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ABSTRACT

This guide outlines a minimal expectations program which provides for a competency-based language arts education for the seventh, eighth, and ninth grader. The book is divided into the following main sections: language--listening, reading, word study, semantics, language structure, and speaking; literature--fiction and non-fiction; and composition--expository writing and creative writing. Each major section contains the following information: (1) teacher objectives, (2) student objectives, (3) minimal performance expectations, (4) suggested activities and ideas, and (5) suggested resources. The appendix contains a description of various teaching techniques, descriptions of four organizational patterns, samples of pre- and post-tests for diagnostic purposes, evaluation suggestions, an outline for a lesson plan, a student attitude inventory, and a list of adopted texts for language arts, grades 7-12. (LL)

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Language Arts in the Junior High Years:

*Exploration · Stimulation
Preparation*

Metropolitan Nashville Public Schools
Nashville, Tennessee

25 201 027

*A Language Arts resource prepared for grades seven through nine,
September, 1973.*

Metropolitan Nashville Public Schools

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Nashville, Tennessee 37204

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Preface

This guide is based on two assumptions. One assumption is that the Language Arts program of the Metropolitan Nashville Public Schools should have a valuable measure of uniformity and articulation. The other is that creativity and initiative of the individual Language Arts teacher must be protected.

In recognition of the first assumption, this guide outlines a minimal expectations program, which provides for a competency-based Language Arts education for the seventh, eighth, and ninth graders in our schools.

If teachers value a program that is efficient, integrated, and open-ended, this guide is a means to that end. This resource in no way presents the scope of a total course of study. Every teacher will do more than is outlined in this book, but no teacher will do less. Having a plan by which language experiences will progress will enable teachers to defend and be accountable for their curriculum.

The second assumption supports the teacher in his freedom to meet the needs of individual classes and students. This guide fails in its purpose if it does not reinforce the idea of creativity and individualization in teaching. The suggestions in the guide are in no way to be construed as prescriptions of how the objectives are to be reached; always a teacher must use material judiciously selected to provide successful experiences for the student.

It is the hope of the curriculum committee that this work will stimulate the creation of similar and better materials and resources that are tailored to the needs of a particular teacher and a particular class at a particular time and place.

Rationale

We propose the junior high school years as a period of time in which the Language Arts teacher provides opportunities which prepare the student with a strong foundation in reading, writing, speaking, and thinking skills.

We further propose this as a time for the student and teacher to explore together creative uses of the language, the process of valuing, and the complexity and rewards of successful interpersonal relationships.

In addition, we propose that the junior high school teacher place a priority on stimulating the student to develop a sense of reality and discover pleasure in creative extensions of himself.

To provide a unity of purpose and a framework to support the preceding propositions, this guide has been prepared on behalf of the Language Arts teachers in the junior high schools of the Metropolitan Nashville Public Schools.

In preparing this publication, the curriculum committee was governed by the following theses:

(Concerning the student)

We respect the prerogatives of youth.

We observe with interest the student's metamorphosis toward self-discovery.

We recognize the need for channeling his boundless energy.

We accept the student as he is and set no limits on the development of his potential.

(Concerning the teacher)

We believe in the initiative and creative ability of the teachers for whom this guide is designed.

We respect the right of the teacher to formulate his own means for achieving the broad goals set forth in this publication.

We acknowledge the diverse personalities and skills of individual teachers and encourage utilization of their special interests.

We recognize the parameters of the Language Arts curriculum and subscribe to a well-ordered and integrated program of language, literature, and composition.

We recognize the need for the Language Arts teacher to individualize his program of studies in order to meet the challenge of the academically deficient student without sacrificing the quality of instruction for the more advanced.

We encourage the teacher's utilization of a multiplicity of resources and a variety of measures for evaluation.

We support the abundant use of activities that would provide opportunities for the student to practice skills and learning concepts.

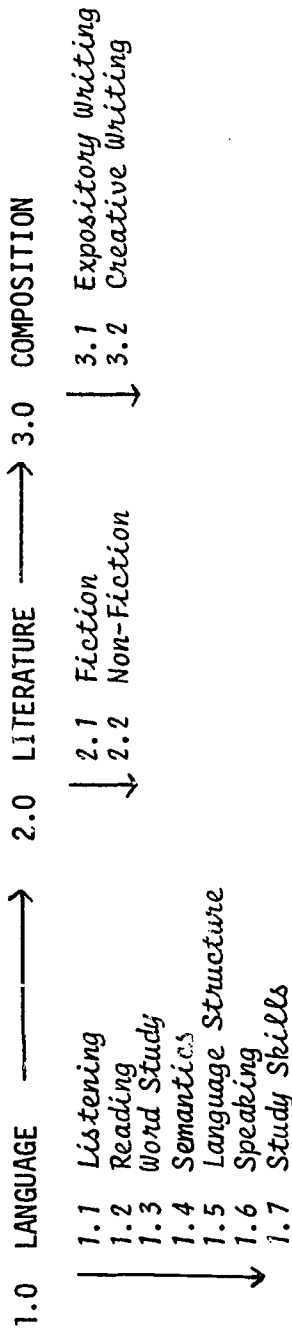
We value a Language Arts curriculum which reflects affective, as well as cognitive, objectives.

How this book is arranged...

The following paragraphs will elaborate on the divisions of the book, the significance of the coding system, the information in each main section, the references made to the cognitive, affective, and psychomotor domains, and the items included in the supplementary section.

The book is divided into three main divisions--LANGUAGE, LITERATURE, AND COMPOSITION.

These large segments have been subdivided to effect both a horizontal and vertical overview of the total program:



Success with LITERATURE or COMPOSITION comes easier if LANGUAGE study has been successful. "Study Skills" are more readily learned if "Listening" and "Reading" skills have been developed. On a continuum, "Listening" would be the most basic skill and "Creative Writing," the most advanced.

The coding system is an arbitrary one, used only as a basis for ease in cross-referencing activities and resources. LANGUAGE is designated 1.0. The first subdivision under LANGUAGE, "Listening," is coded 1.1. Any smaller subdivisions under "Listening" would add the number 1 and increase progressively: 1.11, 1.12, 1.13.

Each major section contains the following information: (1) Teacher Objectives, (2) Student Objectives, (3) Minimal Performance Expectations, (4) Suggested Activities and Ideas, and (5) Suggested Resources.

The teacher and student objectives are stated in broad terms of performance. The minimal performance expectations indicate the lowest level of Language Arts achievement that the majority of the students completing junior high school should accomplish. The activities, ideas, and resources are suggested and not prescribed.

The grade level at which an objective or activity should receive initial attention is designated with a plus sign on the left side of the page--whenever applicable-- in columns headed 7, 8, or 9. However, if a seventh grade student has successfully mastered a performance objective designated for emphasis in the ninth grade, the teacher is encouraged to provide opportunities to challenge the more advanced student regardless of his grade placement.

On the right side of the page each performance objective and activity has been classified as belonging in the cognitive, affective, or psychomotor domain of educational objectives by the placement of a plus sign in columns headed C, A, and P. These classifications are intended to promote a Language Arts program which has a meaningful balance between knowledge and aesthetics, as well as physical involvement.

Bloom's *Taxonomy of Education Objectives in the Cognitive Domain* is condensed below:

Level I. KNOWLEDGE. Recall of specifics and universals. The knowledge objectives emphasize the processes of remembering.

Level II. COMPREHENSION. The lowest level of understanding. The emphasis is on grasp of meaning without being able to make use of the material or idea in relationships or to see its fullest implications.

Level III. APPLICATION. The use of principles or generalizations in particular and concrete situations.

Level IV. ANALYSIS. The breakdown of an idea or communication into its parts in such a way that their relationship is made clear.

Level V. SYNTHESIS. The putting together of elements or parts to form a whole which was not clearly there before, such as in combining concepts, formulating hypotheses, or development of a plan or task.

Level VI. EVALUATION. Use of criteria to make judgments, such as assess accuracy of a statement or comparing and contrasting recognized works.

Krathwohl's *Taxonomy of Educational Objectives in the Affective Domain* is condensed below:

Level I. RECEIVING. A willingness to respond to the environment. In teaching, it is the securing the attention of the student.

Level II. RESPONDING. A commitment to act on the part of the receiver (for example, in reading assigned lessons, completing extra work beyond assignments, or seeking out activities on one's own volition).

Level III. VALUING. The worth that is placed on things or phenomenon that affects behavior. A commitment to an underlying value that causes a person to set his priorities on the way he acts.

Level IV. ORGANIZATION. The building of an organized value system. The forming of judgments and conceptualizing.

Level V. CHARACTERIZATION BY A VALUE OR VALUE COMPLEX. The established system of behavior that has emerged to characterize an individual. The development of a philosophy of life.

The *Appendix*, the final section of this book, contains

- a variety of teaching techniques;
- descriptions of four organizational patterns: (1) one type of team-teaching, (2) a rotation program, (3) a cooperative teaching plan, and (4) suggestions for organizing a reading program in Language Arts;
- samples of a pre-test and post-test on nouns and a pre-test in reading that may be used for diagnostic purposes;

- alternative evaluation instruments to be used other than the customary grading system;
- an outline for a lesson plan;
- a student attitude inventory; and
- a list of the adopted texts for Language Arts, Grades 7-12.

A distinctive feature of the first edition of this publication was its looseleaf format, which provided ease in inserting lesson plans, updating resources, and adding enrichment materials.

Language

1.0 LANGUAGE

TEACHER OBJECTIVES

To facilitate the student's learning process in LANGUAGE, the teacher will

- *Arrange activities designed to develop reading skills and improve comprehension;*
- *Acquaint students with various tools for self-directed learning;*
- *Encourage vocabulary development and generate an interest in the evolution of words;*
- *Relate language structure to clarity and orderliness in thinking, speaking, and writing;*
- *Lead students to incorporate good listening and speaking habits into their daily communications; and*
- *Stimulate an interest in the power of language.*

STUDENT OBJECTIVES

At the conclusion of the junior high Language Arts program, the student will be able to

- *Use basic reading skills to increase comprehension;*
- *Employ study skills to facilitate his learning process;*
- *Utilize word study to expand and enrich his vocabulary;*
- *Analyze his language critically and use it effectively;*
- *Demonstrate an understanding of language structure;*

STUDENT OBJECTIVES continued

- *Recognize the power of language as a tool of communication;*
- *Speak expressively and demonstrate good listening habits;*
- *Integrate skills of speaking, listening, reading, and writing; and*
- *Describe the interaction of language, logic, and emotion.*

In reaching these goals, the student will demonstrate competencies in

- 1.1 *Listening*
- 1.2 *Reading*
- 1.3 *Word Study*
- 1.4 *Semantics*
- 1.5 *Language Structure*
- 1.6 *Speaking*
- 1.7 *Study Skills*

The grade level at which an objective or activity should receive initial attention is designated with a plus sign on the left side of the page in columns headed 7, 8, or 9. However, if a seventh grade student has successfully mastered a performance objective designated for emphasis in the ninth grade, the teacher is encouraged to provide opportunities to challenge the more advanced student regardless of his grade placement.

On the right side of the page each performance objective and activity has been classified as belonging in the cognitive, affective, or psychomotor domain of educational objectives by the placement of a plus sign in columns headed C, A, and P.

Level		1.0 LANGUAGE: <i>Student Performance Objectives</i>	Domain					
7	8		9	C	A	P		
		<u>1.1 Listening</u>						
+		Demonstrate the ability to concentrate in a listening situation.				+		
+	+	Organize and recall information presented orally.				+		
	+	Identify the tone of a speaker.						+
+	+	Apply the techniques of listening to various occasions.				+		
	+	Practice listening skills in improving social relationships.						+
		<u>1.2 Reading</u>						
		1.21 VISUAL DISCRIMINATION						
+		Recite and write the alphabet correctly.				+		
+		Exhibit competence in reading orally the 220 sight words on the Dolch list.				+		
		1.22 SOUNDS						
+		Use the relationship between sounds and letters to decipher new words.				+		
		1.23 WORD STRUCTURE						
+		Identify the number of syllables in a word according to the sound and structure of the word.				+		
+	+	Recognize root words and relate the meaning of these to the meaning of the total word.				+		

Level		1.0 LANGUAGE: Student Performance Objectives		Domain		
				C	A	P
7	8					
	9					
+	+	1.23 WORD STRUCTURE <i>continued</i>				
		Separate compound words and contractions into their component parts and define the words on this basis.	+			
		Identify prefixes and suffixes--including inflectional endings--and determine how these additions affect the meaning of the root word.	+			
		Apply a knowledge of letter/sound relationships and spelling principles to spell unfamiliar words.	+			
		1.24 WORD MEANING				
		Distinguish between synonyms, antonyms, and homonyms.	+			
		Differentiate between words easily confused due to sound, spelling, or meaning similarities.	+			
		Infer the meaning of new words by applying techniques of contextual analysis.	+			
		Devise and complete word and sentence analogies.	+			
		1.25 SENTENCE MEANING				
		Recognize the sentence as the written or oral expression of a complete idea or feeling.	+			
		Distinguish between declarative, interrogative, imperative, and exclamatory sentences and illustrate the value of these in conveying clear verbal and non-verbal meanings.	+			

Level		1.0 LANGUAGE: <i>Student Performance Objectives</i>		Domain		
				C	A	P
+	+	1.26 PARAGRAPH MEANING	+			
+	+	Identify the main idea of a paragraph.	+			
+	+	Delineate the details in a paragraph which support the main idea.	+			
+	+	1.27 CLASSIFYING	+			
+	+	Organize objects into progressively difficult categories using both the inductive and the deductive approach.	+			
+	+	Formulate an outline in correct form and defend the outline as an orderly guide to improved reading.	+			
+	+	1.28 RELATIONSHIPS	+			
+	+	Point out similarities between people, places, and events and use these in making comparisons.	+			
+	+	Distinguish between differences in people, places, and events and develop contrasts based on these differences.	+			
+	+	Identify progressively more obscure cause-and-effect relationships.	+			
+	+	Relate pronouns to their correct antecedents both in reading and speaking.	+			
+	+	1.29 SEQUENCE	+			
+	+	Arrange a series of events in a natural or logical order.	+			
+	+	Explain the relationship between time and an orderly progression of events.	+			
+	+	1.210 INFERENCES	+			
+	+	Verbalize the author's purpose in writing specific prose or poetry.	+			

Level		1.0 LANGUAGE: <i>Student Performance Objectives</i>	Domain		
			C	A	P
7	8	1.210 INFERENCES <i>continued</i>			
	+	Infer ideas, feelings, or events from a reading selection and distinguish between facts given and inferences made.	+	+	
	+	Make judgments and draw conclusions about circumstances, characters, and events relying on both facts and inferences.	+	+	
		<u>1.3 Word Study</u>			
		1.31 SPELLING			
+		Demonstrate correct spelling of months of the year, main holidays, and the days of the week.	+		
+		Spell correctly the names and abbreviations of our fifty states and all written numbers, one through ninety-nine.	+		
+		Demonstrate that he can correctly spell homonyms and words that are confused by similarity of construction (dairy-diary).	+		
+	+	Show that he is cognizant of the rules of spelling and can apply them to his writing.	+		
+	+	Demonstrate that he can use the skills of phonetic and structural analysis to improve his spelling.	+		+
+		Justify the practice of alphabetizing.	+		+
		1.32 VOCABULARY			
+		Define words in given paragraphs and sentences using contextual clues.	+		

Level		1.0 LANGUAGE: Student Performance Objectives	Domain		
			C	A	P
7	8	1.32 VOCABULARY <i>continued</i>			
	9	Utilize dictionary skills in recognizing the varied meanings of words according to their use.	+		+
		Exhibit a working knowledge of words being added to the language as the result of modern inventions, new techniques, etc.	+	+	
		Show an awareness of regional differences in vocabulary.	+	+	
		Utilize analogies to determine the meanings of words.	+	+	
		1.33 HISTORY OF THE LANGUAGE			
		Recognize a variety of explanations offered to explain how and why man first developed and used oral language for communication.	+		+
		Support our language as a result of centuries of growth and change.	+		+
		1.34 LEVELS OF USAGE			
		Relate style and degree of formality in language to varied social situations.	+		+
		Determine the level of usage in written and spoken language.	+		+
		<u>1.4 Semantics</u>			
		Utilize context to determine or influence meaning.	+		+
		Analyze the emotional and persuasive techniques used in advertising.	+		+
		Differentiate between statements of fact and statements of opinion.	+		+

Level		1.0 LANGUAGE: <i>Student Performance Objectives</i>	Domain	
			C	A P
		<u>1.4 Semantics (continued)</u>		
	+	Express an awareness of the emotional and psychological meanings people attach to words.	+	+
	+	Judge the validity of an opinion.	+	+
	+	Compare and contrast spoken and written language.	+	+
	+	Recognize false or faulty reasoning in advertising and propaganda appeals.	+	+
		<u>1.5 Language Structure</u>		
		1.51 PARTS OF SPEECH		
	+	Show an understanding of the noun concept.	+	
	+	Utilize knowledge of relationships of words to transform words in a sentence.	+	
	+	Relate time to verb usage.	+	
	+	Relate specific word choice to the effectiveness of expression.	+	+
		1.52 SENTENCE STRUCTURE		
	+	Recognize order in language.		+
	+	Demonstrate an understanding of sentence patterns.	+	
	+	Demonstrate an understanding of sentence types.	+	
	+	Show an understanding of the function of signaling devices in writing and reading.	+	

Level			1.0 LANGUAGE: Student Performance Objectives		Domain		
					C	A	P
7	8	9					
	+		1.53 PUNCTUATION AND CAPITALIZATION				
	+		Explain the usefulness of punctuation in arriving at sentence meaning.	+	+		
	+		Demonstrate a working knowledge of the uses of capitalization.	+	+		
			<u>1.6 Speaking</u>				
	+		Demonstrate an understanding of the relationship between verbal and non-verbal communication.	+	+		
	+		Convey an appearance of confidence in speaking situations.	+	+		+
	+		Utilize acquired skills in articulating words, thoughts, and feelings.	+	+		+
			<u>1.7 Study Skills</u>				
			<u>1.71 NOTE-TAKING</u>				
	+		Recognize the central idea in a paragraph.	+			
	+		Read for key points in a selection.	+			
	+		Demonstrate an understanding of the purpose of bold-face type in a text.	+			
	+		Recognize the value of note-taking in the preparation of assignments.				+
	+		Recognize the author's purpose in writing an article.				
	+		Select words, phrases, and sentences which are relevant to a given topic.	+			
	+		Apply a knowledge of the techniques of paraphrasing.	+			

Level		1.0 LANGUAGE: Student Performance Objectives		Domain		
				C	A	P
			1.71 NOTE-TAKING <i>continued</i>			
	+		Describe the importance of non-verbal communication in note-taking.	+		+
	+		Demonstrate an understanding of basic outlining skills.	+		+
	+		Formulate an outline from a lecture or text.	+		+
	+		Apply the skills of skimming and scanning to locate information.	+		+
			1.72 REFERENCE AND LIBRARY RESOURCES			
+			Classify types of resource materials.	+		+
+	+		Identify sources of desired information.	+		+
+	+		Use a systematic procedure to locate resources in a library.	+		+
	+		Demonstrate an understanding of the parts of a book.	+		+
	+		Combine a mastery of dictionary skills with his reading and writing experiences.	+		+
	+		Facilitate independent study by his confidence in his ability to locate resources.	+		+
			1.73 PENMANSHIP			
+	+		Recognize legible handwriting as extending courtesy to the reader.			+
+	+		Support legible handwriting as a prime factor in accurate written communication.			+
+	+		Utilize legible handwriting.			+

Level		1.0 LANGUAGE: <i>Activities and Ideas</i>		Domain		
				C	A	P
7	8					
	9					
+		1.1 <u>Listening</u>	+			+
	+	<p>Tape a message, song, etc., for the students to hear. Tell them before it is played what to listen for. Encourage careful concentration as the tape will not be stopped. Use some evaluative measure to check the accuracy in listening.</p> <p><u>Following Directions.</u> To small groups give ingredients for making fudge. Arrange for each group to have a hot plate. Encourage careful listening to the instructions being played from a tape--or read aloud by the teacher. (Let the students eat their product if they like.)</p> <p>Choose someone in the class as a partner and try to write down every word he says in a given time period. (A variation may be to condense each thought he speaks.)</p>	+	+		+
		1.2 <u>Reading</u>				
		1.2.1 VISUAL DISCRIMINATION				
+		Allow groups of students to sing the alphabet, set to different tunes.	+			+
+		Have students write the alphabet, both capital letters and small ones. (This can be used as a diagnostic technique to determine which students need further help.)	+			+
+		After having the student copy a list of ten words off the board, give him a dictionary. The first student to find each of these words in the dictionary and write down the page number on which it is found is the winner.	+			+
+		<u>Alphabetical Nouns.</u> Seat students in a circle and ask one to name an object which begins with A. The student to this person's right names an object	+			+

Level	1.0 LANGUAGE: <i>Activities and Ideas</i>		Domain		
	7	8 9	C	A	P
+			+		
+		<p>1.21 VISUAL DISCRIMINATION <i>continued</i></p> <p>which begins with <u>B</u>, the next with <u>C</u> and so on. If a student fails to come up with a word in a given time, he is eliminated. (This may also be done with verbs and adjectives.)</p> <p><u>Alphabetical Adjectives</u>. Give students the first few words of a sentence such as "My son Mark is ...". Students must supply describing words, written in alphabetical order.</p> <p>Allow students to work in pairs using the Dolch flash cards in the Webster Reading Kit.</p> <p>Reinforce sight word practice using the "Sight Word Bingo" game.</p> <p>Type the sight words in groups of three. Call out one word from each group and have students check this word on their papers.</p> <p>Provide for each student to practice reading aloud the 220 words on the Dolch list before he reads the words to the teacher. (This is a diagnostic technique; these words should be overtaught.)</p>	+		
+			+		
+			+		
+			+		
+			+		
+			+		

Dolch List

a	better	done	get	I	many	out	she	these	wash
about	big	don't	give	if	may	over	show	they	we
after	black	down	go	into	me	own	sing	think	well
again	blue	draw	goes	in	much	pick	sit	this	went
all	both	drink	going	is	must	play	six	those	were
always	bring	eat	good	it	my	please	sleep	three	won't
am	brown	eight	got	its	myself	pretty	small	to	when
an	but	every	green	jump	never	pull	so	today	where
and	buy	fall	grow	just	new	put	some	together	which
any	by	far	had	keep	no	ran	soon	too	white

Level	1.0 LANGUAGE: Activities and Ideas		Domain		
	7	8 9	C	A	P
		<p style="text-align: center;">Dolch List</p> <p>are call fast has kind not read start try who around came find have know now red stop two why as can first he laugh of ride take two will ask carry five he let off right tell under wish at clean fly her light old round ten up with ate cold for here like on run thank us work away come found him little once said that use would be could from his live one saw the very write because cut four hold long only say their walk yellow been did full hot look open see them want yes before do funny how made or seven then warm you best does gave hurt make our shall there was your</p>			
		<p>1.22 SOUNDS</p> <p>Call out a list of words and have students write the beginning consonant sound. Repeat this activity having students write final consonant sounds. (This is a good diagnostic activity. It may also be done with pictures.)</p> <p>Call out words and have students write down the long vowel sounds they hear. Repeat this activity using words with short vowels. (<i>Teachers Guide for Remedial Reading</i> by Kottmeyer is a good resource. This activity is also a diagnostic technique.)</p> <p>Repeat the above activity giving words with consonant blends.</p> <p>Students are given a consonant blend. In a designated amount of time each student is to write as many words as he can which contain that blend. The person with the largest number is the winner.</p> <p>Students make up simple nonsense words and ask the class to spell them orally.</p>	+	+	+
			+	+	+
			+	+	+
			+	+	+

Level	1.0 LANGUAGE: Activities and Ideas		Domain																				
	7	8 9	C	A P																			
+	<p>1.22 SOUNDS <i>continued</i></p> <p><u>Rhyme Rage.</u> Place students in a circle. The leader says a word and the student to his right must say a word which rhymes. This continues until someone fails to make a rhyme and consequently is eliminated from the circle. The last person to make a correct rhyme starts a new sequence.</p>				+		+																
+	<p>1.23 WORD STRUCTURE</p> <p>Increase student's competence in prefixes and suffixes--including inflectional endings--by using the "Word Wheels," which accompany the Webster Reading Kit.</p>				+		+																
+	<p><u>Root Books.</u> Prepare four cards for each root word to be practiced using a different key word on each card. For example:</p> <table border="1" style="margin: 10px auto;"> <tr> <td>rains</td> <td>rained</td> <td>raining</td> <td>rainy</td> </tr> <tr> <td>rainy</td> <td>rainy</td> <td>rains</td> <td>rained</td> </tr> <tr> <td>raining</td> <td>raining</td> <td>rainy</td> <td>raining</td> </tr> <tr> <td>rained</td> <td>rains</td> <td>rained</td> <td>rains</td> </tr> </table> <p>Deal each player six cards asking the students to arrange them according to common roots. If he has all four cards for one "book," he places this "book" on the table. The player to the dealer's right calls out a word on one of his cards other than a key word. If a player at the table has the word as a key word, he must give that card to the person who called the word. A person's turn continues until no one has the card with the key word called. At this point the player draws a card from the deck, which is face down on the table, and discards. The winner is the person who is able to make the most books.</p>				rains	rained	raining	rainy	rainy	rainy	rains	rained	raining	raining	rainy	raining	rained	rains	rained	rains	+		+
rains	rained	raining	rainy																				
rainy	rainy	rains	rained																				
raining	raining	rainy	raining																				
rained	rains	rained	rains																				

1.0 LANGUAGE: Activities and Ideas

Level		1.23 WORD STRUCTURE <i>continued</i>	Domain		
			C	A	P
7	8				
+	+	<p><u>Circle Words.</u> Cut three concentric circles out of heavy cardboard. On the edge of the largest circle print a series of suffixes; on the middle circle, a series of root words; and on the inner circle, a series of prefixes. Mount these on a bulletin board fashioning a pointer out of a paper clip. Each student spins the pointer to three different suffixes; then to three different root words and then to three different prefixes, writing all of these on a sheet of paper. The object is to see how many words each student can make from his components.</p>	+		+
+	+	<p><u>Endless Word Chain.</u> One student in a circle begins by calling out a compound word such as "lunchbox." The next player must make a new compound beginning with the last word of the previous compound such as "boxcar." If he cannot do this, he may challenge the person who gave the former word. If the person challenged cannot answer, he is penalized; if the person challenged does answer, the challenger is penalized.</p>	+	+	+
+	+	<p><u>Ghost.</u> The first player thinks of a word containing more than three letters, but he only calls out the first letter. The next player must add a letter which could lead to a whole word. The object is for each player to add a letter but avoid completing a word. If he cannot do this he may challenge the previous player. If the person challenged cannot answer, he is assigned one letter of the word <i>ghost</i>. If the person challenged can answer, then the challenger is penalized. The first player to accumulate all the letters of the word <i>ghost</i> is the loser.</p>	+	+	+
+	+	<p><u>Word Squares.</u> Ask students to mark off a large square into sixteen equal parts. Have the class agree on a four-letter word and print it horizontally and vertically in the squares. Students must then add other words that can be read both down and across. To increase difficulty, students might strive for one set of words down and another across similar to a crossword puzzle.</p>	+		

Level		1.0 LANGUAGE: <i>Activities and Ideas</i>	Domain			
7	8		9	C	A	P
+	+	1.23 WORD STRUCTURE <i>continued</i> Prepare a list of words with a common prefix or suffix and a definition for each word. Write these definitions on the board and after each, indicate each letter of the word with a blank, supplying the prefix or suffix. The first student to complete the list of words is the champion. <u>Wordly Wisdom.</u> Choose one student to think of an acceptable four-letter word and privately share this word with one other student in the class. Both must be positive of the spelling of the word. Students in the room suggest four-letter words one at a time and these are written on the board. As each is suggested, the student who "has" the word must tell how many letters the word on the board has in common with his word; then the number is written after the word. When someone suggests a word which has no letters in common with the secret word, these letters can be crossed out. In addition the person conducting the game goes back and crosses out these same letters in any preceding word. This continues until the four letters composing the "secret" word have been isolated. The first person to arrange these letters into the correct word is the winner and may select the next word. (Class guesses: NØTE - 1 = NARB = BARN) CARP - 2 PINE - 0 SØTE - 0 PØKE - 0 BØAT - 2	+	+	+	
+	+	1.24 WORD MEANING Give students crossword puzzles built on synonyms, antonyms, analogies, and context clues. (These are available in <u>Reading-Thinking Skill Units.</u>) Introduce the idea of "Multiple Meanings" and "Analogies," using the transparencies from the set titled <i>Transparencies for Introducing Reading-Thinking Skills.</i>	+	+	+	
+	+					

Level		1.0 LANGUAGE: <i>Activities and Ideas</i>		Domain		
				C	A	P
7	8					
9						
+	+	1.24	WORD MEANING <i>continued</i> <u>Synonym Power.</u> Devise groups of two or more synonyms, placing each word on a separate card. If there are two players, they are dealt ten cards each; three players, seven cards each; and four or more players, six cards each. The deck is placed face down on the table and the top card is turned face up beside it. Each player in turn either takes the top card that is face up or draws a card from the deck. When a player has a pair of synonyms, he lays them on the table face up, or if he has a synonym for a pair already on the table, he adds his card to that pair. At the conclusion of his turn, each player must discard. The player to lay down all of his cards first is declared winner. Variations of this game are to make card sets using antonyms and homonyms. Have students gather pictures from magazines, using these to prepare and illustrate their own analogy charts.	+	+	+
+		1.25	SENTENCE MEANING Introduce the idea of "sentence sense" using this set from <i>Transparencies for Introducing Reading-Thinking Skills</i> . Prepare five or six large cards, each containing one word of a sentence. Hand these to students standing in front of the class and have the class suggest as many arrangements of these words as possible. Place a sentence on the board, omitting one key word such as "The boy _____ the old car." Have the students fill in the blank with as many words as possible.	+	+	+

Level		1.0 LANGUAGE: <i>Activities and Ideas</i>		Domain		
				C	A	P
7	8					
	9					
		1.25	<p>SENTENCE MEANING <i>continued</i></p> <p>Have students write syllogisms composed according to the following formula:</p> <p>Premise #1: If A leads to B, Premise #2: and B leads to C; Conclusion: then A leads to C.</p> <p style="padding-left: 40px;">A B C</p> <p>(<u>Example</u>: Homework is a waste of time. B C C Wasting time is sinful. A C C Homework is sinful.</p> <p>Conclusion is <u>invalid</u>. Premises are opinions.)</p>	+	+	
		1.26	<p>PARAGRAPH MEANING</p> <p>Use the tape and worksheet entitled "Identifying Main Ideas" from the EDL <i>Listen and Think</i> series.</p> <p>Print the four or five sentences of a paragraph on separate sheets of paper. Give each of these to students standing in front of the class. Have the class work out the best arrangement of these sentences.</p> <p>Scramble the sentences of a paragraph and place them on the board. Have students write the sentences correctly in a paragraph.</p> <p>Demonstrate on the board, a "3:8 Paragraph" to students beginning with a topic sentence containing three main points such as "I like cats, dogs, and birds." Ask the class to compose and place on the board, two sentences about cats, then two sentences about dogs, followed by two sentences about birds. Complete the activity by writing a summary sentence. Point out to the students that there are <i>eight</i> sentences about <i>three</i> topics - consequently the name of</p>	+	+	+

Level		1.0 LANGUAGE: Activities and Ideas	Domain		
7	8 9		C	A	P
		1.26 PARAGRAPH MEANING <i>continued</i> the exercise. Have students write their own 3:8 paragraphs, first assigning topic sentences and then allowing students to devise their own three-point sentences. Have students exchange papers and criticize the <i>form</i> of one another's paragraphs. (Point out that this might be an excellent method for answering essay type questions. 3:8 paragraphs can be written on many levels of sophistication.)			
		1.27 CLASSIFYING Begin with the set of transparencies on "Classifying" from <i>Transparencies for Introducing Reading-Thinking Skills</i> . Give students several broad categories, such as "Types of Head Coverings" or "Types of Footwear." Have students list as many objects in each category as possible. Complete crossword puzzles based on classifying ideas in <i>Reading-Thinking Skills</i> series. Give students classifications such as "Good Guys" and "Bad Guys." Have them find pictures in magazines to illustrate each of these groups and mount these on charts. Students should be able to explain their choices. Ask students to bring an assortment of labels from various items purchased in a grocery store. Assist the students in devising their own categories and grouping the labels under appropriate headings. Use the tapes and worksheets on "Classifying" and "Outlining" from the <i>Listen-Think</i> series. Arrange for showing the film <i>Outlining</i> from the Materials Center.	+	+	+
+	+		+	+	+
+	+		+	+	+
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+	+		+	+	+
+	+		+	+	+

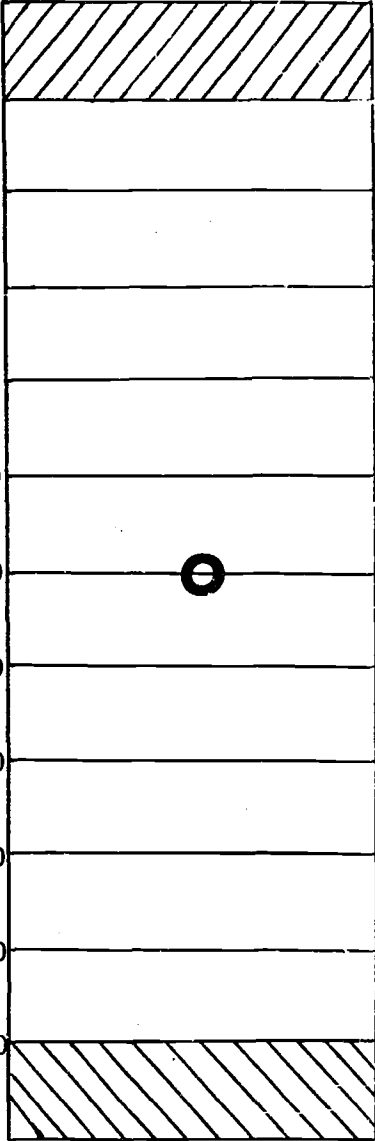
Level		1.0 LANGUAGE: Activities and Ideas		Domain		
				C	A	P
			1.27 CLASSIFYING <i>continued</i> Present Unit III on "Outlining" in <i>Power in Composition</i> .			
			1.28 RELATIONSHIPS Show the filmstrip on "Comparisons" from Eyegate's <i>Fundamentals of Thinking Series</i> . Follow this by having students compare a series of objects, pointing out both similarities and differences. Ask students to write a comparison of themselves and a brother, sister, or friend. Suggest they begin by making two columns headed "similarities" and "differences." Encourage students to keep a bulletin board of news articles that are similar to plots of stories they have read. Use applicable crossword puzzles from the <i>Reading-Thinking Skills</i> series from Continental Press. Listen to the tape and complete the worksheet on "Recognizing Cause and Effect" from the <i>Listen and Think</i> series. Give students a list of everyday "causes," such as "The baby breaks his mother's favorite vase." Ask students to write what immediate effect or effects they feel this incident will have. Allow students to propose other "causes" for their classmates to predict effects. Show transparencies on "Pronouns and Antecedents" from <i>Transparencies for Introducing Reading-Thinking Skills</i> .	+	+	+
			1.29 SEQUENCE Introduce the unit with "Time Order" group from <i>Transparencies for Introducing Reading-Thinking Skills</i> .	+		+

Level		1.0 LANGUAGE: <i>Activities and Ideas</i>		Domain		
				C	A	P
7	8					
	9					
		1.29	SEQUENCE <i>continued</i> Use the tape and worksheet on "Recognizing Sequence" from the <i>Listen and Think</i> series. Give students a list of three or four activities in one common event, such as "cutting the lawn." Have students arrange these in a logical time order. Increase the number and difficulty of the incidents as students improve. Ask students to cut comic strips apart and have other students arrange them in the correct order. (To simplify this, identify the first frame. Increase the difficulty by scrambling all of the frames.) List a series of important dates in American history on the board such as 1492, 1776, 1860, 1914, and 1944. Have students place these events on a time line. Increase the difficulty of this activity by having students make a time line of events occurring close together. Ask students to cut a printed story into several parts and place the parts of each story in an envelope. Have students select an envelope from a box to arrange into proper sequence. (This could be used as various relay games.) Assign students a reading selection and ask them to arrange a prepared list of incidents from the story in correct order. This may also be done by reading to the students and then having them complete the same activity. Have students arrange themselves around the room in a variety of human continuums, such as "those who are in a good mood to those who are in a bad mood," or "who is from Nashville to who comes from farthest away."	+	+	+
		1.210	INFERENCES Utilize the unit on "Inferences" from <i>Transparencies for Introducing Reading Thinking Skills</i> .	+	+	+

Level		1.0 LANGUAGE: <i>Activities and Ideas</i>		Domain		
				C	A	P
7	8					
	9					
		1.210 INFERENCES				
		Use tapes and worksheets on "Predicting Outcomes," "Recognizing the Speaker's Purpose," "Distinguishing Between Fact and Opinion," and "Drawing Conclusions" from the <i>Listen and Think</i> series.	+			
		Use applicable crossword puzzles from the <i>Reading-Thinking Skills</i> series.	+			
		Show the filmstrip "Assumptions" from <i>Eyegate's Fundamentals of Thinking</i> series.	+			
		Display a large, interesting picture such as motorcycle races or children swimming in a pool. Lead students to make assumptions or guesses concerning what is happening in the picture. Follow this with another large picture and have students make one list of facts and a separate list of inferences about the picture.	+			+
		Show students a large picture and have students make a list of facts and a list of inferences about the picture. Then proceed to have students make "value judgments" concerning the picture, <i>i. e.</i> , what is "good or bad," "right or wrong" with the action in the picture. A variation of this is for the teacher to prepare a group of statements and have students discriminate between them as facts, inferences, or value judgments.	+			+
		Display a picture and then dictate sentences concerning the picture, omitting words from the sentences. Students must supply the missing words, making inferences from the picture.	+			+
		Assign students a reading selection and a series of questions whose answers are not directly stated in the story. Students are to answer the questions based on inferences from the story and give evidence from the story to support their answers.	+			+

Level	1.0 LANGUAGE: <i>Activities and Ideas</i>		Domain		
	7	8 9	C	A	P
		1.3 <u>Word Study</u>			
		1.31 SPELLING			
+		<u>Treasure Hunt.</u> Throughout the room, hide cards containing previously assigned spelling words. Instruct each student to number a sheet of paper with the same amount of numbers as there are words and leave the sheet on the desk. Elect one student to be in charge of the hunt. His role is to stand in the middle of the room with a correct list of the words. On signal, the students locate a word, go to their desks, write the word from memory, and verify its accuracy with the student holding the correct list. If the word is correct, the student proceeds to the next word. If not, he tries until he gets the word correct.	+	+	+
+		<u>Word Games.</u> Use word games such as "Probe," "Spill 'n Spell," "Scrabble."	+	+	+
+		<u>Dobbin's Team Spelling.</u> Divide the board into halves. Label the halves A and B or give them titles suggested by the class. Assign the category at the top for the kinds of words that will be spelled, such as, animals, colors, etc. Write the number of blanks each word has on each side of the board. (Each word should have the same number of letters.) Students from each side, taking turns, guess the letters for the word until the word is spelled correctly.	+	+	
+		<u>Gibson's Modified Spelling.</u> Arrange a horizontal list of words, all different. Students should write C if all words are correct. Since only one word may be wrong on each line, students should spell the wrong word correctly as he encounters it. Example: <u> C</u> dog cat mouse boy <u>February</u> see yesterday hour february	+		

Level		1.0 LANGUAGE: <i>Activities and Ideas</i>	Domain			
7	8		9	C	A	P
+		1.31 SPELLING Spelling Lists: Conquer the spelling of Gilmartin's "Fifty Spelling Hazards" found in <i>Words in Action</i> by John G. Gilmartin.	+			
+		Utilize actual checks from a bank to practice spelling the numbers one through ninety-nine.	+	+		
+		In groups, discuss alternatives to alphabetizing in setting up files, rolls, etc.	+	+		
		1.32 VOCABULARY				
+	+	Word Puzzle. Direct half the students in preparing lists (1-10, etc.) of blanks equal to the letters in words. Give the definitions of these words to the other half of the class. Each student has a classmate try to think of a word which fits the number of the definition. (Given letters can be offered as hints.) Students get 1 point for each letter they get without a hint. Example: <u>c _ p _ c _ t y</u> (<u>c a p a c i t y</u>) the ability to do or receive something	+			
+	+	Have student make up "Daffynitions" for words. For example: paradox - two doctors.	+	+		
+	+	<u>Telephone Book Rundown.</u> Materials needed for this game are several old telephone directories and lists of names which students have compiled from the directory. After dividing the class into teams, give each team a directory and a list. At the signal, a relay begins in which a student from each team locates the first name on the list, writes the page number and	+	+		

Level	1.0 LANGUAGE: <i>Activities and Ideas</i>		Domain	
	7	8 9	C	A P
		1.32 VOCABULARY <i>continued</i>		
		column where the name is found, and passes the list and book to the next person on his team. The first team to finish wins.		
+	+	<u>Sound Likes.</u> Have students prepare a list of statements on one side and a word list on the other which contain words matching the sound of the missing word. This game reinforces spelling.	+	
		Example: soul the _____ of a shoe. tail the boy told a _____.		
+	+	<u>Go Team Go!</u> Below is a pictured football field which is used to play this game. Each line represents ten yards. The game begins at the 50 yard line, where a paper or cardboard ball is placed. A set of cards with a word on each card is used. The first player reads the word on the first card. If he reads the word correctly, he moves the ball ten yards toward the goal. If he reads it incorrectly, he moves the ball back toward his own goal because it is considered a fumble. When a student crosses the opposite goal line, his score is 6. If the student reads the next word correctly, he adds one point to his score. (Variations to this game are numerous.)	+	+
				

Level		1.0 LANGUAGE: <i>Activities and Ideas</i>	Domain		
			C	A	P
7	8				
	9				
		<p>1.32 VOCABULARY <i>continued</i></p> <p><u>Grab and Match.</u> Direct students to put words on separate pieces of paper and place them in a paper bag. Have one student take the bag around the room, and as each person draws out a word, he must give either a definition, synonym or antonym.</p>	+		+
		<p>1.33 HISTORY OF THE LANGUAGE</p> <p><u>Caveman.</u> Have students demonstrate or act out how man, long ago, communicated without language. They may use only grunts, facial expression, or gestures. Allow the students to prepare lists of situations suitable for this activity.</p> <p>Example: Where have you been? You're two hours late! Dinner is not ready. Close the door. Where are my shoes?</p>	+	+	+
		<p>1.34 LEVELS OF USAGE</p> <p><u>Jargon.</u> Involve students in translating statements in jargon.</p> <p>Example: "This building is secured." Translation: Everything is checked and locked. Example: "Upon leaving the premises, personnel will extinguish all illumination." Translation: Turn off the lights when you leave.</p>	+		+

1.0 LANGUAGE: Activities and Ideas

Level		Domain
7	8 9	
+	+	<p>1.51 PARTS OF SPEECH <i>continued</i></p> <p><u>Alphabetical Adverbs with Charades.</u> Begin with a sentence containing an active verb that can be modified by a variety of adverbs. Each player, in turn, must add a different adverb in alphabetical order. For example: "The pilot flew the plane _____." (acrobatically, bumpily, carelessly, etc.) Before revealing his word, each player acts it out as the others guess, using as their clue the initial letter and the charade.</p> <p><u>Grammar Through Poetry and Song.</u> To teach inverted language and the conciseness of language, give each student a copy of Rudyard Kipling's "If" with instructions to find subjects, adverbial clauses, etc. ("Evangeline" is good for inverted subject-verb.)</p> <p>Tell a short story in prepositional phrases only: A title may be "One Hour To Go" with this story: (a) out of bed, (b) into the bathroom, (c) into my clothes, (d) down the stairs, (e) at the table, (f) into my mouth, (g) on the front steps, (h) for my friends, (i) across the street, (j) on my bike, (k) toward school, (l) at my desk. (This may be done with other parts of speech.)</p> <p><u>Adjective Match.</u> The first player calls out an adjective. The next player must, within a time limit, supply a noun that would be appropriately used with that adjective. If the challenge is not met, the originator of the adjective must supply a noun. Naturally, the adjectives will become progressively harder.</p> <p><u>Grammar Rummy.</u> Fifty-two cards will be needed to make a complete deck. On ten of them write nouns (dog, cat, etc.), on ten others; verbs (run, walk, etc.) on seven, phrases (from the store, in the house, etc.); on nine, articles (am, an, the - three of each); on six, conjunctions; and on ten, adjectives (big, white, etc.) Deal six cards to each player, one at a time. The next card is then placed face up on the table next to the deck, which is placed</p>
+	+	+
+	+	+
+	+	+
+	+	+

Level		1.0 LANGUAGE: <i>Activities and Ideas</i>		Domain																	
				C	A	P															
7	8	9	1.51 PARTS OF SPEECH <i>continued</i>																		
			<p>face down. Each player in turn must either draw a card from the top of the deck, without showing it, or take the card that is lying face up beside the deck. When adding the new card to hand, he must discard one from it, laying it face up on top of the one already face up. Only the top card may be drawn from either of the two piles.</p> <p>Whenever a player has put together a complete sentence, he lays all the cards forming a sentence on the table face up. The object of the game is to be the first to get rid of all the cards in one's hand by laying them out in sentences. (The rules may be changed to require the laying out of sets of nouns, verbs, adjectives, etc.)</p> <p>The winner will be the player who has the least number of points at the conclusion of several rounds. When one player lays his cards down, the others add up all the points in their hands (each noun card may be worth 1 point, verbs 1 point, phrases 2 pts., etc.) Note: It will be a good idea to make several decks of cards so several groups can play simultaneously.</p>																		
			1.52 SENTENCE STRUCTURE																		
			<p>Follow the <u>formula</u>. The teacher writes a formula on the board as follows: <u>Adjective, proper noun, verb, adjective, noun</u> Within a given time limit, a team's representative races another team's representative to write a sentence like the following:</p>																		
			<table style="width: 100%; border: none;"> <tr> <td style="text-align: center;"><u>Adjective</u></td> <td style="text-align: center;"><u>Proper Noun</u></td> <td style="text-align: center;"><u>Verb</u></td> <td style="text-align: center;"><u>Adjective</u></td> <td style="text-align: center;"><u>Noun</u></td> </tr> <tr> <td style="text-align: center;">Stupid</td> <td style="text-align: center;">Jack</td> <td style="text-align: center;">eats</td> <td style="text-align: center;">dead</td> <td style="text-align: center;">worms</td> </tr> <tr> <td style="text-align: center;">Irate</td> <td style="text-align: center;">Peter</td> <td style="text-align: center;">makes</td> <td style="text-align: center;">dreadful</td> <td style="text-align: center;">threats</td> </tr> </table>	<u>Adjective</u>	<u>Proper Noun</u>	<u>Verb</u>	<u>Adjective</u>	<u>Noun</u>	Stupid	Jack	eats	dead	worms	Irate	Peter	makes	dreadful	threats			
<u>Adjective</u>	<u>Proper Noun</u>	<u>Verb</u>	<u>Adjective</u>	<u>Noun</u>																	
Stupid	Jack	eats	dead	worms																	
Irate	Peter	makes	dreadful	threats																	

Level		1.0 LANGUAGE: <i>Activities and Ideas</i>		Domain		
				C	A	P
7	8 9					
+		1.52	SENTENCE STRUCTURE <i>continued</i> <u>Taboo.</u> This game is to help become familiar with sentence parts. Divide into two teams. Then it is agreed that a particular part of speech - say, the noun - is to be taboo for everyone on Team A. Each player on Team B asks a question of a representative on Team A. No matter what the question, the representative's answers must not contain even one noun or else he is out. The questions then go over to Team A and they ask a representative of Team B. The questions and answers continue until all players on both teams have been quizzed. Only one team (or members thereof) is left standing.	+		+
		1.53	PUNCTUATION AND CAPITALIZATION Punctuate each of the following correctly: a. That that is is that that is not is not but that that is not is not that that is nor is that that is that that is that that is not Answer: That that is, is; that that is not, is not; but that that is not, is not that that is; nor is that that is, that that is not. b. Mary Queen of Scots wept bitterly an hour after she was beheaded. Answer: Mary, Queen of Scots wept bitterly; an hour after, she was beheaded. c. Caesar entered on his head, his helmet on his feet, his sandals in his hand, his sword on his forehead, a frown and sat down. Answer: Caesar entered - on his head, his helmet; on his feet, his sandals; in his hand, his sword; on his forehead, a frown - and sat down. Ask students to prepare a bulletin board with examples of creative uses of-- or absence of--capitalization. Discuss the purposes accomplished in each instance. (signs, business cards, poetry, etc.)	+		+

Level	1.0 LANGUAGE: Activities and Ideas	Domain		
		C	A	P
7	1.53 PUNCTUATION AND CAPITALIZATION continued Play Victor Borge's record on verbal punctuation.		+	
8	<u>1.6 Speaking</u> Ask a student to give directions to another student who pretends to be new in the school, as to the location of the cafeteria, gym, etc.		+	
9	Interview in role-playing situations, such as report-on-the-spot, you-were-there, etc.		+	
	<u>1.7 Study Skills</u>			
	1.71 NOTE-TAKING Tape a short lecture and have students take notes and prepare an outline. Because it is a tape and cannot rely on non-verbal communication, students are required to listen more attentively.	+		
	For one full minute, let the class remain quiet and listen for all the different sounds they can identify.	+		
	To emphasize perils of poor listening, allow the students to play "Gossip." One person whispers a short sentence to the person next to him. That person whispers what he thought he heard to next person, etc. No one is allowed to repeat what he said.	+	+	
	1.72 REFERENCE AND LIBRARY RESOURCES To introduce the dictionary, bring <i>The Devil's Dictionary</i> by Ambrose Bierce. The humorous definitions usually spark interest in the unit.			+

Level		1.0 LANGUAGE: <i>Activities and Ideas</i>	Domain		
			C	A	P
		1.72 REFERENCE AND LIBRARY RESOURCES <i>continued</i>			
+	7	To sharpen use of the alphabet, have one student name a letter and call on someone to give the two letters before it and two after it. The one called on must answer within ten seconds. If he does, he may name a letter and call on someone; if not, the one who called on him will name another letter and call on someone else.	+	+	+
+	8	Mimeograph a floor plan of the library for each student. Have him label the location of reference books, periodicals, etc.	+		
+	9	On 4x6 cards, place questions that necessitate research. Make a card for each member of the class. (Avoid duplications. These cards can be used time after time because the student will write his answers on his own card.)	+		
+		Encourage your classes to develop a room library. (One source of reference materials is pamphlets from government agencies. Copies of many of these will be sent free upon request by such agencies as the National Park Service, Washington, D. C.)	+	+	+
+		<u>Guide Word Game.</u> Put two guide words on the board. A time limit is given and pupils are to list as many words as they can think of which would appear between these two guide words on a dictionary page. Each word scores a point. Incorrect words detract from the score. (This can be done as a group activity.)	+		+
+		Divide class into teams. Assign everyone a dictionary. The teacher writes a word on the board and the first person who locates the entry scores a point for his team.	+		+
+		Have students prowl through the dictionary for "strange" words. The students who find the "strangest" word receive a "strange" reward.	+		+

Level		1.0 LANGUAGE: Activities and Ideas		Domain		
				C	A	P
7	8					
	9					
+		1.72 REFERENCE AND LIBRARY RESOURCES continued				
	+	Have students practice guessing the meaning of unfamiliar words from the context. Have them check their guesses in the dictionary. (This may be adapted for group or game use.)	+			
	+	Use speed games to give students practice in developing dictionary skills. (Guide words, synonyms, definitions, etc.)	+			+
	+	Administer a dictionary pre-test to determine the level at which a student begins his study. (<i>Ideas for Teaching English</i> has a very good dictionary drill.)	+			
		1.73 PENMANSHIP				
	+	To stimulate interest in penmanship, bring a handwriting analysis book to class. Students enjoy seeing the signatures of famous people. They also enjoy reading comments which the "experts" make about particular types of penmanship.	+			+
	+	Prepare lined mimeograph sheets on which students may practice their penmanship skills.	+			+
	+	Give credit for penmanship as well as content on students' papers. Hopefully, this will motivate students to turn in neater and more legible work.				+

			1.0 LANGUAGE: Resources				Domain	
Level							C	A P
7	8	9						
AUDIO-VISUALS								
FILMS								
		+	1.3	Speaking of Language (2 parts)			+	+
	+		1.3, 1.4	Strange Case of the English Language (2 parts)			+	+
		+	1.7, 1.2	Outlining (11 min.)			+	
FILMSTRIPS								
	+		1.2	Fundamentals of Thinking (Eyegate)			+	+
	+		1.3	"Vocabulary" from Language Skills				
TRANSPARENCIES								
		+	1.2, 1.7	"Outlining" from Power in Composition (McCampbell)			+	
	+		1.7	"The Dictionary" from Power in Composition			+	
	+		1.2	Transparencies for Introducing Reading-Thinking Skills (Continental Press)			+	+
	+		1.2, 1.3, 1.4	"Multiple Meanings" from Reading and Thinking Skills - Level C			+	+
		+	1.2, 1.3	"Inferences" from Reading and Thinking Skills - Level C			+	+
		+	1.2, 1.3	"Analogies" from Reading and Thinking Skills - Level C			+	+

Level		1.0 LANGUAGE: Resources		Domain		
7	8 9			C	A	P
			TRANSPARENCIES <i>continued</i>			
	+	1.3, 1.4	"Word Choice V" from <i>Power in Composition</i>	+		
+		1.7	"Scope Visuals" from <i>Scholastic Services</i>			
			TAPES/RECORDS			
		1.2	All of the entries below are from <i>Listen and Think (EDL)</i>			
+		1.2	"Identifying Main Ideas"	+		
	+	1.2	"Outlining"	+		
	+	1.2, 1.3	"Classifying"	+		+
	+	1.2, 1.3, 1.4	"Distinguishing between Fact and Opinion"	+		+
	+	1.2	"Recognizing Cause and Effect"	+		
+		1.2	"Predicting Outcomes"	+		+
+		1.2	"Recognizing Sequence"	+		
	+	1.2	"Recognizing the Speaker's Purpose"	+		+
		1.2	"Drawing Conclusions"	+		+
			BOOKS			
+	+	1.0	<i>Games to Improve Your Child's English.</i> Abraham B. Hurwitz and Arthur Goddard	+	+	+
+	+	1.2	<i>Reading Aids - Through the Grades.</i> David H. Russell and Etta E. Karp	+	+	+

Level		1.0 LANGUAGE: Resources	Domain			
7	8		9	C	A	P
		BOOKS continued				
+	+	1.2				
		<i>Teacher's Guide for Remedial Reading.</i> William Kottmeyer				
+	+	1.3		+		
		<i>Words in Action.</i> John G. Gilmartin				
		1.3		+		
		<i>Looking At Language.</i> M. H. Scargill				
		1.3		+		
		<i>Success With Words.</i> Harold L. Herber				
		1.3		+		
		<i>Instant Vocabulary.</i> Ida Ehrlich				
		1.3, 1.4		+		
		<i>Words At Work.</i> Joseph Bellafiore				
		1.3, 1.4		+		
		<i>Enriching Your Vocabulary.</i> Joseph R. Orgel				
		1.5		+		
		<i>Punctuation Pointers.</i> Maxwell Numberg				
		1.7		+		
		<i>The Devil's Dictionary.</i> Ambrose Bierce				
		1.7		+		
		<i>Ideas for Teaching English.</i> Ruth Reeves				
		COMMUNITY RESOURCES				
		Nashville Public Library		+		
		Theaters		+		
		Children's Museum		+		
		KITS AND PACKETS				
		1.2		+		
		<i>Webster Reading Kit (Programmed reading)</i>				

Level		1.0 LANGUAGE: Resources		Domain		
				C	A	P
+	7	1.2	SRA Reading Labs (Programmed reading)	+		
+	8	1.2	<i>Grolier Reading Attainment Kit</i> (Programmed reading)	+		
	9	1.2	<i>Tactics in Reading</i> (Reading skills kit)	+		
+		1.2, 1.3	Vocabulary Games	+	+	+
+		1.2, 1.7	EDL Study Skills Kit	+		
+		1.2	Scholastic Action Kit (Workbooks and paperback-high interest, low reading level)	+	+	+
			TEXTS AND WORKBOOKS			
+		1.2	<i>Visual Discrimination</i>	+		
+		1.2	<i>Crossword Puzzles for Reading and Thinking Skills</i>	+		+
+		1.2	<i>Read Better - Learn More</i>	+		
+		1.2	<i>Reading/Thinking Skills</i>	+		
+		1.2	<i>Ginn Word Enrichment Program</i>	+		
+		1.2	<i>Basic Reading Skills</i>	+		
+		1.2	<i>Doctor Spello</i>	+		
+		1.2	<i>Conquest in Reading</i>	+		+
+		1.3, 1.4, 1.5	<i>Understanding Language Series (1, 2, 3, 4)</i>	+		+

Level		1.0 LANGUAGE: Resources		Domain		
				C	A	P
7	8					
	9					
		TEXTS AND WORKBOOKS continued				
	+	1.6 Speaking by Doing	+	+	+	
		1.7 Imaginary Line Handwriting	+		+	
	+	1.7 Look up and Learn - A Dictionary Activities Book	+		+	
		PROFESSIONAL RESOURCES				
		Teaching the History of the English Language in the Secondary Classroom. Joseph E. Mitosh, Jr.				
		Backgrounds in Language. (NCTE)				
		Dialects. Jean Malmstrom				

Literature

2.0 LITERATURE

TEACHER OBJECTIVES

To facilitate the student's learning process in LITERATURE, the teacher will

- *Acquaint the student with various literary forms and techniques found in fiction, non-fiction, and poetry;*
- *Provide opportunities for the student to explore various points-of-view, themes, values, and attitudes found in literature;*
- *Assist the student in relating literature to the realities of life;*
- *Facilitate the student's self-discovery and understanding of others through experiences in literature;*
- *Generate enthusiasm and interest in literature that will be reflected in the student's reading habits; and*
- *Provide the student with opportunities to develop an awareness of literature as an intellectual, emotional, and aesthetic vehicle.*

STUDENT OBJECTIVES

At the conclusion of the junior high Language Arts program, the student will be able to

- *Show that the dramatic experience has enabled him to derive insights into and to gain understandings of himself, others, and the world around him;*
- *Differentiate between an essay and an article;*
- *Justify biographies and autobiographies as forms which convey values and attitudes;*

STUDENT OBJECTIVES continued

- *Show that he has acquired an awareness of the novel and short story as unique genres and developed an appreciation of them by selecting others to read for his own enjoyment;*
- *Demonstrate that he has internalized an ordered view of the poetic experience and recognizes poetry as an aesthetic and emotional form of literary expressions; and*
- *Show that he understands the relevance of folklore and mythology in today's culture and that he is aware of these types of expressions as man's way of answering questions about things around him that he could not otherwise explain.*

In reaching these goals, the student will demonstrate competencies in

2.1 Fiction

2.2 Non-Fiction

2.3 Poetry

The grade level at which an objective or activity should receive initial attention is designated with a plus sign on the left side of the page in columns headed 7, 8, or 9. However, if a seventh grade student has successfully mastered a performance objective designated for emphasis in the ninth grade, the teacher is encouraged to provide opportunities to challenge the more advanced student regardless of his grade placement.

On the right side of the page each performance objective and activity has been classified as belonging in the cognitive, affective, or psychomotor domain of educational objectives by the placement of a plus sign in columns headed C, A, and P.

Level		2.0 LITERATURE: Student Performance Objectives		Domain		
				C	A	P
7	8					
	9					
		2.1 <u>Fiction</u>				
		2.1.1 SHORT STORY				
		Distinguish the short story from other literary forms.	+			
		Demonstrate a knowledge of the elements of a short story.	+	+		
		Recognize unique characteristics of the short story.		+		
		Recognize universal themes and comments on life and values as seen in short story.		+		
		Exhibit tolerance of different points of view.		+		
		Recognize certain language patterns as essential to the credibility of short stories.	+			
		2.1.2 THE NOVEL				
		Demonstrate an understanding of the elements of a novel.	+			
		Relate his values to the values of a character in a particular novel.		+		
		Demonstrate a comprehension of the novel as a tool for understanding human nature.		+		
		Explain universality of theme.				
		Demonstrate an understanding of the concept of a classic novel.	+			
		2.1.3 DRAMA				
		Perceive the relationship of real life situations to drama.	+			
						+

Level		2.0 LITERATURE: <i>Student Performance Objectives</i>	Domain		
			C	A	P
		2.13 <i>DRAMA continued</i>			
+		Role-play characters in a variety of situations.	+	+	
+	+	Differentiate between the short story and/or novel and the drama.	+		
	+	Display by his behavior that he is capable of empathizing with characters in drama.		+	+
	+	Analyze printed and visual dramas in terms of setting, plot, characterization, conflict, and spectacle.	+		
	+	Apply his understanding of traditional types of plays.	+		
+	+	Use his experiences in drama to develop his potentialities for poise, tolerance, and human understanding.		+	+
	+	Compare and contrast a variety of media.	+		
	+	Recognize the drama as a vehicle for entertainment as well as an influential political, propagandistic, ethical and religious tool.	+	+	+
		2.14 <i>FOLKLORE AND MYTHOLOGY</i>			
	+	Relate questions that plagued early man to myths that consequently developed.		+	
+	+	Describe the function of folklore and mythology in the lives of ancient peoples.	+	+	
	+	Recognize the historical quality of myths.	+		
	+	Compare and contrast mythological characters to people of today.			+
	+	Explain ways that mythology has affected our literature, language, products, and general culture.	+	+	+

Level		2.0 LITERATURE: Student Performance Objectives		Domain		
				C	A	P
		2.2 Non-Fiction				
		2.21 BIOGRAPHIES AND AUTOBIOGRAPHIES				
+		Recognize the purposes of biography and autobiography.	+	+		
	+	Compare his values to the values of the subjects of biographical and autobiographical selections.				
	+	Select and condense information about himself to write a brief autobiography.	+			
	+	Evaluate biographical and autobiographical selections in terms of specified criteria.	+			
	+	Defend the classification of the biography and autobiography as non-fictional works.	+			
		2.22 ESSAYS AND ARTICLES				
	+	Recognize essays and articles as specific types of literature.	+			
		Utilize the article as a means of gaining information.	+			
+		Recognize an author's point of view in essays.	+			
		2.3 Poetry				
	+	Extract the "plain sense" meaning of a poem.	+			
	+	Recognize the variety of poetic qualities in his environment.	+			
	+	Show his understanding of word pictures, mood, and rhythm in poetry.	+			

Level		2.0 LITERATURE: <i>Student Performance Objectives</i>	Domain		
			C	A	P
7	8	<p>2.3 Poetry (continued)</p> <p>Demonstrate his comprehension of the forms, uses, and themes of poetry.</p> <p>Evidence his ability to distinguish between the different types of poetry.</p> <p>Analyze the techniques used by the poet to express emotions and ideas.</p> <p>Recognize universal themes in poetry common to human experience and describe how the poet individualizes the theme.</p> <p>Relate his personal experiences and values to the themes found in poetry.</p>			
	9		+		
			+	+	
			+	+	+
			+	+	+

Level		2.0 LITERATURE: Activities and Ideas		Domain		
				C	A	P
7	8					
	9					
		2.1 Fiction				
		2.1.1 SHORT STORY				
	+	Divide into small groups and role-play scenes from a short story.	+	+		+
	+	Draw or collect pictures to stimulate a discussion of the various types of conflicts.	+			+
	+	Imagine yourself to be the writer of an "advice" column. Compose letters from several characters stating the dilemmas they face and furnish an advice-filled reply to each. Share information with others in order to see the variety of answers.	+	+		
	+	Take turns expressing the mood established in the story using only <i>non-verbal</i> means.	+	+		+
	+	Have a "trial for a criminal character in a short story (e.g., the murderer in "Tell Tale Heart").	+	+		
	+	Construct a miniature model of a particular scene.	+	+		+
	+	Select a passage from a given story and describe a moment from your own experience that this called to your memory.	+	+		
	+	Imagine you are one of the characters in a story you read and write a diary about your thoughts and feelings and the events in your life.	+	+		
	+	In groups, construct a collage to illustrate the theme of a story.	+	+		+
	+	Write an interview between you and a character in a short story.	+			
	+	In groups, discuss what you would have done in the hero's place and give reasons for your decision.	+	+		+

Level		2.0 LITERATURE: <i>Activities and Ideas</i>		Domain		
				C	A	P
7	8					
	9					
		2.11	SHORT STORY <i>continued</i>			
			Divide into groups for the purpose of writing a T.V. script for one of the stories read and have each group act its scene.	+		
			Write a new ending for a story you have read.	+	+	
			Share a collection of newspaper clippings on which short stories might be based, explaining how you would develop them into a story.	+		+
			Divide into groups and make a sequence of slides illustrating a story. Combine them with film, taped music, or both.	+	+	+
			Express the theme of a story through a dance you have devised yourself.	+	+	+
		2.12	THE NOVEL			
			Rent the movie version of a novel to stimulate interest in the novel. Assign a comparison of the book and the movie.	+	+	
			Provide a choice when teaching the novel. It is unreasonable to assume that one novel will be suitable for all students.		+	
			Instead of assigning the usual book report, have the students write a friendly letter to one of the characters in the book. The letter should indicate the student's understanding of what he has read.	+	+	
			Dramatize scenes from novels to create interest. Choose only those scenes which have dramatic potential. (An example would be the reuniting of Lucie Manette and her father in <i>A Tale of Two Cities</i> .)	+	+	+
			Select those who have written superior book reports to orally present their reports to the entire school over the intercom on occasion.	+	+	+

Level		2.0 LITERATURE: <i>Activities and Ideas</i>		Domain		
				C	A	P
		2.12 THE NOVEL <i>continued</i>				
	+	Construct a scene on tableau from a novel (e.g., Miss Havisham's room from <i>Great Expectations</i>) to create interest and expand involvement.	+	+		+
	+	Make a slide production or an 8 mm movie of the highlights of a novel. Include a sufficient number of scenes to insure continuity.	+	+		+
	+	Have students design original book jackets for the novels they read. Include book jacket "blurbs."	+	+		+
		2.13 DRAMA				
+		Divide students into pairs. (Pairs may play one at a time or several may participate simultaneously.) The teacher assigns one partner a sentence that he is to use to start a quarrel. Each couple must argue, determined not to give in. The students are instructed to begin the quarrel in control and gradually lose their temper.		+		+
+	+	Direct each student to select a picture from a magazine. The picture should show an interesting-looking person. Each student analyzes that person in the light of what he sees in the picture: feelings, thoughts, behavior, and the imagined characteristics and behavior that make this person unique.	+	+		+
	+	Divide students into groups and direct the groups to enact a scene around a historical event, such as Lewis and Clark's first meeting with Sacajawea, Madame Curie's discovery of radium, Bell's first successful use of the telephone. Students should make sure that the story has dramatic value, clearly defined plot, and a climax.	+	+		+

Level		2.0 LITERATURE: <i>Activities and Ideas</i>	Domain		
			C	A	P
7	8	<p>2.13 DRAMA <i>continued</i></p> <p>Have students keep a secret log of the identifying characteristics of a friend (or character in a story). Include descriptive statements concerning posture, facial expressions, gestures and observable reactions to specific situations. Without revealing the name of the character to the class, students will portray the character to the class and ask other class members to guess the identity.</p> <p>Have students select newspaper human interest stories. In groups the students supply the necessary characters for the action, analyze the characters, and present an improvised scene to the class.</p> <p>Have students make a diagram of the succession of feelings and emotions experienced by the most important characters in a play.</p> <p>A variation on the above is the "human continuum." Have students stand in a straight line, each end representing extreme opposites. Students are then asked to position themselves in the line in such a way as to represent their ideas of a character's feeling, their reactions to the character, or to reflect their own emotions and values.</p> <p>In small groups, or singly, have students convert a short story into a play.</p> <p>Divide students into groups of 3-4 members. Each "acting group" must have a twin "speaking group." Together the twin groups decide on a 3-5 minute folk or fairy tale to play with a role for each participant. It may be necessary to play just one scene rather than the entire story. One team will act the story, and the other team sitting on the side lines will provide the voices as though dubbing in for a synchronized sound track. To achieve this ensemble playing requires strong concentration and quick observation.</p>	+	+	+
	9		+	+	+
+			+	+	+
			+	+	+
+			+	+	+
			+	+	+
			+	+	+
+			+	+	+

Level		2.0 LITERATURE: Activities and Ideas		Domain		
				C	A	P
7	8					
9						
+	+	2.13 DRAMA <i>continued</i>	+	+	+	+
		Divide students into groups. Each group shows the different ages of man. Each group plays the same person at different ages. At the end of the improvisation they strike a tableau.				
	+	Divide the class into five or six groups. Assign each group a television program or movie to view. Within each group, members will individually view the same program and write a critique. In class, group members will read aloud and compare each of their evaluations. If possible, compare class criticism with that of a professional critic.	+	+		
		2.14 FOLKLORE AND MYTHOLOGY				
+		Role play the telling of a myth or folk tale.	+	+	+	+
+		Display folk art and handcraft.	+			
+	+	Prepare illustrations or dioramas of scenes from legends, myths.				
+	+	Make puppets of characters. Present scenes to the class.	+	+	+	+
	+	Share pictures of advertisements with mythological connections.	+	+		
	+	Display cartoons--either clipped from magazines or original--relating to mythology.	+			
	+	Construct projects (swords, shields, etc.)	+			
	+	Play charades, acting out characters from mythology.	+	+	+	+
	+	Write in play form selected myths. Add commercials attuned to the period of the story (e.g., a chariot sale with a plug from Apollo).	+	+	+	+

Level		2.0 LITERATURE: <i>Activities and Ideas</i>		Domain		
				C	A	P
		2.14	FOLKLORE AND MYTHOLOGY <i>continued</i>			
			Use "My Fair Lady" to show how a modern literary work has been based on mythology.	+		
			Write an original myth.	+		
			Contrast the typical hero of mythology with ordinary mortals.	+		
			Characterize heroes of mythology pointing out human as well as godlike qualities.	+		+
			Create crossword puzzles of mythological names.	+		
			<u>Myth-0</u> . The teacher duplicates two different sets of cards, enough for each student. The card has 25 blocks (5x5); the center block is labeled, "FREE." In the other blocks are inserted names like Circe, Siren, Ithaca, Cyclops, Calypso, etc. The teacher (on 3x5 cards) places statements that can be answered on the student card. The student covers the answer if it happens to be on his card. When he covers his entire card, he yells "Myth-0" and wins a prize (candy or other).	+		+
			2.21 BIOGRAPHIES AND AUTOBIOGRAPHIES			
			Have students conduct biographical interviews with other students early in the year as a human relations task. The interviewer can then introduce the interviewee to the class.	+		+
			Have students prepare a case study of someone in the school (student, teacher, secretary, or principal) to teach the writing and research problems of the biographer.	+		+
			Have students conduct a biographical interview on the telephone with a locally prominent person in politics, the media, business, the clergy, etc. Be	+		+

Level		2.0 LITERATURE: Activities and Ideas		Domain		
				C	A	P
7	8					
	9					
		2.21	BIOGRAPHIES AND AUTOBIOGRAPHS continued sure that students have a carefully prepared questionnaire before attempting this assignment. Have students keep a journal for the period of time during which the biography unit is taught. Near the conclusion of the unit, have the students analyze their journals and condense them to those items which would be of interest to a biographer.	+	+	+
		2.22	ESSAYS AND ARTICLES Construct "tape essays." Include speeches, songs, essays, or poems. Use a variety of voices; present several viewpoints. Allow students to exchange essays they have written. Each should state the mood of the essay by underlining sentences that help create this tone. Arrange groups for students to read aloud essays they have written in which they reacted to an editorial cartoon.	+	+	+
		2.3	<u>Poetry</u> Have students keep a poetry notebook (anthology). Into a folder with an illustrated cover and possible inside illustration, they are to collect twenty-five poems using a definite theme: tolerance, love, war, nature, etc. There are several other approaches that may be taken with this project according to the abilities and interests of the students: -write a composition discussing why he chose the theme; -write an analysis of a given number of poems according to a pre-established form; -include original poems; or -write original lines of poetic devices (alliteration, onomatopoeia, etc.).	+		

Level			2.C LITERATURE: Activities and Ideas		Domain				
					C	A	P		
7	8	9							
+	+		<p><u>2.3 Poetry (continued)</u></p> <p>The teacher may compile a list of well-known short quotes from poems and let the students have fun "puncturing" them. For example, "Drink to me only with thine eyes;/ It's hard to do, I realize." (OR) "Tis better to have loved and lost/ Than married someone and been bossed." (OR) "I shot an arrow into the air/ 'Twas so polluted it stayed up there."</p> <p>A good motivational beginning is for the teacher to read story poems (ballads and narratives) to the class. Some possible titles: "Lord Randal," "Edward, Edward," "Casey at the Bat," and "Cremation of Sam McGee."</p> <p>A good introductory activity is to select carefully three widely divergent selections of music that readily call up separate images. Suggest the students list, as the recordings are played, their impressions, colors, ideas, and scenes that come from the music. Discuss the differing images and moods evoked by having the students read some of their reactions.</p> <p><u>Coffee House Poetry.</u> Young people who have had enjoyable experiences with poetry continue to read poetry. Suggest to the students that a "coffee house" type program might help set the mood for modern poetry. They may wish to bring bongo drums, guitars, background scenery, and the like to convert the classroom into a real coffee house. Play recordings of "beat" poetry and let students read their own "modern" poetry. The party will be a success if a host committee has been responsible for planning a program that includes many class members. Choral reading of a poem could also be used.</p> <p><u>Dramatizing Poems.</u> Let a group of students select passages from such poems as "Death of the Hired Man" and "the Shooting of Dan McGraw" to prepare for dramatic presentation to the class. The preparation would include writing character sketches of the parts to be portrayed and citing lines that reveal character.</p>				+	+	
		+							

2.0 LITERATURE: Activities and Ideas			Domain		
Level			C	A	P
		<u>2.3 Poetry (continued)</u>			
7		An introductory exercise in poetry is to have the students look over several poetry books and copy down one poem they really enjoy. This exercise allows the teacher to gain some insight into the tastes of the students. The exercise can be extended by having students write very briefly on one aspect of the poem: mood, meaning, why they chose it, etc.	+	+	
8	+	Involve students in a discussion on the question of why so many students seem to dislike poetry. Invariably students agree that some poems are all right, but that there were not enough such poems in the textbooks. Those that are "all right" serve as a starting point for a class project. After sharing favorite poems, suggest to the pupils the preparation of a scrapbook of "poems we like." The scrapbook may be donated to the school library (or kept in the classroom library) for reference by pupils of other classes.	+	+	+
9		The following procedure may be agreed upon as a means of selecting the poems to be included in the anthology. Each student selects a poem. He must be ready to discuss the poem, explain its meaning, tell why he likes it, point out effective lines, and, finally, read it aloud. The class then votes on whether to include the poem. The student presenting the poem, or any listener, may offer to illustrate it. Thus the class is motivated to listen critically and with appreciation to at least 30+ poems. At the same time, each student is forced to sit down with a poem and ask, "Why does this move me?" He must also study and rehearse the poem to read it effectively. See packet studying "Poetic Terminology" from Educational Stimuli for cross-word puzzles on poetic terminology.			

Level		2.0 LITERATURE: <i>Activities and Ideas</i>		Domain		
				C	A	P
7	8					
	9					
+		<p><u>2.3 Poetry (continued)</u></p> <p>Catch the student's interest at the beginning of the unit by having him read and listen to a number of humorous poems. The teacher might put some humorous poems on the board and bring books of poetry to class. Among various collections of humorous verse are Richard Armour's <i>An Anatomy of Light Verse</i>, Edward Lear's <i>the Complete Nonsense Book</i>, Ogden Nash's <i>Selected Verse</i>, and the <i>Silver Treasury of Light Verse</i>, edited by Oscar Williams.</p> <p>To get students to see that poetry is all around them, involve students in activities that will help them see the poetry in commercials, greeting cards, songs, game rhymes, as well as the rhythm in nature and conversation.</p>			+	
						+

Level			2.0 LITERATURE: Resources		Domain		
					C	A	P
			AUDIO-VISUALS				
			FILMS				
			2.11	<i>The Lottery (28 Min.)</i>	+		+
				<i>Mark Twain Gives An Interview (14 Min.)</i>			+
				<i>Occurrence at Owl Creek Bridge</i>			+
				<i>Edgar Allan Poe: Background for His Works</i>			+
				<i>The Pit and The Pendulum</i>			+
				<i>Short Stories of O'Henry</i>			+
				<i>What's in a Story? (14 Min.)</i>	+		+
				<i>O'Henry's Full House (11 Min.)</i>			+
			2.12	<i>The Novel: Early Victorian England and Charles Dickens (30 Min.)</i>			+
				<i>The Novel: Great Expectations (Part I, 30 Min.)</i>			+
				<i>The Novel: Great Expectations (Part II, 30 Min.)</i>			+
				<i>Literature Appreciation: How to Read Novels (13 Min.)</i>			+
				<i>It's Fun to Read Books (11 Min.)</i>			+
				<i>Novel, What It Is, What It's About, What It Does (30 Min.)</i>			+
				<i>David Copperfield: The Boy (38 Min.)</i>			+
				<i>David Copperfield: The Man (38 Min.)</i>			+

Level		2.0 LITERATURE: Resources	Domain		
			C	A	P
		FILMS continued			
	+	2.12	+		
		How To Read a Book (11 Min.)			
	+	A Tale of Two Cities (44 Min.)	+	+	
	+	Treasure Island (43 Min.)	+	+	
		2.13	+		
	+	Story Acting Is Fun (11 Min.)			
	+	A Chairy Tale (10 Min.)		+	
	+	The Hand (19 Min.)	+	+	
		J. T. (Pt. I and Pt. II) (51 Min.)	+	+	
	+	The String Bean (26 Min.)		+	
	+	Odd Man Out: Critic and Film Series (35 Min.)	+		
	+	Literature Appreciation: How to Read Plays (17 Min.)	+		
		2.14	+		
	+	Mythology of Greece and Rome (16 Min.)			
	+	Mythology Is Alive and Well	+	+	
		2.21	+		
	+	The World of Helen Keller	+	+	
	+	Literature Appreciation: How to Read Essays	+		
		2.3	+		
	+	The Day Is Two Feet Long (8 Min.)		+	
	+	The Hangman (12 Min.)		+	

Level			2.0 LITERATURE: Resources			Domain		
						C	A	P
			FILMS <i>continued</i>					
			2.3					
			Why Man Creates (25 Min.)	+				+
			Let's Read Poetry (10 Min.)		+			+
			Poems Are Fun (11 Min.)					+
			Literature Appreciation: How to Read Poetry (11 Min.)					
			FILMSTRIPS					
			2.12					
			A Christmas Carol	+				+
			Charles Dickens: The Man and His Works					+
			Dickens					+
			Dr. Jekyll and Mr. Hyde					+
			How To Read An Historical Novel					
			2.13					
			What Is Drama					+
			2.14					
			American Folk Heroes					+
			American Legendary Heroes					+
			Folklore and Legendary Heroes					+
			Myths and Legends of Ancient Greece and Rome					+
			Legends of Greece and Rome					+
			Heroes of Greek Mythology					+

Level		2.0 LITERATURE: Resources		Domain		
				C	A	P
			FILMSTRIPS continued			
			2.21 Afro-American Literature: An Overview	+	+	
			Literature Components	+		
			2.3 The Poetic Experience		+	
			RECORDS			
			2.11 Mark Twain Stories		+	
			2.12 A Christmas Carol		+	
			Gulliver's Travels		+	
			The Pickwick Papers		+	
			Tale of Two Cities		+	
			Treasure Island		+	
			Understanding and Appreciation of the Novel		+	
			2.14 Heroes, Gods and Monsters of the Greek Myths		+	
			2.21 Arne Frank: The Diary of a Young Girl		+	
			Carl Sandburg: A Lincoln Album		+	
			Autobiography of Fredrick Douglass		+	

Level			2.0 LITERATURE: Resources		Domain				
					C	A	P		
7	8	9							
			BOOKS						
			2.11	<i>American Negro Short Stories.</i> John Henrick Clark	+	+			
				<i>The Best Short Stories by Negro Writers.</i> Langston Hughes	+	+			
			2.12	<i>Animal Farm.</i> George Orwell	+	+			
				<i>The Red Pony.</i> John Steinbeck	+	+			
				<i>Old Yeller.</i> Fred Gipson	+	+			
				<i>The Prince and the Pauper.</i> Mark Twain	+	+			
				<i>The Outsider.</i> S. E. Hinton	+	+			
				<i>The Pigman.</i> Paul Zindel	+	+			
				<i>Durango Street.</i> Frank Bonham	+	+			
				<i>Lord of the Flies.</i> William Golding	+	+			
				<i>The Pearl.</i> John Steinbeck	+	+			
				<i>Souder.</i> William Armstrong	+	+			
				<i>Light in the Forest.</i> Conrad Richter	+	+			
				<i>The Best of Simple.</i> Langston Hughes	+	+			
				<i>Jubilee.</i> Margaret Walker	+	+			
				<i>A Tale of Two Cities.</i> Charles Dickens	+	+			
				<i>David Copperfield.</i> Charles Dickens	+	+			

Level		2.0 LITERATURE: Resources	Domain		
			C	A	P
		BOOKS continued			
	7				
	8				
	9				
		2.12	+	+	+
		Great Expectations. Charles Dickens			
		Ivanhoe. Sir Walter Scott			
		2.13	+	+	+
		Designs in Drama. Crosby Redman			
		Currents in Drama. Marjorie Barrows			
		Man the Myth-Maker. W. T. Jewkes			
		Charles Dickens: A Pictorial Biography. J. B. Priestly			
		Autobiography of Mark Twain. Mark Twain			
		Death Be Not Proud. John Gunther			
		Life With Father. Clarence Day			
		My Life and Hard Times. James Thurber			
		The Thread That Runs So True. Jesse Stuart			
		Shakespeare of London. Marchette Chute			
		Up From Slavery. Booker T. Washington			
		We Have Tomorrow. Arna Bontemps			
		The Story of My Life. Helen Keller			
		Yes, I Can. Sammy Davis			

Level			2.0 LITERATURE: Resources	Domain		
7	8	9		C	A	P
			BOOKS <i>continued</i>			
	+	+	2.21	+	+	+
			<i>I Always Wanted To Be Somebody.</i> Althea Gibson <i>Profiles in Courage.</i> John F. Kennedy <i>Dr. Tom Dooley.</i> Thomas A. Dooley <i>Anne Frank: The Diary of a Young Girl.</i> Anne Frank <i>The Souls of Black Folk.</i> W. E. B. Dubois <i>Currents in Poetry.</i> Richard Corbin <i>Designs in Poetry.</i> Stanley Peterson <i>Themes in the One-Act Play.</i> David R. Cox	+	+	+
			KITS AND PACKETS			
+			2.2			+
			2.3			+
	+	+	<i>Values in Action: Role Playing Problem - Situations for the Intermediate Grades</i> (Holt, Rinehart and Winston-filmstrips, guides, records) <i>Images and Imagination</i> (Eyegate-filmstrips and pictures) <i>What to Look for in Poetry</i> (Eyegate-filmstrips, records)	+		

Level		2.0 LITERATURE: Resources	Domain		
			C	A	P
7	8	PROFESSIONAL RESOURCES			
	9	<p>2.11 <i>The Study of Literature.</i> Ginn</p> <p><i>Teaching the Short Story.</i> Wallace Stegner (NCTE)</p> <p>2.13 <i>Tested Methods of Teaching Speech.</i> James Holm</p> <p><i>Creative Communication.</i> Fran Tanner</p> <p><i>Basic Drama Projects.</i> Fran Tanner</p> <p><i>The Nature of Drama.</i> Hugh Heffner</p> <p>2.3 <i>Teaching Literature in Grades Seven Through Nine.</i> E. Jenkinson (NCTE)</p> <p><i>Poetry in the Classroom.</i> Dorothy Petit (NCTE)</p> <p><i>Humanizing English.</i> E. Fagan and Jean Vandill</p> <p><i>Haiku in English.</i> Harold Henderson</p>			

Composition

3.0 COMPOSITION

TEACHER OBJECTIVES

To facilitate the student's learning process in COMPOSITION, the teacher will

- *Assist the student in reinforcing proper spelling, usage, and grammatical structure;*
- *Provide adequate opportunities for the student to practice writing skills;*
- *Generate an atmosphere conducive to freedom of written expression;*
- *Work with the student in improving the clarity and the quality of his written communication;*
- *Acquaint the student with various forms of expository and creative writing;*
- *Encourage student interest in writing for personal satisfaction; and*
- *Involve the student in establishing criteria for evaluating his performance and progress in written expression.*

STUDENT OBJECTIVES

At the conclusion of the junior high Language Arts program, the student will be able to

- *Present a logical sequence of thoughts and ideas in writing;*
- *Demonstrate skill in exposition by utilizing various techniques of writing;*
- *Express himself effectively and accurately in writing;*
- *Recognize the purpose of various forms of expository writing in daily communication;*
- *Correct, revise, and rewrite manuscripts to improve clarity, coherence, neatness and legibility;*

STUDENT OBJECTIVES continued

- *Write original compositions, such as simple stories, poems, or plays, that effectively use descriptive and imaginative words, phrases, and concepts; and*
- *Analyze the complexities and experience rewards of the creative writing process.*

In reaching these goals, the student will demonstrate competencies in

3.1 *Expository Writing*

3.2 *Creative Writing*

The grade level at which an objective or activity should receive initial attention is designated with a plus sign on the left side of the page in columns headed 7, 8, or 9. However, if a seventh grade student has successfully mastered a performance objective designated for emphasis in the ninth grade, the teacher is encouraged to provide opportunities to challenge the more advanced student regardless of his grade placement.

On the right side of the page each performance objective and activity has been classified as belonging in the cognitive, affective, or psychomotor domain of educational objectives by the placement of a plus sign in columns headed C, A, and P.

Level		3.0 COMPOSITION: <i>Student Performance Objectives</i>	Domain		
			C	A	P
7	8	<p><u>3.1 Expository Writing</u></p> <p>3.11 LETTER WRITING</p> <p>Incorporate form, appearance, and legibility in letter preparation.</p> <p>Communicate his ideas and thoughts effectively in a letter.</p> <p>Demonstrate courtesy, conciseness, and accuracy in corresponding.</p> <p>Differentiate between the various forms of correspondence as they apply to the writer's purpose.</p> <p>Practice acceptable social behavior through obligatory letter writing.</p> <p>3.12 PREPARING OUTLINES</p> <p>Arrange ideas in a logical sequence.</p> <p>Employ the outline as a practical and versatile study aid.</p> <p>Recognize the outline as an organizational scheme for written work.</p> <p>Select the main topics, subpoints, and details in a written composition.</p> <p>Exhibit unity, clarity, and coherence in written work by utilization of the outline.</p> <p>3.13 DEVELOPING PARAGRAPHS</p> <p>Write an expository paragraph developing a central idea.</p> <p>Strengthen paragraph writing, logically arranging ideas and thoughts in a clear, concise manner.</p>			
	9				
+	+		+	+	
+	+		+	+	
	+				
	+				
+					
+					
	+				
	+				
+					
	+				

Level		3.0 COMPOSITION: <i>Student Performance Objectives</i>	Domain		
			C	A	P
		3.13 DEVELOPING PARAGRAPHS <i>continued</i>			
	+	Expand a main idea by utilizing the various methods of paragraph development.	+		
	+	Relate paragraphs in a composition by employing transitional expressions.	+		
		3.14 WRITING THEMES AND REPORTS			
	+	Develop a single idea or topic in theme writing.	+		
	+	Decide which are the most pertinent and interesting facts for inclusion in a report.	+		
	+	Utilize study skills in the preparation of written reports.	+		
	+	Employ various means of paragraph development in order to express point of view.	+		
	+	Develop an organizational scheme that facilitates a logical progression of ideas.	+		
		3.15 WRITING SUMMARIES			
	+	Employ brevity and accuracy in summarizing.	+		
	+	Distinguish between pertinent and irrelevant ideas in a work.	+		
	+	Recognize the tone and essence of thought in writing.			+
	+	Differentiate between paraphrasing and summarizing.	+		
		3.16 DEVELOPING JOURNALISTIC WRITING			
	+	Describe various types of writing found in the written media.	+		

Level	3.0 COMPOSITION: Student Performance Objectives		Domain		
	7	8 9	C	A	P
+		3.16 DEVELOPING JOURNALISTIC WRITING continued Distinguish between fact and opinion in recorded experiences and observations. Compare and contrast the techniques of writing news articles with creative and expository writings. Achieve versatility in written expression by utilizing various methods of journalistic writing.	+	+	
		<u>3.2 Creative Writing</u> 3.21 WRITING DESCRIPTIVELY Select appropriate subjects for descriptive writing. Observe and record significant descriptive details. Employ a variety of descriptive words and phrases in writing various types of descriptions. Demonstrate understanding, appreciation and application of descriptive techniques in composition.	+	+	+
		3.22 EXPRESSING POINT OF VIEW Explain the function of point of view in creative writing. Recognize point of view as a guide in understanding other people. Write original narratives that naturally and effectively employ various points of view.	+		
+					

Level		3.0 COMPOSITION: <i>Student Performance Objectives</i>	Domain			
			C	A	P	
7	8					
	9					
		3.22 EXPRESSING POINT OF VIEW <i>continued</i> Volunteer his own point of view in creative expression.		+		
		3.23 WRITING CREATIVE NARRATIVES Choose topics appropriate to his experience, knowledge, and understanding. Create characters that operate effectively within the narrative. Employ descriptive and imaginative elements to facilitate development of and sustain interest in the narrative. Write dialogue appropriate to the narrative's characters, theme and tone. Read and revise manuscripts according to criteria of unity, coherence, clarity and relevance. Write creative narratives as a satisfying means of self-expression. Demonstrate ability to write neatly and legibly with minimal spelling and grammatical errors.		+		
		3.24 WRITING POEMS Select suitable subjects for poetic expression based on his feelings and experience. Employ principles of meter, rhyme and various verse forms in writing simple poems. Discipline his thought and writing processes to respect the requirements of a given poetic form.		+		
+			+			
+			+			

Level		3.0 COMPOSITION: Student Performance Objectives	Domain		
			C	A	P
7					
8					
5					
	+	3.24 WRITING POEMS <i>continued</i> Analyze his poems to identify the technical elements that make his writing poetry.	+		
	+	Reveal through poetry writing an appreciation of poetry as a uniquely effective medium for the creative expression of feelings.		+	
		3.25 WRITING PLAYS			
	+	Select an appropriate event or situation for dramatization.	+		
	+	Support dialogue as the primary communicator of character and tone in dramatic writing.	+		
	+	Apply techniques of dramatic composition to write simple dialogues, scenes, or plays in acceptable form.	+		
	+	Illustrate in his writing that he appreciates the unique potential of dramatic composition for creative communication.	+		

Level		3.0 COMPOSITION: <i>Activities and Ideas</i>	Domain	
7	8 9		C	A P
		<u>3.1 Expository Writing</u>		
		3.11 WRITING LETTERS		
+		Ask students to bring letters that they have received as a means of introducing the unit.		+
	+	Encourage students to establish committees to write letters to different social agencies. Replies could be discussed and displayed.	+	
		Write letters to outstanding personalities.	+	+
		3.12 PREPARING OUTLINES		
	+	Make sentence or topic outlines of articles found in various periodicals.	+	
	+	Scramble the contents of a topical outline. Have students to unscramble the information and place in correct outline form.	+	
		3.13 DEVELOPING PARAGRAPHS		
+		Ask students to bring magazines and clip pictures without the caption. Develop paragraphs reflecting their reactions and suggesting a theme.	+	+
	+	Allow students to formulate problems and write a paragraph showing a solution.	+	+
		3.14 WRITING THEMES AND REPORTS		
	+	Establish composition workshops or clinics for practicing certain skills.	+	
		Show and discuss student themes by using the opaque projector.	+	+
	+	Provide a file for students to develop theme folders.	+	+

Level	3.0 COMPOSITION: Activities and Ideas		Domain			
	7	8	9	C	A	P
	+			+		
		+		+		
	+			+		
		+		+		
				+		
	+			+		
				+		
				+		
				+		
				+		
				+		
				+		
				+		
+				+		

Level		3.0 COMPOSITION: <i>Activities and Ideas</i>	Domain												
			C	A	P										
7	8	<p>3.21 WRITING DESCRIPTIVELY <i>continued</i></p> <p>a thorough description of each. As a follow-up, students may read their descriptions aloud and discuss reasons for the most popular choices.</p> <p>A student volunteer stands on a table or at the front of the class for a period of observation and description in detail by his classmates. Students are encouraged to be very specific and write as much as they can in the time allowed. They may wish to read aloud and compare their written descriptions.</p> <p>By writing only a <i>list</i> of single descriptive words, students describe someone or something in the classroom. They may read their completed lists aloud while the class attempts to guess the identity of the subject.</p> <p>Students who lack motivation to write may respond if asked to describe something of serious interest to <i>them</i>, such as motorcycles, rock music, drugs, etc., in their own way. A teacher's first concern should be with getting them to write <i>something</i>, regardless of quality, form, etc.</p> <p>Students often fail to consider that description can involve much more than simply "what something <i>looks</i> like." By drawing 5 columns on their paper and heading each with one of the 5 senses, students can classify objects, experiences, or situations according to the sense best emphasized in the description of them. This activity helps students learn to consider <i>all</i> relevant details in writing descriptions.</p> <table border="1" style="margin-left: auto; margin-right: auto;"> <thead> <tr> <th>SIGHT</th> <th>SOUND</th> <th>TOUCH</th> <th>TASTE</th> <th>SMELL</th> </tr> </thead> <tbody> <tr> <td>a sunset</td> <td>wolves howling</td> <td>stroking a cat</td> <td>eating assorted pieces of candy</td> <td>deciding which perfume to buy</td> </tr> </tbody> </table> <p>Groups of students can be taken out of the classroom for descriptive writing sessions in different surroundings. Even a short time spent outside the school</p>	SIGHT	SOUND	TOUCH	TASTE	SMELL	a sunset	wolves howling	stroking a cat	eating assorted pieces of candy	deciding which perfume to buy	+		
SIGHT	SOUND		TOUCH	TASTE	SMELL										
a sunset	wolves howling	stroking a cat	eating assorted pieces of candy	deciding which perfume to buy											
	9		+		+										

Level	3.0 COMPOSITION: <i>Activities and Ideas</i>		Domain		
	7	8 9	C	A	P
		<p>3.21 WRITING DESCRIPTIVELY <i>continued</i></p> <p>building can greatly multiply opportunities for writing, and the change is often stimulating in itself.</p>			
		<p>3.22 EXPRESSING POINT OF VIEW</p> <p>After pairing off around the room, students interview each other to determine their points of view on a predetermined list of issues (youth-oriented, current, relevant). The information can then be incorporated into a written character sketch of the person interviewed.</p> <p>With assistance from the teacher, two or three students prepare a short scene or story to act out in front of the class. The story should involve a clear-cut conflict and sharply-divided points of view on an issue (for example, a father arguing with his son about the boy's long hair.) Students are encouraged to observe carefully and then write a paragraph statement of each point of view expressed in the scene.</p>	+	+	+
		<p>After examining copies of a fact sheet concerning a recent crime, students are asked to write separate accounts of the incident from the points of view of those involved: criminal, victim, police officer, witness, etc. Students are encouraged to write just as they think the character concerned would report the account. Follow up with discussion.</p> <p>Sensitivity to point of view in a creative narrative can be developed by asking students to rewrite brief stories that present a strong point of view. They should be encouraged to write from the point of view of <i>another</i> character in the story without changing the story content.</p>	+	+	+
		<p>3.23 WRITING CREATIVE NARRATIVES</p> <p>Students are given an opportunity to view a film that tells a story. The teacher, having previewed the film, can stop the projector at a point of</p>	+	+	+

Level	3.0 COMPOSITION: <u>Activities and Ideas</u>		Domain	
	7	8 9	C	A P
		<p>3.23 WRITING CREATIVE NARRATIVES <i>continued</i></p> <p>significant action or suspense and ask the students to write their own endings to the story. When all have finished, the film can be continued for comparison of its ending to those the students wrote. Student story endings can be read aloud and discussed.</p> <p>A selection of magazine pictures, photographs, or posters is made available for students to examine and choose one. They are then asked to write stories that do not <i>mention</i> the picture but are directly related to its visual content.</p> <p>Students may develop an appreciation of coherence, continuity and stylistic variations through <i>rotation writing</i>. With the class divided into circle groups, each student writes the first paragraph of an original adventure, mystery, science fiction, or horror story. After 10 minutes, each student passes his paper one place to the left and <i>adds</i> a paragraph to the story he has just received. The process continues until each student has his original paper and can add a closing paragraph (if necessary). Students will want to read their stories aloud, and discussion can follow. (Note: This activity may require more than one class period to complete.)</p> <p>A few minutes every day are provided for students to write on their own--any subject, any style. They should be encouraged to keep all of this writing in a separate notebook or folder, with assurances that the teacher will never read it unless the student so desires. Students are required <i>only</i> to use the time to write something every day.</p> <p>After examining and discussing mimeographed selections from works with clearly distinct styles (the Bible, Shakespeare, straight news stories, etc.), students adapt a familiar story (fairy tale, fable, etc.) to the characteristics of each style.</p>	+	
	+		+	
	+		+	
			+	
			+	

Level		3.0 COMPOSITION: <i>Activities and Ideas</i>		Domain		
				C	A	P
7	8					
	9					
+		3.23	<p>WRITING CREATIVE NARRATIVES <i>continued</i></p> <p>A variety of writing materials, such as colored and textured papers, crayons, felt-tip markers, chalks, etc., can be offered to help students express their feelings as well as their ideas in writing brief stories or poems.</p> <p>An overhead projector can be used to project an anonymous student manuscript for line-by-line critique by the class. This is an excellent method of working on the <i>mechanics</i> of composition.</p> <p>Opportunity for students to read aloud and discuss their own compositions in small groups should be provided. The teacher can distribute a mimeographed guide sheet that suggests points to consider in discussing a manuscript.</p>	+	+	+
		3.24	<p>WRITING POEMS</p> <p>Cooperating with their teacher, students can prepare an anthology of their own poetry. Tasks such as writing, compiling, editing, illustrating, collating and binding can be done in the classroom. This activity offers many opportunities for group discussion and decision making, as well as encouraging quality writing and pride in publication.</p> <p>To help develop a sense of rhyme, students write simple narratives and then transform them, with as little change as possible, into rhyming couplets.</p> <p>Students enjoy writing poems that are arranged on the page to assume the shape of the poem's subject. For example, a poem about a Christmas tree is written to fill a tree-shaped space on the page.</p> <p>Listening to currently popular songs while following the lyrics on a mimeographed sheet may stimulate students to compose their own "song-type" poems. These might actually be set to music and performed by musically inclined class members.</p>	+	+	+

Level	3.0 COMPOSITION: <i>Activities and Ideas</i>		Domain		
	7	8 / 9	C	A	P
+			+	+	+
+			+	+	+
+			+	+	+
+			+	+	+
+			+	+	+
+			+	+	+
+			+	+	+

3.0 COMPOSITION: *Activities and Ideas*

3.24 WRITING CREATIVE NARRATIVES *continued*

Huge sheets of paper hung on the walls of the classroom can be used to stimulate student interest in making their poetry a part of their environment. Students can be encouraged to write freely and write "large" on previously unusable surfaces.

Objects like a meat grinder, scrub brush, egg-slicer, rock, or telephone can be brought into the classroom for students to stare at until they take on the appearance of animals. Students then write poems or descriptions of the objects as animals. Poems like "Apartment House," "The Toaster," and "Steam Shovel" in *Reflections on a Gift of Watermelon Pickle* (Dunning, Lueders, Smith, eds.) can serve as models.

A committee of students can be formed to review poems written by the class and to select a limited number for special publication in the school newspaper.

In groups, students discuss their travel experiences and then read Sandburg's "Chicago" as a starter for free verse that personifies a city.

3.25 WRITING PLAYS

Students explore in groups the dramatic potential of school or community events and "happenings." They select one or two to be written as a dramatic scene or play. Group members assume roles and improvise dialogue to contribute to the composition. When the writing is complete, the group may rehearse and perform their scene for the whole class.

After reading an interesting short story with strong action and character elements, students can attempt to dramatize it by extracting and supplementing the dialogue and organizing their writing in the form of a play. This offers an opportunity for close comparison of two distinct literary forms.

Level		3.0 COMPOSITION: <i>Activities and Ideas</i>		Domain		
				C	A	P
7	8					
	9	+	3.25 WRITING PLAYS <i>continued</i> Tape recorders can be used to record student dialogue for transcription, study, and discussion. Students have an opportunity to observe "real" dialogue as opposed to "book" dialogue. They may become more sensitive to the problems of writing realistic dialogue in their own compositions.	+	+	+

Level			3.0 COMPOSITION: Resources		Domain		
					C	A	P
7	8	9					
			AUDIO-VISUALS				
			FILMS				
+			3.11 Letter Writing For Beginners (11 Min.)	+	+		
	+		Writing Better Social Letters (11 Min.)	+	+		
+			3.12 Writing a Good Paragraph (11 Min.)	+			
	+		Building Better Paragraphs (11 Min.)	+			
		+	Making Sense With Outlines (11 Min.)	+			
	+		3.14 Writing Reports (11 Min.)	+			
	+		How to Write Effectively (11 Min.)		+		
		+	3.16 How to Read Newspapers (11 Min.)	+			
		+	The Newspaper Story (11 Min.)	+			
		+	3.23 The Lottery (18 Min.)		+		
			FILMSTRIPS				
		+	3.0 Five Steps in Writing a Composition	+			
		+	Elementary Language Arts Sound Filmstrip Series	+			
		+	Correcting Composition Errors (15 filmstrip series)	+			
		+	Fresh Perspectives in Composition (8 sound filmstrip series)	+			
		+	Oral and Written Composition	+			

Level		3.0 COMPOSITION: Resources	Domain		
			C	A	P
		FILMSTRIPS continued			
		3.0			
		<i>Main Parts of A Written Composition</i>	+	+	
		<i>Body of a Written Composition</i>	+	+	
		<i>Conclusion of a Written Composition</i>	+	+	
		<i>Fundamentals of Writing</i>	+	+	
		<i>What To Look For in Editing and Rewriting a Composition</i>	+	+	
		3.12			
		<i>Organizing Your Writing</i>	+	+	
		3.13			
		<i>Patterns of Paragraphs</i>	+	+	
		3.14			
		<i>Constructing Your Report</i>	+	+	
		<i>Using Reports</i>	+	+	
		<i>Organizing Reference Materials in Preparing a Composition</i>	+	+	
		3.16			
		<i>News Writing</i>	+	+	
		3.2			
		<i>Images and Imagination: Seeing Creatively</i>	+	+	
		<i>It's Up To You (10 Sound filmstrip series)</i>	+	+	
		TAPES AND RECORDINGS			
		3.0			
		<i>Listen and Think (EDL Tapes)</i>	+	+	
		TRANSPARENCIES			
		3.0			
		<i>Power in Composition</i>	+	+	

Level	7	8	9	3.0 COMPOSITION: Resources	Domain		
					C	A	P
				BOOKS			
	+	+	+	3.0 <i>Sparkling Words: 300 Practical and Creative Ideas.</i> Ruth K. rney	+		+
		+		<i>Getting Started: A Preface to Writing.</i> Rougies and Stockum	+		
			+	<i>The Lively Art of Writing.</i> Lucille Payne	+		
				<i>Writing As a Process of Discovery.</i> Jenkinson and Seybold	+		+
			+	<i>Experiences in Journalism.</i> John Mulligan	+		+
	+			<i>Stop, Look, and Write.</i> David Sohn			+
				COMMUNITY RESOURCES			
			+	3.16 "Your Newspaper...And You" available from the Nashville <i>Tennessean</i> (newspaper unit assistance)	+		
			+	3.24 Artists-in-the-Schools program, Tennessee Arts Commission (poetry consultants)	+		+
				KITS AND PACKETS			
	+			3.11 Letter Writing Kit (3 M Company)			+
			+	3.2 <i>Imagination: The World of Inner Space</i> (Scholastic) <i>Composition Motivators II</i> (photo-poster series, Scholastic)	+		+

Level		3.0 COMPOSITION: Resources	Domain		
			C	A	P
		TEXTS AND WORKBOOKS			
+		3.0		+	
	+	<i>Exploring English.</i> Guth and Schuster			
		<i>Our Common Language.</i> Guth and Schuster		+	
		<i>The Tools of English.</i> Guth and Schuster		+	
		<i>Writing in Action.</i> Robert C. Meredith (text-workbook)		+	
		3.16		+	
		<i>Structures</i> (workbook)			
		<i>Press Time</i> (workbook)		+	
		3.2		+	
		<i>American Education Publications Unit Books</i> (workbooks)		+	
		<i>Visuals Into Words</i> (workbooks)		+	
		<i>An Anthology for Young Writers.</i> Robert C. Meredith		+	
	+	3.24			
		<i>Poetry: Voices, Language, Forms.</i> Dunning, Carrigan, Clay (text-workbook)		+	
		PROFESSIONAL RESOURCES			
		3.0			
		<i>Ideas for Teaching English, 7-8-9.</i> Ruth Reeves			
		<i>Teaching Composition.</i> Alvina T. Barrows			
		<i>A Guide for Evaluating Student Composition.</i> S. M. Judine, ed.			
		<i>Humanizing English: Do Not Fold, Spindle, or Mutilate.</i> Edward Fagan and Jean Vandell, eds.			

Level	3.0 COMPOSITION: Resources	Domain		
		C	A	P
7				
8				
9				
	<p>PROFESSIONAL RESOURCES continued</p> <p>3.0 <i>English For the Junior High Years</i>. Stephen Dunning, ed.</p> <p><i>From Thought to Theme</i>. William M. Clark</p> <p>3.2 <i>Think With Me About Creativity</i>. Elliot Eisner, ed.</p> <p><i>On Creative Writing</i>. Paul Engle, ed.</p> <p>Lavonne Mueller, "Stealing Apples: Creative Writing for All Students," <i>English Journal</i> (October, 1972), p. 1020.</p> <p>Liane Brandon, "Using Media Creatively in the English Classroom," <i>English Journal</i> (December, 1971), p. 1231-1233.</p> <p>3.21 Michael Graves, "Fire Writing," <i>English Journal</i> (October, 1972), p. 1041.</p> <p>3.23 Betty Bezzerides, "The Book That Dripped Blood," <i>English Journal</i> (October, 1972), p. 1043.</p>			

Appendix

TEAM TEACHING: APOLLO JUNIOR HIGH'S PLAN

Organization

The Language Arts Team at Apollo Junior High School consists of seven Language Arts teachers, one reading teacher, a full-time instructional assistant, and a full-time secretary.

The teaching day is divided into six instructional periods from 8:15 a.m. (following home room) till 2:00 p.m., including a 30-minute lunch period. Students are dismissed at 2:00, allowing teachers to plan cooperatively for the remainder of the school day. (All teacher desks are located in a single office space to facilitate intra-team planning and communication.)

All teachers teach students on all three grade levels--7, 8, and 9. Scheduling may vary from year to year, but a typical plan is to schedule 8th grade classes during the first two instructional periods. Seventh graders have Language Arts classes during periods 3 and 4, and the last two periods are devoted to the 9th grade classes.

Each student belongs to a base group assigned to a base teacher, who evaluates the student's performance and issues his report cards. Base groups contain an average of 35 students, but this large group seldom meets as a whole. Each base group is divided into two discussion groups. A letter is assigned to each discussion group to identify it and to help the student follow the daily rotation schedule.

Each student (except those assigned to reading classes) rotates weekly through three positions: study center, lab, and small-group discussion. He always meets with his base teacher in small group discussion, but may be supervised by any of the Language Arts teachers in study center. Lab activities are implemented by the instructional assistant.

The following rotation chart shows the week's progress of a given teacher's base group through the three areas:

Teacher "X"	Monday	Tuesday	Wednesday	Thursday	Friday
Discussion Group A	discussion	study center	lab	study center	study center
Discussion Group B	study center	study center	discussion	study center	lab

A 3" X 5" index card is completed for each student. It contains the following information: (a) student's name, grade level, Language Arts class period, and discussion group letter; and (b) base teacher's name.

A student's card follows him through his rotation cycle. Prior to each class period, teachers remove from a file the cards of those groups they will supervise during the period. Roll may be checked by the cards. Notations concerning a student's conduct and/or special needs can be made on his card for review by his base teacher.

The following chart shows the weekly schedule of Teacher "X". (Note: Teachers assigned to supervise the study center alternate in supervision of the testing center, which will be explained under "Study Center" below.)

Teacher "X"	Monday	Tuesday	Wednesday	Thursday	Friday
	Meet group	Supervise	Meet group	Supervise	Supervise
	A in	study center	B in	study center	study center
	discussion		discussion		

STUDY CENTER

Each student spends three days weekly in the study center, where he works on individual materials prepared by the Language Arts teachers. All students in the study center during a given class period work from the same general series of activity packets; however, individual ability and rate of work determine which specific packet of the series a student may be working on at a given time. Although students may work on various activities and use different materials within a study center area, they are all concerned with the same *general* topic (for example, "Folklore") on a given grade level at a given time.

Textbooks are available in each study center area, and a teacher is always present to provide information, answer questions, and assist students. When appropriate to the unit of study, supplementary resource materials may be brought into the study center for student use.

Students work at their own rate through the series of activity packets. When a student completes a packet, he presents his work to the study center teacher. If the work is accurate and complete, the student may go to the testing center for testing over the material he has completed. The test is graded, and favorable performance entitles him to receive the next

packet in the activity series. If the test reveals that the student has not mastered the concept of the packet he completed, he may be asked to repeat those activities.

LAB

Lab activities are primarily audio-visual. They relate to the general topic being covered in the study center materials. Written lab exercises may be assigned to reinforce the concepts covered in a series of packets. These usually take the form of puzzles and/or word games.

Lab activities generally last for 30 minutes and are conducted by the instructional assistant. Students use the final 15 minutes of their weekly lab period to check out and return library books.

SMALL GROUP DISCUSSION

Students spend one period weekly with their base teacher in small group discussion. Discussion activities usually relate to the concepts under study in the current student activity series. Discussion group time may also be used for reading plays and developing oral communication skills. Students have an opportunity to share ideas as well as original work and projects they have prepared.

READING CLASSES

A reading class is available each period to serve students who cannot read well enough to perform the standard packet work. Students in these classes range from non-readers to those who read at approximately fourth grade level. Reading students do not follow a rotation schedule. Their classroom is self-contained, and they report there each day for remedial reading activities during their Language Arts period.

Reading students who attain a satisfactory performance level during the year may be scheduled out of the reading class and assigned to a base teacher for regular assignments.

Materials

Language Arts students do not receive an issue of assigned textbooks. Instead, a variety of textbooks are available for student use in each study center area. Students desiring to work at home may check out textbooks from the Language Arts lab at the end of each study center period.

The activity packet is the basic instructional element of the Language Arts curriculum at Apollo Junior High School. A packet consists of two or more mimeographed sheets, collated and stapled, that contain information and exercises related to a given topic. Students are able to learn the packet concept by reading the instructional information, performing any supplementary reading assignments, and completing the written exercises that follow.

Teachers prepare all of the activity packets used in a year's study on all three grade levels. These materials are grouped in units of study, such as "Folklore," "Letter Writing," and "Study Skills." To facilitate preparation of packets, the teachers have agreed to divide the primary responsibility for writing materials on each grade level. Decisions as to sequence of study, content and duration of units remain the open concern of the entire team. Packets are continually being rewritten, revised, and brought up to date. This system permits teachers to draw on many resources to explain and reinforce a concept, rather than relying on assignments in a single textbook. Packets can also be written to teach the same concept at different levels of ability and comprehension.

Students retain possession of a particular packet while they are actively working on it. Completed packets are turned in to be used by other students later.

Typing, duplicating, collating and stapling of packet material and tests is the primary responsibility of the Language Arts team secretary. She also maintains an inventory of available activities, resources, lab materials and equipment. Her duties include as well the completion of routine clerical tasks normally assigned to teachers.

Concept

The Language Arts team at Apollo Junior High School is committed to a program of serving

individual students according to their particular needs. Flexibility in planning, scheduling, structuring, sequencing, and evaluating is a way of life for the team. Complete individualization of instruction is seen as a proper goal. Team members believe that *cooperative* planning and implementation of the total curriculum are essential to provide a comprehensive, efficient, totally integrated learning program in the Language Arts.

COOPERATIVE TEACHING: A PLAN AT WHARTON JUNIOR HIGH

The Language Arts faculty at Wharton Junior High School utilizes a teaching process whereby they plan cooperatively, prepare separately, share collectively, and teach individually.

Contributing to the inception of their cooperative teaching effort was the realization that they were borrowing filmstrips, newspaper clippings, and visual aids from one another to supplement units they taught in common. This sharing of their materials on a random basis led to a plan in which the teachers pooled *all* of their resources to effect a program made up of thorough, comprehensive teaching units. They set about establishing a procedure to implement their program design.

The first step was to decide which units would be taught the following year in the seventh grade school. After conferring and agreeing upon what would be taught, they then divided the unit topics among themselves--each of them selecting units which were most enjoyable, most appealing, or most challenging. Any materials they had on other units were loaned to the teacher preparing that particular area. Their task was to fully develop these units over the summer months. In the fall they were to come back with five copies of their materials (one for each teacher). The units of study were to include outlines, work sheets, tests, etc.

After distributing the units in the fall, each of them had the framework of a full year's curriculum; yet, they had done only one fifth of the work. From this point onward, they worked independently, altering the units to meet the needs of their individual classes. They utilized their resources as they saw fit and were under no obligation to present a particular unit in a prescribed way. Further, they did not present the units concurrently (except for an initial unit in study skills). As mentioned earlier, each teacher operated autonomously in the classroom, but cooperatively in planning. Because of a common planning period, they were able to analyze their needs and to anticipate and solve their problems as a group.

While this particular experience with cooperative teaching has been highly successful, critics of such a design feel that some teachers are protective of their materials and do not wish to have their work tampered with by others. Other teachers fear they will find themselves involved with a teacher who views the plan merely as an easy way to obtain lesson plans with little input of their own. Another objection to such a plan may come from the teacher who, for whatever reason, simply prefers to work alone. This, of course, is each teacher's professional

perogative. Finally, older, more experienced teachers often question whether or not the work of the other members will be of the same quality as their own. All of these factors exist as possibilities, and, if all the possibilities prevail within a faculty, the plan would be destined to fail. While *total* group participation is desirable, it is by no means a prerequisite for a successful cooperative teaching experience. *If only two teachers agree to cooperate, their preparation time has been cut in half.*

The advantages of cooperative planning far outweigh its disadvantages. Not only does this effort necessitate long-range planning--which is vital to effective teaching--it also leads to a recognition of and respect for the competencies of other teachers. A natural outgrowth of this mutual respect among the Language Arts faculty is strong, professional units. The final, and perhaps the most important, advantage of cooperative teaching is that the student benefits because he is exposed to different points of view, to multiple activities, and to a greater number of choices in his learning experiences.

The cooperative teaching philosophy is one which perpetuates the idea of sharing for the mutual benefit of all--student, teacher, and quality of educational program.

THE ROTATION SYSTEM OF TEACHING: ROSE PARK JUNIOR HIGH

What is rotation teaching?

Rotation teaching, sometimes called the quarter plan, is a system of instructional organization designed to facilitate the teaching-learning process for both teachers and students. Students are assigned to a teacher for a quarter of the school year; the teacher teaches that part of the curriculum which he most likes to teach; the students "rotate" at the end of the quarter from one teacher to another. The process continues until the four quarters of a school year have been completed.

How does a teacher get to teach what he most likes?

That has to be worked out within the department of the individual school. Sometimes one must compromise.

Is this system of teaching now being used in Metro?

Yes. Rose Park Junior High has used this organizational scheme.

What were the logistics of the program at Rose Park?

Rose Park Jr. High has only ninth grade. There are four English teachers. These teachers, who share a common planning period, decided to try the rotation system of organization. The curriculum was divided into four major areas: short stories, drama, the novel, and grammar. Each teacher chose the area which he thought he could teach best. The teaching of composition was a shared responsibility.

Is this all that the curriculum included?

No, there were the following secondary units:

Journalism	Mass Media	Biographies/Autobiographies
Poetry	The Bible as Literature	Articles/Essays
Critical Thinking	Mythology	Film-making

Each teacher chose two of the secondary units to teach during the quarter if time allowed. No common secondary units were taught by the different teachers.

What did the teachers do after choosing their units?

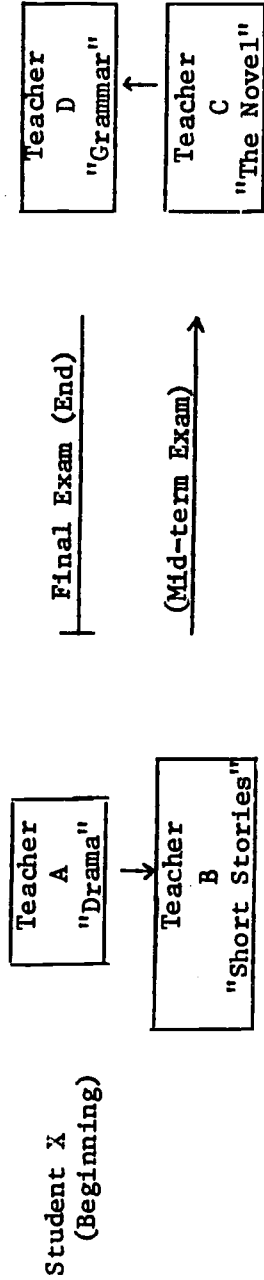
The next step was the planning. Perhaps the greatest advantage of the program was that the teachers had to plan only for one quarter. This meant that they needed 45 lesson plans instead of 175. The teachers, individually and collectively, planned their curricula during the summer vacation. The system-wide curriculum lab of the English department was most helpful during this planning time.

An individual teacher would use the same 45 lesson plans to teach the same units to four different groups of students. Is that correct?

In theory, yes. In practice, teachers often used the same basic lesson plans for all four quarters but with some modifications, deletions, and additions. Successful activities and methods were retained while those which had not worked well were dropped.

Let's pretend that I'm a student at Rose Park. What happens to me during the course of the year?

O.K. You are Student X who has been assigned to Teacher A. Teacher A instructs you in a unit on drama and one or two of the supplementary units if time allows. At the end of the quarter you and all your classmates move to Teacher B, who teaches a unit on short stories and supplementary units. At the end of the second quarter, which is also the end of the first semester, you take an examination which was prepared by both Teacher A and Teacher B. You then go to Teacher C, who teaches the novel plus supplementary units. For the last nine weeks, you go to Teacher D, who teaches grammar. You have studied under four teachers who were teaching their favorite units. Here is how it would look graphically.



The teachers' rooms are arranged just as they are represented in the diagram so that the students do not become confused about the order of rotation, which is counterclockwise. The student may begin with *any* teacher. Whether the student follows A, B, C, D or D, A, B, C is irrelevant.

Is there anything else about the program one should know?

Yes. A quarter of the school year is nine weeks, which means that the English department issued report cards only four times. (If a department chose to use the rotation system with three teachers, the interval would be twelve weeks and report cards would be issued at the regularly scheduled times.)

In regard to the lesson plans, teachers should design lesson plans which are flexible enough to allow for individualization. On the rotation system of organization, teachers should have excellent plans since three-fourths of their planning has been eliminated.

Finally, evaluation is a key part of the program. Students evaluate the program after each quarter and then fill out an evaluation of the entire year. These evaluations determine how the program can be changed to make it more successful. At Rose Park, students overwhelmingly endorsed the rotation system of teaching; at the same time, they offered some valid criticisms which the English department of Rose Park will consider when they go back to the curriculum lab to plan next year's program.

INDIVIDUALIZING READING INSTRUCTION

Individualizing instruction is essential in a classroom where there are students with reading difficulties. Students in a remedial class are usually reading at least two years below grade level, but there remains a great latitude of differences among these students. Most junior high remedial reading students are frustrated or no longer place any value on classroom work. Many are behavior problems. They have experienced repeated failure and negative comments and attitudes from teachers. They need patience and help.

Class size is critical in organizing a remedial reading program. No group should have over twenty students; fifteen or less is highly desirable. Be aware that even though these students read on second, third and fourth grade levels, their *interests* coincide with their age. Choosing materials on this basis is important.

Slow readers require individual attention in addition to individual interest. They need an abundance of successful experiences. Many have a "failure complex" and need encouragement and the feeling that "I can do something well." Remedial reading students need some kind of stability in their class schedule; they need to know what to expect. These students lack the endurance and skill required to work well in an unstructured, "free choice" type of learning situation. They need constant positive reinforcement.

Experienced teachers have found certain procedures and practices to be valuable. Maintaining an orderly atmosphere allows students a better opportunity to concentrate. A legal size manila folder containing all of a student's work and kept in a classroom file tends to assist the student in keeping his work organized and his materials together. A brief assignment on the board for students to begin immediately upon entering the class, sets the "mood" for the day's activities. These assignments can be workbook exercises, word games, or composition activities. At the completion of the "starter" assignment, the student is ready to begin his individualized work.

To develop an individualized program, the teacher begins by accumulating all the materials available which he feels will be suited to the ability of the students. These should be conveniently arranged in the room. Check sheets for each kit, workbook, etc., should be prepared and duplicated. As students use the materials they mark their own progress on these check sheets. A simple drawing of a chart with squares to indicate each card in the kit or page in the workbook is sufficient.

A critical step in the individualizing process is determining every student's need as far as skills are concerned. Pre-testing is essential and a sample skill test may be found in Appendix III (B). A variety of standardized tests are available from the Research and Evaluation Department of Metro Schools. After testing, appropriate materials may be chosen for each student in the room.

Students should be well-oriented to the approach that is being used in a remedial reading class and understand the necessity for their cooperation and participation in the activities. Just as the teacher must accept him, he must accept the teacher. A letter explaining the program to the parents of each child and asking for the parents' support and interest will prove valuable to the teacher and student.

In implementing a personalized program, the teacher will find extensive planning worthwhile.

At individual conferences, specific assignments and check sheets can be given to students and procedures for record keeping explained. Student work must be corrected as it is completed in class. Remedial students need immediate reinforcement and re-teaching.

Once individual assignments are made, daily instruction may take several patterns. Students might be assigned to one particular kit or workbook and asked to work straight through it with periodic intervals of (1) group activities, (2) audio-visual experiences, (3) oral reading and (4) games. If a student moves too quickly to a very difficult section of a kit or workbook, the teacher should be sensitive to frustrations that may arise and offer alternative activities.

Another approach to individualizing instruction is to plan a particular type of activity for each day of the week, still providing a large enough variety of materials that students will be working on their own level. For example, Mondays might be devoted to spelling, Tuesdays and Thursdays to kits and workbooks, Wednesdays to study skills, and Fridays to reading stories, plays, or enjoying audio-visual presentations. This type of organization allows students to anticipate what will happen in class each day.

Language Arts teachers in the remedial reading classroom confront the hazard of the "lock-step" syndrome. The constant repetition, the limited skill development of the student, and an apparent lack of progress tend to erode even the best teacher's enthusiasm. Pre- and post-testing is important to show the teacher and the student what has been accomplished. A year's progress is excellent on the junior high level as these students tend to fall further and further behind. Individualization is a must, however, if any measure of progress is to be achieved.

SAMPLE LESSON PLAN

Concept(s) To Be Taught:

Paragraph unity.

Teacher Objectives: (e.g., introduce, explore, stimulate, involve, initiate, etc.)

1. Assist students in limiting the scope of a topic.
2. Provide opportunities for practicing development of a topic sentence.
3. (others)

Student Objectives: (e.g., investigate, create, develop, memorize, evaluate, respond, etc.)

1. Identify sentences as being general or specific.
2. Utilize a variety of techniques to support a topic sentence.
3. Describe transitional devices used to tie ideas together.
4. (others)

Materials:

1. Activity Package
2. Tape Recorder (Reel)
3. Overhead Projector
4. EDL Tapes "Cause and Effect" and "Main Ideas" w/worksheets
5. Pre- and Post-Tests
6. Magazines
7. Film "Writing a Good Paragraph"
8. (others)

Procedure:

1. Pre-Test; place students at appropriate level in activity package.
2. Meet with Activity I group for directed instruction; use EDL Tape "Main Ideas" w/worksheet. Utilize Scope Visuals "Finding Main Idea" (transparency and worksheet)
3. Activity II group (to library) to work with magazines in finding examples of paragraph development. Alternate with tape recorder for "Cause and Effect" tape (EDL). Use model in package to write paragraphs.
4. After studying instructions, Activity III group will utilize transitional devices in writing unified paragraphs.
5. (others)

Evaluation: (e.g., Post-Test, Continuum, Student/Teacher Conference, etc.)

SAMPLES OF PRE- AND POST-TESTS

Student learning of language skills and concepts may be easily and specifically evaluated by using pre-tests and post-tests before and after a given unit.

Performance on the pre-test will help determine which skills and concepts should be emphasized in the instruction that follows. If a student performs poorly in a given area, he needs to be taught the information or skills he lacks. The pre-test scores should be preserved for comparison with his post-test, following the unit of instruction.

Post-test performance indicates the quantity and quality of learning that has taken place. The student can see for himself that he has indeed "learned something." The teacher receives immediate and specific feedback on the effectiveness of the instruction.

Both pre-test and post-test should cover exactly the same concepts, although the wording of test items may be changed. The student should not be asked for any test performances unrelated to the unit instruction.

The following samples are examples of a pre-test and a post-test to be used with a unit on nouns. For brevity, only two examples of test items are included in most sections. More should be added to allow for adequate testing of specific concept learning.

Pre-Test on NOUNS

(for use with a separate answer sheet)

I. RECOGNIZING NOUNS

A. In the blanks on your answer sheet write the letters of the words which are nouns in each sentence.

1. Many people come to Nashville to visit Opryland.
A B C D E F G H

2. Spring always brings soft winds, bright flowers, and rainy days.
 A B C D E F G H I J
- B. On your answer sheet write A if the noun is abstract and C if the noun is concrete.
1. happiness
 2. school
- C. If the noun is common, write C on your answer sheet. If it is proper, write P.
1. Percy Priest Lake
 2. singer
- D. On your answer sheet write T if the statement is true and F if it is false.
1. Common nouns should always be capitalized.
 2. A noun is always one word.
 3. A, an, and the are nouns.
 4. Nouns often end in -ed, -ly, and -er.
 5. Nouns often end in -s, -es, and -ment.

II. SUBJECTS OF SENTENCES

- A. In the blank on your answer sheet write the simple subject of each sentence.
1. Under the tree were six brightly colored lawn chairs.
 2. A few of the horses were solid white.
- B. If the complete subject is correctly underlined in each sentence below, write yes on your answer sheet. If it is incorrectly underlined, write no.
1. Under the desk was a science book.
 2. A large black cloud dropped rain on the city.

C. Write T if the sentence is true and F if it is false.

1. A sentence can only have one subject.
2. A subject always comes before the verb.
3. Some sentences do not have subjects.
4. Subjects must be nouns or pronouns.
5. Subjects can be singular or plural.

III. DIRECT OBJECTS

If the sentences below have direct objects, write them in the proper blanks on your answer sheet.

If there is no direct object in a sentence write *NONE* in the blank.

1. Janie drank the water in one gulp.
2. The Christmas tree was bright and cheerful.

IV. INDIRECT OBJECTS

If the sentences below have indirect objects, write them in the blanks. If there is no indirect object, write *NONE*.

1. We sent a gift to a sick friend.
2. Susan sang the baby a lullaby.

V. PREDICATE NOUNS

Follow the same directions you followed in III and IV, this time writing predicate nouns.

1. Lassie is a well-trained animal.
2. John F. Kennedy became president in 1960.

VI. NOUNS IN DIRECT ADDRESS

A. If the sentences below contain a noun in direct address write *yes*. If not, write *no*.

1. Susan, bring my sewing basket here.
2. I told Al that I liked spaghetti.

VII. APPOSITIVES

- A. If you find an appositive in a sentence below, write it in the blank on your answer sheet. If there is no appositive, write *NONE*.
1. I sent the money to *Dicky*, our treasurer.
 2. I like hamburgers with onions and pickles.
- B. By using appositives make one sentence out of each set. In order to be correct, your sentence must contain an appositive.
1. Miss Carson is our music teacher. She is a very strict person.
 2. Mary likes to sew. She is a talented person.

VIII. PREPOSITIONAL PHRASES

- A. Can each word below be used as a preposition? Write *yes* if it can and *no* if it cannot.
1. near
 2. watch
 3. into
 4. it
- B. On your answer sheet you will see two columns. One is headed *Preposition* and the other *Object of Preposition*. Locate the preposition and object of the preposition in each sentence and write them on your answer sheet.
1. William Tell shot the apple from his son's head.
 2. Sam walked along the road whistling.

IX. GENERAL USAGE

As a final check, study the following sentences. The nouns are numbered. You are to decide how each numbered noun is used in the sentence. On your answer sheet opposite the number of the noun, write

- | | |
|------------------------------|---|
| A. if it is a subject | D. if it is an indirect object |
| B. if it is a direct object | E. if it is an appositive |
| C. if it is a predicate noun | F. if it is the object of a preposition |

My uncle gave me a special stamp.
1 2 3

Engineers build bridges and often design great buildings with thirty or forty stories.
4 5 6 7

Tom, my friend, is captain of the baseball team.
8 9 10 11

Dan threw some crumbs to the birds.
12 13 14

Dan threw the birds some crumbs.
15 16 17

Post-Test on NOUNS

I. RECOGNIZING NOUNS

A. If the nouns below are concrete, write C. If they are abstract, write A.
_____ house _____ sadness

B. If the following nouns are common, write C. If they are proper, write A.
_____ Old Hickory Lake _____ calendar

C. How many nouns are in each sentence?

_____ Jane and her sister look alike.

_____ After dinner Mom washed the dishes and let the pans soak.

D. Some of the words below are clues to spotting nouns. After each word write *yes* if it is a *Clue* word and *no* if it is *not*.

a _____ some _____ when _____ many _____ our _____
the _____ an _____ before _____ I _____ and _____

II. SUBJECTS OF SENTENCES

A. In each sentence below find the simple subject and write it on the line.

_____ The car with the rally stripes belongs to me.
_____ After the rain we saw a huge rainbow.

B. If the sentences below have compound subjects, write *yes*. If they do not, write *no*.

_____ The old clock chimes, strikes and gongs every hour.
_____ The small boys and their scoutmaster camped out overnight.

C. In each of the sentences below circle the complete subject and underline the simple subject.

People from all parts of the country come to Nashville every summer.

After the game the entire team went to Shoney's for dinner.

III. DIRECT OBJECTS

Some of the following sentences contain direct objects and some do not. If a sentence contains a direct object, write it on the line. If the sentence does not contain a direct object, write *NONE*.

_____ The fire engine battled the fire for an hour.
_____ That man is my father's best friend.

IV. INDIRECT OBJECTS

If the following sentences contain indirect objects write them in the blanks. If there is no indirect object in a sentence, write *NONE*.

_____ Susan sang the baby a lullaby.
_____ The dog bit the child and ran away.

V. PREDICATE NOUNS

If the sentences below have predicate nouns, write them in the blanks. If a sentence does not have a predicate noun, write *NONE*.

_____ My favorite sports are baseball and football.
_____ My brother hired a carpenter to do the work.

VI. NOUNS IN DIRECT ADDRESS

If the sentence has a noun in direct address, write the noun. If it does not have a noun in direct address, write *NONE*.

_____ Susan, bring my sewing basket here.
_____ I told Al that I liked spaghetti.

VII. APPOSITIVES

A. If there is an appositive in the sentence, write it. If the sentence has no appositive, write *NONE*.

_____ I sent the money to Becky, our treasurer.
_____ My sisters are Laura and Elaine.

B. In the blanks below, you are to write 4 original sentences which contain appositives.

1. _____
2. _____
3. _____
4. _____

VIII. PREPOSITIONAL PHRASES

A. In the blank below, write a sentence which has a prepositional phrase. Circle the prepositional phrase and underline the object of the preposition.

B. In the blank below write a sentence which has 2 prepositional phrases. Circle each phrase and underline each object of a preposition.

C. Locate the prepositional phrases in the sentences below and on the line beside the sentence write the *object* of the preposition. If there is none write *NONE*.

_____ William Tell shot the apple from his son's head.
_____ I did my homework before supper so that I could play outside.

Pre- and Post-Test for READING SKILLS

This *abbreviated* Language Arts Skills test is designed according to the *Reading Skills Ladder* and consequently moves from easy to difficult reading skills. It can be a tool for diagnosing specific skill deficiencies and helpful in preparing an individualized program of instruction. Using this as a post-test also will provide a quick measure of student and teacher accomplishment. A computerized answer sheet can be used with this type of test. (Specific skills being tested appear in parentheses.)

I. Directions: The teacher will call out one word from each group. Mark the correct letter for that word on your answer sheet. (220 Basic Sight Words)

1. (A) best (B) both (C) buy (D) *before* (E) because
2. (A) must (B) *much* (C) myself (D) many (E) may

II. Directions: As the teacher pronounces a word, mark the correct letter for the vowel sound which you hear in the word. (Using phonetic analysis)

3. (A) a (B) e (C) i (D) o (E) u (hot)
4. (A) u (B) e (C) i (D) o (E) y (jeep)

III. Directions: As the teacher pronounces each word, mark the letter for the sound which begins each word. (Using phonetic analysis)

5. (A) h (B) j (C) d (D) f (E) g (first)
6. (A) c (B) s (C) r (D) b (E) t (catch)

IV. Directions: As the teacher pronounces a word, mark the letter for the sound which comes at the end of the word. (Using phonetic analysis)

7. lamb (A) d (B) n (C) m (D) b (E) p
8. scram (A) p (B) b (C) d (D) m (E) n

V. Directions: Mark the prefix in each of the words below. (Using structural analysis)

9. prepare (A) are (B) pare (C) pre
10. inactive (A) in (B) act (C) ive

VI. Directions: Mark the suffix in each of the words below. (Using structural analysis)

11. incapable (A) in (B) cap (C) able
12. comforting (A) fort (B) ing (C) com

VII. Directions: Mark the consonant blend in each word below. (Using structural analysis)

13. break (A) ak (B) ea (C) br
14. when (A) he (B) wh (C) en

VIII. Directions: Mark the correct syllable division for each of the words below. (Using structural analysis)

15. fullback (A) full/back (B) ful/lback (C) fullb/ack
16. duet (A) d/uet (B) du/et (C) due/t

IX. Directions: In each paragraph below, the underlined word may be new or strange. Select the best meaning for the underlined word from the choices given. (Contextual clues)

17. What an awful punishment for Susan! The wicked witch, unable to touch her or strike her, had marooned her on this lonely island far from shore. What would she eat, and how could she ever get back home without a boat?

- (A) tied up (B) whipped (C) left all alone (D) starved

18. The king counted the coins eagerly, for he was a very avaricious man. He loved gold more than anything else in the world, and he wanted more and more of it. Already he was the richest man in the country.

- (A) rich (B) greedy (C) needy (D) eager

X. Directions: Choose the word in each line which means the same or nearly the same as the first word. (Vocabulary building)

19. penny (A) heavy (B) fence (C) shell (D) coin (E) soft
20. plough (A) bread (B) bird (C) implement (D) illness (E) accuse

XIII. Organizing Facts: Arrange the five events below in the order in which they occurred in "The Strangers." Mark the letter for which event happened first beside #23.

23 - 27



- (2) A. The Maoris left Polynesia and crossed the Pacific in canoes.
- (5) B. Today the Maoris still remember their old home of Polynesia.
- (1) C. The Maoris people lived in Polynesia.
- (4) D. The Maoris learned to hunt new animals and weave flax into cloth.
- (3) E. The Maoris people settled in New Zealand.


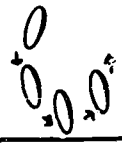
XIV. INFERRING MEANING



28. The story does not say this, but from what we have read, we can tell that

- A. People dance all the time in New Zealand.
- B. People should never leave their own country.
- C. People can make a new life in a strange land.

Chart of Methods and Involvement Activities

Method	Description	Procedure	Values	When to Use	When Not to Use
Brain Storming 	Leader calls upon the group to contribute to the solution of a problem. Problem should be something that will motivate the group. Ideas are expressed in a climate of complete freedom. No contribution is rejected.	<ul style="list-style-type: none"> The subject matter is described. Time period is specified. All contributions are recorded. 	Creates a climate of free expression, emphasis on ideas only, so each member can "think up a storm."	When a group is ready to be very creative, daring, and adventuresome; when it is up against a blank wall and needs new ideas.	When a group has already come to a decision.
Buzz Groups 	Leader poses a topic for discussion. Group is divided into smaller groups. Each group has a leader and recorder. All contributions are recorded and brought back to the entire group at the end of the discussion period.	<ul style="list-style-type: none"> Set the topic. Divide groups and select leaders. Provide each group with a discussion outline. Set time for discussion. Call groups back together and make known contributions. 	Provides time and climate for every person to state ideas, ask questions, and think through the question; gets 100% participation.	When everyone has the urge to talk; when group members seem to be stymied or reluctant to express their ideas.	If the group has moved in to deep discussion or is dealing in technical matters that do not need opinions.

Method	Description	Procedure	Values	When to Use	When Not to Use
Panel 	A group of four to eight persons who have special knowledge of the topic sit at a table in front of the audience and hold an orderly and logical conversation on an assigned subject guided by a moderator. (It becomes a panel-forum if the audience directs questions to panel.) The moderator closes with a summary.	<ul style="list-style-type: none"> Enlist the panelists well in advance. Ask each to talk for five or ten minutes. Summarize the efforts. Allow group to question. 	Brings a variety of knowledge -- agreements and disagreements - to the group; audience can identify with various panel members.	To introduce a new topic; to help a stymied group regain its perspective by considering different views of a subject in an orderly and logical conversation.	If a group is assembling for the first time; if the members have had a thoroughly satisfying discussion of the subject.
Circular Response 	Leader and group are seated in a circle. After topic of consideration is introduced, leader invites person on his right to express his views on the subject. He is followed by the next person on his right, and so on, around the circle until every person has had an opportunity to speak. A person may speak more than once, but only in his turn.	<ul style="list-style-type: none"> Leader introduces topic. Each speaker comments in turn. 	Provides equal opportunity for each group member to express an opinion; puts brakes on argumentative members and encourages timid ones to speak.	When group is dealing with a controversial issue; when it is difficult to get group participation.	When group is larger than 15-18; when majority of group is inadequately informed about subject of discussion.

Method	Description	Procedure	Values	When to Use	When Not to Use
Paired-Reading Review 	Two persons are assigned a body of reading which they read separately before the session. During the session they discuss the reading content before a third person interviews them, relating their reading to the subject.	<ul style="list-style-type: none"> • Select pairs • Make assignments • Set time for discussion • Interview 	Makes possible advance preparation for bringing re-source material to the group; helps involve the groups through listening.	When the re-source material is limited or is difficult to read or understand.	When there is no one available who can make a stimulating presentation.
Role-Play 	A group of "players" act out a given situation dealing with a specific problem confronting the group. Each player plays the part of a person and tries to say and act as he believes the person described in his role would.	<ul style="list-style-type: none"> • Select characters • Indicate clearly the part each will play • Stop action while the presentation is interesting • Follow the activity with discussion of observations 	A non-threatening way of dealing with emotional situations; authentic because it is spontaneous, never rehearsed. Participants come to better understand others through this method.	When a group needs to have some real data about its own life, not something from outside itself.	If a group is extremely tired and its emotions seem on edge, role-playing could easily get out of hand.

METHODS AND ACTIVITIES

Bulletin boards	Notebooks
Cartoons	Open textbook study
Chalkboard	Panels and roundtables
Charts and graphs	Pen pals
Choral speaking	Photographs
Collecting	Pictures
Committee or group work	Plays
Cooking with recipes	Posters
Crossword puzzles	Problem-solving and case studies
Current events	Puppets
Debates	Questioning
Diaries	Reading
Dioramas	Records
Discussions and conferences	Reporting
Dolls	Reproductions
Dramatics	Role-playing or socio-drama
Exhibits	Sandtables
Experiments	School affiliations
Films	Scrapbooks (individual or class)
Filmstrips	Service Projects
Flannelboards	Sewing
Flashcards	Slides
Games	Source materials
Hall of Fame	Story-telling
Hobbies	Surveys
Interviews	Talks by pupils, teachers, and visitors
Jigsaw puzzles	Tape recordings
Listening activities	Television
Mobiles	Tests
Mock panels, broadcasts and telecasts	Textbooks
Modeling in various media	Time lines
Models	Transparencies
Murals and montages	Trips
Music	Word association
Newspapers and magazines	Workbooks
	Writing in a variety of ways

EVALUATION TECHNIQUES

CONTRACTS. A required amount of work, pre-determined by the teacher, is offered to the student for a grade of A, B, or C. The student decides which grade he will strive for and then must complete all the criteria for that grade.

STUDENT CHECKLISTS. This is a sequential evaluative measure which the teacher uses to check the student's progress intermittently until the conclusion of a unit. Activities may be marked *commendable, acceptable, unacceptable.* (This method works best when deadlines for the tasks are given.)

SAMPLING. All questions about all facts, principles, and concepts are not asked. Rather choose a sample of these things to be used in oral questioning of the student. Try to determine from the sample how he would react to the total set of items involved in a concept. This method may be used to appraise individual performance or the effectiveness of an instructional unit.

GROUP ACTIVITIES. The teacher evaluates the mastery of material by the student's performance with other students. A point system is useful here.

Examples:
(panels, debates, small groups)

STUDENT CONFERENCES. The teacher discusses--in private--the student's progress and records a narrative evaluation.

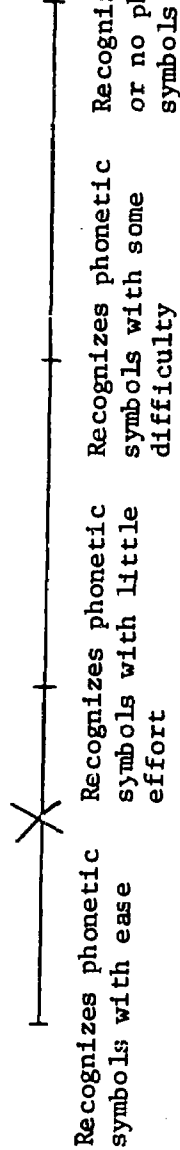
COOPERATIVE EVALUATION. Integrates *teacher and student* appraisal in judging the student's performance for his final grade.

STUDENT EVALUATION. The student grades himself. This method demands strict adherence to predetermined criteria agreed upon by the teacher and the student before the evaluation takes place. This is especially good for projects and other psychomotor activity.

CONTINUUM. A human continuum may be used as a pre- and post- measurement. For example, have students form a line around the room indicating low to high interest in a given area. Hopefully, those in the low interest area will move farther up the continuum at the conclusion of the unit. (This type of continuum is helpful for encouragement of student expression of ideas, values, attitudes, interests, etc. Example: Have students stand in a continuum representing their personalities from introvert to extrovert. These also serve as good ice-breakers and warm-up activities.)

A line continuum offers extremes of performance.

Example:



INTERVIEW. Particularly valuable in determining changes taking place in attitudes, interests, appreciation, and the like.

OBSERVATION. Personal and social adjustment is easily and validly appraised through observation under conditions in which social relationships are involved.

STUDENT ATTITUDE INVENTORY

The following Student Attitude Inventory is one devised by a group of teachers at Apollo Junior High School to gain information about their students and their school. Scanning sheets that can be graded by the Metro Schools Data Processing division are available in the Metro Warehouse and listed in the catalog kept in each school office. Arrangements for obtaining results from tests may be made with the Data Processing office.

Strongly Agree Agree Disagree Strongly Disagree

1. Students are given enough freedom in choosing their school subjects. |-----|
2. I do a good job of studying. |-----|
3. I can depend on a teacher to help me. |-----|
4. I understand the reasons behind school rules. |-----|
5. I do as well as my friends in school. |-----|
6. I feel safe at school. |-----|
7. Teachers don't talk with me about things I do best. |-----|
8. It is hard for me to make friends. |-----|
9. At least one teacher in this school has done something special for me. |-----|
10. The report card grading system helps me do my best work. |-----|

Strongly Agree Agree Disagree Strongly Disagree

- 11. I am unhappy at school. |-----|
- 12. Teachers are friendly to me outside of class. |-----|
- 13. It is easy for me to get along with teachers. |-----|
- 14. Time spent in school is worthwhile. |-----|
- 15. I feel good about the work I do in school. |-----|
- 16. Teachers tell me when I do a good job. |-----|
- 17. I feel that I am an important member of this school. |-----|
- 18. The guidance counselor is interested in what I have to say. |-----|
- 19. I feel that there is a teacher that I can really talk with in school. |-----|
- 20. I think about quitting school. |-----|
- 21. I am accepted by a group of friends. |-----|
- 22. My teachers are willing to help me with my problems. |-----|
- 23. I have friends at school who will stick by me. |-----|
- 24. My school subjects interest me. |-----|
- 25. The guidance counselor doesn't try to understand me. |-----|



Strongly Agree Agree Disagree Strongly Disagree

26. I have a friend whom I can trust to keep my secrets.

27. My teachers have helped me feel more confident.

28. Making friends at this school is easy.

29. Teachers are too busy to spend extra time to help me with my school work.

30. I am afraid to be in the halls or restrooms without a friend.

31. I look forward to seeing my friends at this school.

32. I don't like my school subjects.

33. I don't have any friends at this school.

34. Teachers care about the opinions of students.

35. I feel uncomfortable when I am in school.

36. I enjoy school.

37. I do as well as I can in school.

38. The guidance counselor helps me with my problems.

39. Teachers care about the problems of students.

40. People pick on me at school.

Strongly Agree Agree Disagree Strongly Disagree

- 41. I hate school.
- 42. I often feel ashamed of myself.
- 43. I feel that my fellow students respect teachers in this school.
- 44. Teachers in this school are concerned about my safety.
- 45. School will help me in the future.
- 46. I like being the way I am.
- 47. Teachers want students to be successful.
- 48. I can be trusted.
- 49. I feel free to discuss a personal problem with the guidance counselor.
- 50. Teachers recognize students when they have done a good job.
- 51. I could learn just as much even if I don't come to school every day.
- 52. Sometimes I give up trying in school.
- 53. I think my teachers enjoy this work.
- 54. Students in this school make new students feel welcome.
- 55. I feel left out of things at school.

Strongly Agree Agree Disagree Strongly Disagree

56. I respect the teachers in this school.

57. Students have enough freedom in this school.

58. I am often at fault when something goes wrong at school.

59. I receive more criticism than praise from my peers.

60. I don't know the guidance counselors in this school.

62. I know what I can do well.

63. Teachers don't like students in this school.

64. I like the after-school activities.

65. Teachers are fair in grading me.

66. Teachers expect too much of me.

67. I would rather come to school than stay home.

68. I feel that my homeroom teacher is definitely interested in me as an individual.

69. I feel my fellow students don't respect the aides in this school.

70. It is not easy for me to talk to my homeroom teacher.

Strongly Agree Agree Disagree Strongly Disagree



Strongly Agree Agree Disagree Strongly Disagree

71. Aides don't know what help students need.

72. I feel free to discuss a personal problem with my homeroom teacher.

73. Students should listen to the aide as well as to their teacher.

74. I can talk about my real feelings with my homeroom teacher.

75. An aide is sometimes as helpful as a teacher.

76. I don't have enough time with my homeroom teacher.

77. Aides enjoy helping students in the classroom.

78. My homeroom teacher has helped me with my school problems.

79. I feel there is an aide who is definitely interested in me.

80. I usually know what is expected of me.

81. The librarian is helpful to me in finding books in the library.

82. The library has the kinds of books I like.

83. The library has many good magazines.

84. I can go to the library when I need to go.

LANGUAGE ARTS TEXTBOOK ADOPTIONS GRADES 7-9, 1971-1976

<u>GRADE</u>	<u>TITLE</u>	<u>PUBLISHER</u>	<u>LEVEL</u>	<u>RATIO</u>	<u>PRICE</u>
7	<i>New Worlds Ahead (Literature)</i>	Harcourt, Brace and Jovanovich 1969	Basic	1 PP	3.15
7	<i>Projection in Literature</i>	Scott Foresman 1967	Standard Advanced	1 PP	4.05
7	<i>Elements of English (Language)</i>	Ginn & Co. 1970	Basic Standard Advanced	1 PP	4.20
7	<i>Basic Spelling Keys</i>	J. B. Lippincott 1967	Basic Standard Advanced	35 PR	2.07
7-9	<i>Intermediate Dictionary of American English</i>	Holt, Rinehart, Winston	Regular Edition	35 PR	3.99
8	<i>New Worlds of Reading (Literature)</i>	Harcourt, Brace and Jovanovich 1969	Basic	1 PP	3.15
8	<i>Counterpoint in Literature</i>	Scott Foresman 1967	Standard Advanced	1 PP	4.08
8	<i>Elements of English (Language)</i>	Ginn & Co. 1970	Basic Standard Advanced	1 PP	4.20
8	<i>Basic Spelling Keys</i>	J. B. Lippincott Co. 1967	Basic Standard Advanced	35 PR	2.07

<u>GRADE</u>	<u>TITLE</u>	<u>PUBLISHER</u>	<u>LEVEL</u>	<u>RATIO</u>	<u>PRICE</u>
8-9	<i>The Art of Speaking (Speech)</i>	Ginn & Co. 1970	Basic Standard Advanced	1 PP	3.15
9	<i>New Worlds of Literature</i>	Harcourt, Brace and Jovanovich 1970	Basic	1 PP	3.30
9	<i>Outlooks Through Literature</i>	Scott Foresman 1968	Standard Advanced	1 PP	4.50
9	<i>Voices in Literature, Language, Composition (Book I: adopted in the ninth grade as a language text)</i>	Ginn & Co. 1969	Basic Standard Advanced	1 PP	4.98
ADOPTED READING TEXTS					
7	<i>Open Highways</i>	Scott Foresman 1967	Below Basic	1 PP	4.23
8	<i>Open Highways</i>	Scott Foresman 1967	Below Basic	1 PP	4.23
9	<i>Reading 360 (Level 14)</i>	Ginn & Company 1973	Below Basic	1 PP	4.88

NOTE: The textbook committee highly recommends the workbook *Guidebook for Better Reading* for use with seventh grade reading students. This is a consumable, supplementary resource and could not be placed on the list for adoptions.

SUPPLEMENTARY MATERIALS

The following materials are supplementary to the regularly adopted textbooks and are available in each school according to yearly requests that have been made from the school to the central Language Arts office. Because the annual inventory list is always changing and the needs of schools vary, not every resource will necessarily be available in every school.

READING MATERIALS

Grolier Reading Attainment System

Reader's Digest Skillbuilders (Level 5, Part I and Part II; Level 6, Part I and Part II)

Reading for Meaning (Level 5, Grade 7; Level 6, Grade 8)

Reading for Understanding

SRA Reading Laboratory IIIa, IIIb, IVA

Tactics in Reading I (Box)

Wide World (Reading Skills I)

High Roads (Level 4, Grade 7)

Sky Lines (Level 5, Grade 8)

Scope Visuals

Dino and Other Plays (7)

Teacher, Teacher and Other Plays (8)

Building Reading Power Kit

WEBSTER READING CLINIC

Imagination Unit (7)

Action Unit (8)

Loyalties (9)

Reluctant Reader (6-7) (8-12)

LANGUAGE AND COMPOSITION

Stop, Look, and Write

Jobs in Your Future

SRA Power in Composition

Discovering Your Language

LANGUAGE AND COMPOSITION continued

The Uses Of Language
Word Puzzles and Mysteries
Dimensions
Across and Down (Word Skills I)
Voices (transparencies)
English 2200: Programmed Instruction
Audio-Lingual English Series (1 set per school)
English Can Be Easy
No Time for Sergeants and Other Plays

LITERATURE

Steps to Better Reading I (7), II (8), III (9) (Programmed text)
Ten Top Short Stories
Teen Age Tales, Books A, B, C
Man (Preview Set)
Mythological maps: Aeneid and Odyssey
Pictorial Map of American Literature
Pictorial Map of English Literature
Glossateer of World Literature
Paperbacks: Set I, II, III
Bulfinch's Mythology
Map of Literary London
Superboy/Supergirl (7)
Fortune-Telling Unit (8)

RECORDINGS

Many Voices (7, 8, 9)
Romeo and Juliet
Poems and Tales / Edgar Allan Poe
Poems for Children / Carl Sandburg
Tom Sawyer's Adventures with Injun Joe / Mark Twain
The Reluctant Dragon
Sounds of Animals

RECORDINGS *continued*

Sounds of Carnival
Anthology of Negro Poets in the USA
God's Trombones
Understanding and Appreciation of Poetry

STUDY MATERIALS

Webster's Student Dictionary
Roget's Thesaurus
EDL Study Skills Kit DDD (7), EEE (8)
Webster's Third New International Dictionary of the English Language
Random House Dictionary of the English Language