_\_\_\_\_  
\_\_\_\_\_? When will you leave?

Moving is a big job. Think of all the things you have to do to get ready to move. What do you suppose \_\_\_\_\_ and his (her) family have been doing to get ready to move?

How do we get things from one place to another when we move? How many different ways can you name?

What do you have to be careful of when you move? How are dishes and things that break packed? How is furniture protected?

What can boys and girls do on moving day?

### THINKING AND PLANNING:

Sometimes animal families move too. Have you ever seen a mother cat moving her babies or have you read a story about it?

How does a mother cat carry her babies?

Why do you think she might want to move her family?

Let's think up a story about an animal family on moving day. Let's pretend that a family of squirrels decides to move to a new home.

Where do squirrels live?

Why might they decide to move?

Where could they go?

What would they have to move? Remember, this is a pretend story, so they could have all sorts of things.

Can you think of any problems they might have? What would they do?

Now, think about your whole story for a few moments. Plan it carefully. What happens first? second? third? and then what? Make an entertaining story.

### SHARING:

Take turns telling your story to the class.

## NEW SHOES

### DISCUSSION:

Who has new shoes? Describe them.

What else do people sometimes wear on their feet, besides shoes? How are they different from shoes?

What are shoes made of?

Would you want a pair of shoes made of paper? Why?

Would you want shoes made of leaves? Why?

Would you want shoes made of deerskin? Why?

Can you think of something that would make a good pair of shoes--something that has never been used before to make shoes? What might it be?

### THINKING AND PLANNING:

Let's pretend that \_\_\_\_\_'s new shoes are magic. Whenever she (he) puts them on, the shoes begin to walk and she (he) is forced to go along where the magic new shoes take her (him).

Think of a story about \_\_\_\_\_ and the magic shoes.

Where will they take her (him)?

What will she (he) see?

What will happen?

How will she (he) get back home?

### SHARING:

Tell your story about \_\_\_\_\_ and the magic shoes.

## SCARY THINGS

### DISCUSSION:

What things sometimes scare boys and girls? Which of these things are really dangerous and which are just scary?

Is there one time of the day or one season of the year when you are most apt to get scared? If so, when?

Are grownups ever afraid? Why do you think this?

Should people be afraid sometimes? When?

Would you be afraid of a pumpkin? Why?

Would you be afraid of a flower? Why?

Would you be afraid of a dog? Why?

Would you be afraid of an elephant? Why?

Would you be afraid of a skunk? Why?

Would you be afraid of a snickery snoodle? Why?

### THINKING AND PLANNING:

Imagine that you are outdoors one night, and there before you are two big eyes staring at you through the darkness. What do you think those two big eyes might be? How could you find out? What do you think you probably would do if you saw two big eyes staring at you in the dark? Think up a scary story about it.

### SHARING:

Take turns telling your scary stories.

BEAUTY

DISCUSSION:

Think of something beautiful. . . . What are you thinking of? Why do you think it is beautiful?

What color do you think is the most beautiful? Name something that color?

What is the most beautiful sound you have ever heard? Where did you hear it?

Imagine taking a walk on a bright spring day. What beautiful things might you see and hear?

Imagine visiting a king's palace. What beautiful things might you see there? Do you think you would hear any beautiful sounds in a king's palace? If so, what?

THINKING AND PLANNING:

Close our eyes and try to picture the most beautiful place in all the world. . . . Look all around you so you won't miss one beautiful thing. . . . Look to the right. . . . Look to the left. . . . Look above you. . . . Look where you are standing. . . . What do you hear? . . . Where does it seem to be coming from?

SHARING:

Keep your eyes closed and tell us about the beautiful place you see in your mind. Describe it so we can all see it.

PETS

DISCUSSION:

Do you have a pet? What kind? Why do you like it? How do you take care of it? What does it like to eat?

How do pets keep clean?

How do pets keep warm?

How many different animals can you name that would make good pets? What are they? What do you know about them?

If you could have any animal in the world for a pet, what animal would you choose? Why?

THINKING AND PLANNING:

Some people have several pets. They may have a cat because they like to hear it purr when they stroke its fur. They may have a dog because it has good ears and warns them when someone is coming. They may have a parrot because they like its bright green and red and yellow feathers. But you see, ONE pet would really be enough if they could only find one animal the size of a small dog that barked and purred and was covered with bright red and green and yellow feathers and had a streak of soft fur down the middle of its back for stroking. Wouldn't that be an interesting pet!

Think what you like about pets. Plan an interesting new animal that will have all the things you like about pets.

SHARE:

Describe your unusual new pet very carefully so everyone can picture what it is like.



## GROWING UP

### DISCUSSION:

Do you remember when you were too little to do something that you wanted to do? Tell about it.

Have you ever been told that you were too little to do something when you were sure you could do it? How did you feel? Tell about it.

How do you know that you are growing?

Do you like being a child? Why?

How big do you want to be? Why?

### THINKING AND PLANNING:

Pretend you are all grown up and try to imagine what it will be like to be a grownup.

Where will you live?

Will you have a family? Who will be in your family?

What kind of work will you do?

What will you do when you aren't working?

Think about some places you would like to go and some things you would like to do when you are a grownup.

### SHARING:

Describe how you think it will be when you are a grownup. Tell what you will do and what your life will be like.

## HORSES

### DISCUSSION:

Many boys and girls dream of having a horse some day. Do any of you have a horse? Do any of you want a horse? Why?

Are horses ever used for anything besides riding? What?

What colors are horses?

How big are horses? How are they measured? (By "hands")

What do horses eat? How much do they eat?

How are horses' feet protected?

If you had a horse where would you keep him? How would you take care of him? What would you do with him?

Which do you think could go faster, a chicken or a horse? a boy or a horse? the wind or a horse?

### THINKING AND PLANNING:

Pretend you have a horse and that he can understand what you say to him and can talk back to you.

What might he say when you came into the barn?

What might he say when you put a saddle on his back?

What might he say when you dug in your heels to make him run faster?

Training a horse is difficult because you have to make the horse understand what you want him to do. Think how much easier it would be if you could simply talk to the horse and he understood you.

If you had a horse that knew exactly what you said, what might you tell him to do?

What would your horse be able to do that no other horse has ever done before?

No doubt you and your talking horse would become very famous. Pretend you are performing at a horse show.

What unbelievable things will you have your horse do?

What tricks will you have him play?

SHARING:

Describe the horse show. (Students may want to play the part of an announcer.)

## MOTHER'S DAY

### DISCUSSION:

How does a mother duck take care of her babies? What does she teach them?

How does a mother cat take care of her babies? What does she teach them?

How does a human mother take care of her children? What does she teach them?

Would you like to have a turtle for a mother? Why?

Would you like to have a fish for a mother? Why?

Would you like to have a tiger for a mother? Why?

What is the best thing about having your mother (or grandmother or foster mother, etc.) for a mother?

If your mother could have one wish on Mother's Day, what do you think it would be?

### THINKING AND PLANNING:

Pretend your mother did get one wish for Mother's Day. Think about it. What did she wish for? When her wish became real, how did it happen?

Did you do anything to make it happen?

How did she feel?

What did she do?

### SHARING:

Tell a pretend story about your mother's special wish and how it was granted.

## WRITING TIME

The lessons in this group involve writing experiences. They are planned to complement the suggested composition activities in the literature and drama curricula and to provide a variety of approaches.

The activities include ways to stimulate children's thoughts and to encourage the flow of oral language--both important prerequisites to written composition. An adequate amount of time should be spent on the oral language development stage of each lesson. Children need time to think of ideas and to explore ways to express those ideas. They must feel they have something to say before they can be expected to write with clarity and purpose.

A feeling of success is especially important in a child's early composition experiences. It is a major factor in developing and maintaining a desire to write. Because a child of this age generally has a short attention span and is limited in writing ability, success must come rather quickly. To feel good about what he does a child must work at his own individual ability level. For some students this may mean dictating a single line to the teacher; others may be able to write freely on their own. But whatever a child's level of ability, it is vital to keep in mind that his ideas are of the utmost value and that they must not be destroyed in the process of mastering the skill of writing.

## MEET MY FRIEND

### OBJECTIVES:

The suggested activities encourage students

to verbalize their own fantasy experiences or create an imagined fantasy;

to visualize characters and settings;

to discover that words have "connotations" as well as literal meanings. (This, of course, is not to be verbalized as a definition for them.)

### MATERIALS NEEDED:

Overhead transparency of story.

### DIRECTIONS:

To introduce this lesson, tell your students that sometimes boys and girls have an imaginary pet or friend and ask if they have ever pretended to play with someone or something that wasn't real. If any of them have, let them tell the class about it. If this seems to be a new idea to them you might tell them about a boy who had an imaginary dog he called "Ruff." Ruff followed the little boy everywhere, right at his heels. The boy talked to Ruff, let him through doors and gates and even gave him food to eat.

## OOZY ICKLET

Ask students to try to imagine they have a pretend friend named Oozy Icklet. Say the name slowly and distinctly, with stress on the first syllables. Let the students think about the name for a few moments. Then encourage them to think of a possible form and character for a creature bearing such a name by asking these or similar questions:

- What does "ooz" make you think of?
- What does "ick" make you think of?
- Where do you think Oozy Icklet might live?
- How do you think he would move?
- Would he make any noise (or talk)?
- What kinds of things might he do?

Put the transparency on the overhead projector and ask students to help you finish the story about Oozy Icklet. Try to arrive at a consensus without discouraging individual ideas. Give credit for different ideas and suggest that students may want to use them a little later.

Pass out paper and crayons or paints and let students draw an illustration of Oozy Icklet. Have each student write a caption that tells what is happening in his picture. The pictures and a copy of the class composition may be bound into book form or displayed on the bulletin board.

#### OPTIONAL ACTIVITIES:

1. Individual students may wish to write another pretend story about an experience with Oozy Icklet. Perhaps they will want to illustrate the story too.
2. Some students may enjoy writing stories about other pretend characters with unusual names. They could make up names for their characters or you might suggest Rocko Bonk, Cry Whimple, Pokey Smoe, or Epsy Bumble.

## Oozy Icklet

Oozy Icklet is a rather strange fellow. His \_\_\_\_\_ are \_\_\_\_\_ and he hasn't any \_\_\_\_\_ at all. Right in the middle of his \_\_\_\_\_ he has a \_\_\_\_\_. When he \_\_\_\_\_ it \_\_\_\_\_.

I like to \_\_\_\_\_ with Oozy Icklet. One day we \_\_\_\_\_ and he got \_\_\_\_\_. I have fun with Oozy Icklet. He is a \_\_\_\_\_ friend.



FUTSY SCRUMP  
(A Picture-Story Book)

OBJECTIVES:

This activity should encourage students  
to think imaginatively;  
to express their thoughts clearly.

OVERVIEW:

In this lesson, students draw pictures and make up stories about a strange little man named Futsy Scrump. The entire project will necessarily extend over a period of several days as children consider different aspects (or chapters) of their Futsy Scrump story.

Because children usually enjoy making a book, they will likely suggest putting their stories together in book form. The length of the picture-story books will vary with the ability and interest of the students. Younger children may only draw a picture and dictate a one-line story; the rest of their ideas will be shared orally as they tell about their pictures. Some students may write quite lengthy stories and may even continue to draw and write stories in addition to those suggested in the lessons.

Sharing of pictures and stories is important. As each picture-story is completed, students may get together in small groups to share their work as an alternative to total class sharing. Finished books could then be shared in different small groups or with the whole class.

Lesson 1

Tell your students that you want them to use their imaginations for something very special. Direct them to listen carefully while you read or tell the following:

Futsy Scrump is the strangest looking little man you could ever see. Of course, it's not very likely that you'll ever see him, but if you did, you'd probably stop right where you were and just stare at him. You'd only stare a moment, though, because he never stays still for very long, and when he moves, he moves with amazing speed. Almost before you could get a good look at him, he'd be gone.

One reason Futsy Scrump looks so strange is that he is very small. If he stood beside you he might be as high as your knee--but not a bit taller. But perhaps even more strange is his head. Instead of being round like yours it's square--just like a box with a nose, a mouth, two eyes, two ears, and some hair.

Only a few people ever get to see Futsy Scrump. But if you are one of the lucky ones--and wait in the woods for hours and hours and keep as quiet as an acorn on the ground--you just might catch a glimpse of him coming or going to his home in a hollow tree.

#### Discuss Futsy Scrump:

After listening to the story what do you know about Futsy Scrump? How old do you think he is? (Develop the concept of man as compared to boy.)

Why did the story say Futsy Scrump looked strange? Can you think of some other reasons why he might look strange?

Have students draw a picture of Futsy Scrump, showing him the way they think he looks. Ask them to try to think of one strange thing about him that no one has mentioned and include it in their picture.

When they have finished drawing, have them tell or write a story about the strange-looking Futsy Scrump they have drawn.

#### Lesson 2

Briefly review the previous story of Futsy Scrump and the picture-stories students made about him. Continue by telling the class that although he looks rather strange he is really a very helpful little man. He does many nice things for people and enjoys surprising them. But he never lets anyone see him--if he can help it. He usually works at night while people are sleeping, but sometimes he finds a job to do during the day where no one will see him.

Discuss with the students some possible ways Futsy Scrump might help people:

What are some things a little man like Futsy Scrump could do to help people?

What tools might he use?  
How could he get up on high places?  
What problems might he have?  
What would the people think when they found the job done?

Pass out paper and have students draw a picture of Futsy Scrump at work. Suggest that they keep in mind how big he is in comparison to normal-sized tools and furniture.

Have them tell or write a story about their picture. Be sure they explain what Futsy Scrump is doing in the picture and how he is helping.

### Lesson 3

Tell your students that you know one more thing about Futsy Scrump and relate the following:

Futsy Scrump likes to play tricks on people. Not mean tricks, of course; the many ways he helps people shows that he's very kind-hearted. But he does enjoy a good laugh. He certainly does. When he has pulled a particularly good trick on somebody, he throws back his head, slaps his knees, and laughs until the tears run down his cheeks. Sometimes he laughs so hard he falls right over on the ground and rolls around laughing and holding his sides. Perhaps you have heard him laugh like that and didn't know who it was. It does sound something like a robin gargling its throat.

Then discuss what funny tricks Futsy Scrump might have played on somebody. Ask students to choose one trick and imagine that they are watching Futsy Scrump play it. Have them describe exactly what he does, how the person discovers the trick, and what the person does then.

Let students make a picture of Futsy Scrump playing a trick on somebody. You might suggest they divide their paper into two parts so they can make two pictures--one showing Futsy Scrump playing the trick and the second one showing the person when he discovers the trick.

Making the Book

Have each student assemble all of his pictures and stories. He will need to look through them carefully to get them arranged in the right order. Discuss and plan together how the books will be completed. In addition to making an attractive cover, you may want to have students make a title page and a simple table of contents.

Putting a book together offers opportunity for developing a number of skills and understandings. For example, students can learn about good spacing of titles for legibility and eye appeal, pagination in relation to the table of contents, and rules for capitalizing titles.

## ANIMAL COATS

### OBJECTIVE:

The activities in this lesson should enable the students  
to become aware of different textures and to describe them;  
to use imagination in creating a new animal.

### MATERIALS NEEDED:

Box of fabric scraps that include

- 1) furry material -- velvet or fake fur
- 2) smooth material -- silk, satin
- 3) textured material -- pique, crepe, coarse knit
- 4) coarse or prickly material -- burlap, hemp door mat

### ACTIVITIES:

Pass around a piece of furry material so that the children can feel it. Ask them how it feels and after several responses ask if they can think of an animal whose coat feels something like the material. Be careful not to rush this "feeling" stage; give children time to enjoy the feel and to think about it.

Continue in the same way with the other textured materials: the smooth fabric (What animal does this remind you of? If it were wet would it remind you of any other animal?), the textured fabric (Have you ever seen an animal with a design in its skin? Would it feel like this cloth if you stroked it?), and the coarse material (How does this feel? Why might an animal have a skin or coat like this?).

Talk about why animals have different kinds of skins (or coats). How does an animal's skin help him? (Would a bear be warm enough if he had a skin like a snake? Could a little fish swim quickly through the water if he had a heavy fur coat? etc.)

Then let children look through the box of scrap material and choose a piece of cloth that they think would make an interesting skin for an animal. Have them cut out an animal shape and paste it onto a piece of paper. They may need to add legs, ears, etc., to complete their animal.

Have them write or tell how their animal feels when they touch it and why it is a good covering for their particular animal.

## WHAT IS IN A HOLE?

### OBJECTIVE:

The activity encourages the students  
to develop oral language skills.

### MATERIALS NEEDED:

Tape recorder

### DIRECTIONS:

Stimulate interesting thoughts about holes with such questions as:

Have you ever dug a hole? Where? How? What did you put into it?  
Have you ever seen a hole in a tree? Tell about it. How high up  
was it? How do you think it got there? Was it used for any-  
thing?

What other kinds of holes have you seen? How do you think they  
were made? What might they have been used for?

Plan and take a walk around the school grounds to see how many different  
kinds of holes students can find. Urge them to take a good look at each  
hole and to think how it might have got there and why it was made. Re-  
turn to the classroom and give students an opportunity to tell about in-  
teresting holes they found.

Ask students to imagine they are a giant and that they are magically  
popped into a hole high up in a tree (or some other specific hole the stu-  
dents have described). How would they feel? What would they think  
about? Write the following story frame on the board and let volunteers  
respond:

I am a giant.

I am in a hole in a tree (or whatever hole you decide to use).

I feel \_\_\_\_\_.

I think \_\_\_\_\_.

After a number of students have had turns telling about their imaginary  
experiences as a giant, ask each student to choose one of the other holes  
they saw on the walk and tell a story in which they pretend they are some  
animal in the hole who doesn't belong there. Guide their thinking with  
such questions as:

What hole are you in?

What animal are you?

Why are you in the hole? How did you get there?

What is it like in the hole? What can you see? What can you hear?

What can you feel?

Is there anything else in the hole with you?

Do you like being in the hole? Why?

What things could you do in the hole?

Would you like to live in the hole? Why?

Let students take turns tape recording their stories. Demonstrate how to operate the tape recorder a few times, and then students may record individually at other times of the day.

When everyone has had a chance to record his story, plan a time to share and enjoy the make-believe predicaments.

OPTIONAL ACTIVITY:

Have students write their stories (or dictate them to older children). Illustrate the stories and put them together to make a book.

## I TOUCH

### OBJECTIVE:

The activities in this lesson should enable the students to develop vocabulary related to the sense of touch.

### MATERIALS NEEDED:

Four or five paper bags with several objects of different textures in each bag. Vary the objects in the bag.

### DIRECTIONS:

Divide the class into small groups of 4 or 5 and give a bag to each group. Have students take turns feeling the objects in the bag and giving descriptive words that express what they feel.

Bring the whole class together and let the groups share their descriptive words. Write the words on a chart.

Pass out drawing paper and let each student draw something that he likes to touch. Have students write captions for their pictures using the sentence form

It feels \_\_\_\_\_.

Words may be selected from the list or students may think of new words.

Give students an opportunity to share their pictures and then fasten all the pictures together to make an "I Touch" book for free-time reading. A large hand would make an interesting cover.

### OPTIONAL ACTIVITY:

Working in pairs, have one student read a caption from the "I Touch" book and the other try to guess the object. Then students could discuss and/or list other words to describe the way the object feels.