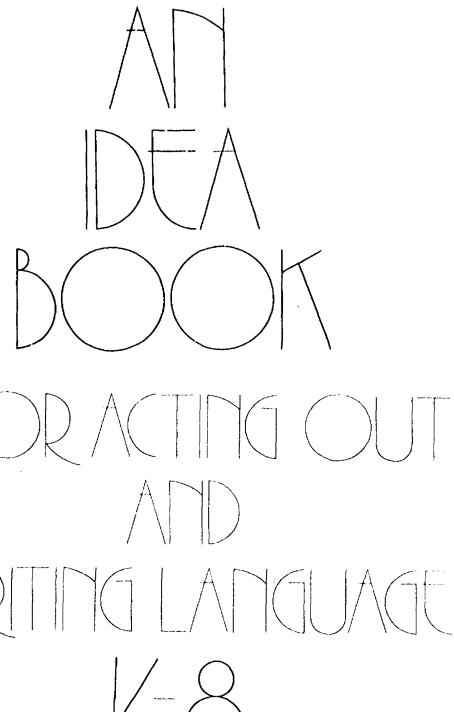ABSTRACT
        This book attempts to give a new dimension to James
Moffett's philosophy on using drama combined with the small group
process as the primary basis for the teaching of language arts. The
main goal of the book, therefore, is to provide the teacher with
practical, proven ideas and techniques for individualizing the
language arts. The first section, on the small group process,
suggests procedures for putting the child in the position of having
to share tasks, purposes, ideas, feelings, strengths, and weaknesses,
and of being able to receive the personal support of other persons in
the group. The second section, on acting out language, describes
procedures for guiding the child from dramatic activities to written
activities--the drama sequence being pantomime, guessing games,
charades, and small group improvisations. The third section, on
writing out language, has as its main objective to have the child
become involved in telling a story and provides suggestions for
engaging the child in this activity. The fourth section, on writing
down language, offers suggestions to encourage the child to write
down, record, or transcribe some type of ongoing event that might
involve the perception of some external or internal situation. A
bibliography concludes the booklet. (HOD)

AN IDEA BOOK FOR ACTING OUT AND WRITING LANGUAGE K-8

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Introduction

THE PROCESS

The process of writing a book involves much research, experimentation, and writing, and then repeating the whole process many, many times. Needless to say, prior experience with the subject matter, even if very limited, creates a bias in the mind of the writer that causes certain information to be accepted or rejected. This does not mean that the information being accepted is right in absolute terms, or that the information being rejected is wrong. It simply means that a new dimension is given to some original idea.

In this book, I am attempting to give a new dimension to James Moffett's ideas and philosophy on the teaching of language arts. Moffett's book, *A Student-Centered Language Arts Curriculum, Grades K-13: A Handbook for Teachers*, has served as the motivating force and the rallying call behind the development of my book. Moffett's philosophy brings the principle of drama combined with the small group process into focus as the primary rationale behind the teaching of language arts. In other words, these two elements are basic to teaching the language arts as Moffett would have them taught. Therefore, it is impossible to implement Moffett unless the class is divided into small groups—pairs, trios, quintets, or larger—and these groups must be taught the language arts through acting out experiences that lead to writing experiences that could, in turn, be acted out. If a child wants to act out or write alone, this option is also available.

The process of employing drama techniques, or creative drama, is not difficult. The difficulty comes in the use of small groups as a teaching device whereby some maintaining of group standards and productivity can occur at the same time. I soon discovered in my use of small groups that they sometimes worked, but they quite often failed; and that when the process was working, the learning taking place was a

beautiful thing to observe. Thus, the fact that small groups can maintain group standards and be productive at the same time made me want to find out why small groups work and why they fail.

This quest led me to three other publications that significantly influenced my thinking: Mary A. Bany and Lois V. Johnson's books, *Classroom Group Behavior* and *Classroom Management: Theory and Skill Training*; and Richard E. Ripple and Ruth S. Nickse's paper, "Sociometric Effects in Small Classroom Groups Using Curricula Identified as Process Oriented." In the first of these books, Bany and Johnson state that success or failure of small groups can be ascribed to the principles of group dynamics:

> GROUP DYNAMICS refers to the process of restructuring--the adjusting and readjusting of members to one another. The interrelated parts of a group are never static or rigid, but rather they are constantly in motion or in the process of some change. Changes occur because interacting individuals are in a state of tension and seek to resolve their tensions and return to equilibrium. Changes also occur because of changes in membership, internal and external pressures for change, and because the group proceeds through various levels of organization. The structure of any group involves a system of social stratification or a hierarchy in which various individuals stand high or low."[1]

Ripple and Nickse took the above concept of Bany and Johnson and conducted an experiment to determine whether an individual's status in a group could be changed through the use of small groups. They pretested a group of fifth and sixth graders with a sociometric device that asked the students to indicate their choice of students with whom they wished to work. The students were then placed into groups that did not consider their choices. After a period of time, the students were post-tested. Ripple and Nickse arrived at the following conclusions: (1) evidence showed that children beginning in groups that are not sociometrically designed raised their social acceptability by being in that type of small group; (2) when sequenced this way, cohesion develops; (3) individuals perceive their group members as being interested in doing good work, liking each other, being proud of work their group did, and thinking they did better work in the small group; and (4) once a child arrives at a sociometric group, maintenance of group standards and productivity increase because of the above three factors.

As a teacher, educator, and writer, I took the above information and structured experiments for my college students and my own elementary school students. These experiments have been thoroughly discussed and evaluated in small groups composed of my college students, who were also practicing teachers. My goal was to do my own field testing on as broad a scale as I could so that I could define, in my terms, the application of the small group process. This is done in Chapter One of this book. However, the reader needs to keep in mind that (1) no single chapter can ever completely define the small group process; (2) my definition should be used as a starting point or model, and not the final answer in itself; and (3) my definition is

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[1]Bany and Johnson, *Classroom Group Behavior*, pp. 18-19.

only an attempt to detail the application of the small group process so that a pragmatic approach may be taken to Moffett's philosophy.

The balance of the book has been designed to make the employment of Moffett's philosophy more feasible to use than as stated in his *Student-Centered Language Arts Curriculum*. Moffett's book is certainly one of the newest dimensions to the teaching of the language arts that has been published. However, I found that in order for me to use it as a guide in the classroom, I had to invent all sorts of ideas for acting out and writing that were only suggested or briefly outlined in Moffett's text, greatly increasing my preparation time on lesson plans. As a result, I found that I was developing a means of making Moffett's curriculum ideas more operational so that other teachers could save time and put them into effect.

I am grateful to Virginia Reid for her support and suggestions for publication of this book, and also to James Moffett for his reviews of my material and recognition of my efforts. Needless to say, if it had not been for his book, my book would not be. If the ideas expressed here have any merit, James Moffett and my students deserve the credit.

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Contents

The Small Group Process

THE MAIN GOAL   The main goal of this book is to provide the classroom teacher with practical, proven ideas and techniques for individualizing the language arts. There are a number of methods that work toward accomplishing individualization, but unless some degree of socialization takes place where youngsters have the opportunity to share their ideas, experiences, and approaches to a particular problem, the learning is not as viable. Small group instruction, together with the types of processes involved, is what makes James Moffett's philosophy of language arts come to life for the individual child.

By definition, the small group process involves placing children into groups of limited size with limited formal rules and regulations as compared to large groups, and giving the children the freedom to talk using their own language and values. Hopefully, they will thus establish, rightly or wrongly, their particular frame of reference. The basic idea behind the small group process is to put the child in the position of having to share tasks, purposes, ideas, feelings, strengths, and weaknesses, and of being able to receive the personal support of other persons in the group. Communication that involves both sending and receiving takes place. The small group is a place where the child's individual identity and being can establish itself as a result of making discoveries, diagnosing, role playing, and belonging.

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LEARNING HOW TO LEARN IN SMALL GROUPS

One frequent error made by most teachers who use the small group instruction technique for the first time concerns a lack of awareness that small group instruction is a very difficult technique. To most people, a grouping by interest is both the starting place and the finishing place. This approach is very much in error, and fails to consider two facts: (a) that the small group instruction technique is difficult to employ simply because of the management problems inherent within the concept of intertwined personalities during interaction, and (b) that most children have not been taught how to learn in small groups. It is true that they have been in reading groups; it is true also that some of them have been in small committee groups set up to solve a problem that was completely determined and managed by the teacher. But according to my teaching experience in the fourth through eighth grades, as well as my interaction with the graduate students that have taken my college classes, it is also true that most children have not been exposed to a continuous diet of the non-directive type of small group instruction. Consequently, I propose that children need to be taught how to learn in small groups so that eventually grouping by interest can be successfully employed.

PRINCIPLES AND PHILOSOPHY OF SMALL GROUP INSTRUCTION

1. One of the most effective learning techniques is small group instruction, and one of the least effective is lecture.
2. Peer pressure creates a phenomenon of group potential to enhance interaction and learning rather than to inhibit them.
3. The pressure to interact with others is proportional to the number of people with whom interaction is possible. The more people, the less pressure; the less people, the more pressure.
4. Interaction is best brought about not only by the size of the group but also by the seating arrangement of the group—face to face is best.
5. The group members will be less involved with personal competition when they interact with other group members on the basis of equality, without the presence of an authority figure.
6. The small group brings more data to bear on problems because of probes and questions; therefore, the learner acquires the capacity to modify, refine, and apply personal knowledge freely to the solving of group problems.
7. Learning is most viable for the individual when the reward is intrinsic and not extrinsic; the positive pressure of interaction brings about an intrinsic reward system because of the refining of the child's perception and of the concept of self.

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8. Changing to small group instruction should be a slow, gradual process because considerable practice is required.

9. Teachers must tell their students exactly what the small group is supposed to accomplish.

10. The pattern of student behavior that is appropriate to the goal of the lesson determines the type of small group process that should be employed.

11. The means of solving a problem should be sequentially taught so that the means can eventually become a natural part of the group process itself. The right choice of small group type is the key to success with this process.

12. Most functioning groups will accomplish more by chance alone than by rigid, authoritative control.

13. Teachers must be aware that abandoning well-enforced teaching habits is not easy, and a conversion from traditional teaching modes to small groups and individual involvement may be traumatic and costly. But when compared to other teaching methods, the small group process and the end results are most worthwhile.

TYPES OF SMALL GROUPS

Numerous different types of small groups exist, but there are two basic points to remember about all of them: (a) the specific content objective of the teacher determines the type of small group to be used, and (b) the type of small group is also a process in itself, and some intermingling of the processes will occur depending upon the content objective, the time allowed for the process to take place, the role the teacher plays, and the roles played by the members of the group. There are at least nine types of readily identifiable small groups.

Research and Reporting Small Group. The specific purpose of this group is to research a problem that requires simple gathering of information and then report back to the large group. A specific type of reporting format, e.g., panel discussion, may be employed as a part of the process. This is a very simple group procedure and requires a content objective that calls for gathering of information.

Debating Small Group. The purpose is to create a situation that contains a definite dialogue and contest of ideas among the participants. This type of group is best employed in the beginning of the student's learning how to use small groups. In each group, one smaller group can debate another, allowing each member to participate in the accomplishment of a team effort. Hopefully, the end result is the development of the membership phenomenon. The teacher must be certain to provide the groups with a debatable question. The teacher's role is to guide their thinking toward the accomplishment of debating on all sides of an issue.

Specific Task Small Group. The purpose is to provide the students with a problem that allows the group to become more self-directed over a longer period of time than does the Research and Reporting Small Group. The problem must be well defined, assistance on the part of the teacher in the participants' development of roles is minimal, and a work schedule must be decided upon. The teacher's role after having defined the problem is to become an outsider looking in. Group evaluation of how its members decided to use each day's work period is important, so that each small group can learn from the other small groups.

Instructive Small Group. The purpose is twofold: (a) to allow the teacher to teach to a specific issue, and (b) to allow the teacher to gain more individual contact than would be possible with a large group. The teacher is informing the group by reviewing, clarifying, and instructing, and is permitting student interaction by allowing student comments and questions. This process of having the teacher become a definite part of the group is an invaluable type of experience during the students' period of learning how to learn in small groups, and it intermingles well with the first three types of groups. The teacher is considered by the students as a temporary member.

Interrogative Small Group. The purpose is to create a very skillful dialogue and interaction of it among the participants, as though Socrates himself were a part of the process. The teacher's role is to challenge, disturb, and demand definitions by asking who, what, when, where, why, or how. The problem for the teacher is to determine when to become removed from the process. Eventually, the teacher should become an observer.

Sequential Thinking Small Group. The purpose is to allow the students an abundance of freedom and time to use all they have learned about how to learn in small groups. This is a very sophisticated type of group, and the process should only be employed by the experienced and cooperative groups. The method involves the process of inquiry and discovery, and there are six steps: (a) the group is presented with a concrete problem, (b) students respond to the problem with questions, (c) the facts gathered during questioning are sorted, (d) an hypothesis is formed, (e) the hypothesis is tested, and (f) the results are reported. It is important to remember that since this is one of the most sophisticated of the group processes, all small group procedures—e.g., time schedule, evaluation, and knowledge of role playing—must be employed.

Digressive Small Group. The purpose is to allow a creative flow of ideas to occur that will lead to solving either an internal problem of importance to the group or an external problem of importance to the teacher. Hopefully, the thinking process of brainstorming, or the "hitchhiking" of ideas, is used. This process involves setting a time limit for the unobstructed flow of ideas and recording these ideas without evaluation, thus resulting in the greatest number of ideas within the set time limit. This is a difficult process for the teacher to employ because the group can bog down in an evaluation of the value of each person's contribution, thus causing inhibition and negativism. Also, once this inhibited thinking occurs, the group will lose track of

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the main goal and waste time. Brainstorming must not involve anything but free, uninhibited, uncriticized, and positive thinking. The role of the teacher is to be an outsider looking in.

Evaluation Small Group. The purpose is to evaluate, criticize, assess, and reassess each idea that has occurred during the brainstorming discussion of the Digressive Small Group. This is definitely the most sophisticated of all the small group processes because of the thinking skills involved. Evaluation requires the child to use all of the thinking skills and to be able to recall, change information from one form to another, discover and analyze relationships, make generalizations, and organize.

In order to benefit from evaluation in a small group, the child must enjoy the small group process and the people in the group. In addition, daily group evaluations from the beginning are extremely valuable. Formation of an evaluation sheet for the individuals in the group to fill out and respond to is a good starting point. Questions such as the following can be used:

> How many ideas did we discover?
>
> What ideas did we discover?
>
> How did we work today? Very well, good, just so, or not very well?
>
> Did anyone fail to participate?
>
> What needs to be improved?
>
> What are some ways to improve?

The teacher should also evaluate the groups and share the evaluation with the whole class after the small groups have shared theirs.

The important thing is to create first of all a setting within the group that encourages the making of value judgments about the activities and the procedures of the group. Once there is a membership phenomenon present, once the idea of criticizing the productivity of the group becomes natural, and once the teacher is accepted in a positive manner with regard to evaluation, the group can shift to evaluation of the value of an idea without threatening the individual responsible for the idea. The Evaluation Small Group is one that must be taught delicately, sequentially, and slowly. The role of the teacher is to be a participant who criticizes both positively and negatively. Also, the teacher should first ask other small groups for ideas on how a group can solve its procedural problem before giving any personal advice to the group. This keeps the teacher in the non-directive role, yet the teacher is still seen by the class as the provider of leadership by directing the discussion.

Teacherlike Small Group. The purpose is to provide for learning some particular content objective. The format consists of chain tutoring—i.e., beginning with the slowest learner and having that learner teach the next slowest in the group, and so forth, or beginning with the slowest learner and having that learner teach the group as a whole. Having the slowest student teach to an individual or to a group that needs it means that the language used communicates at a different level than if the fastest student were doing the teaching. This group type will digress, so it is

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necessary for the teacher skillfully to employ the other eight group processes as a part of this one.

STUDENT AND TEACHER ROLES IN SMALL GROUPS

Much of what a student needs to know about having a positive learning experience in a small group is inherent in the various roles that are played in the small group. These roles are a part of the small group process itself, and they are better learned by experience in groups than by listening to a teacher lecture specifically about possible roles. Student roles include the following: the listener, the prodder, the goader, the contributor, the summarizer, the leader, the peacemaker, the hard worker, the perfectionist, the observer, the reporter, the scribe, the self-directed, the supporter, and the encourager.

Including these roles on the evaluation sheet mentioned earlier would be an excellent way to induce positive reactions toward the group process and to help everyone find a constructive part to play in the group. The teacher should encourage the playing of different roles. This would lead to the student's gaining more personal insight and bring about a more personal thrust to the group process itself.

Unfortunately, there are negative roles. The loudmouth, the show-off, the butt of class ridicule, and the shy type do exist. The child that assumes one of these roles must be handled by the teacher (groups can help here, too). Suffice it to say that all of the children in the class need the teacher's support and openness, and the teacher must use this support and openness to handle the child who plays the negative role. Once that child feels accepted and supported, and not ignored for negative reasons, directing the child toward some positive role through the small group process becomes a reality. This child may have to be removed from the group at times, but the long-range goal and process should be to create a change in the child's behavior. Evaluation from a positive frame of reference starts this process of change into motion.

The role the teacher assumes, needless to say, will have the greatest effect on the small group process. The primary result of this assumption of role is not to give content, but to teach students how to operate in a learning situation. The teacher successful in small group instruction will assume the following characteristics:

1. The teacher should avoid being the dominant figure more than 50 percent of the time, and should be a listener, an observer, and a consultant. The teacher should not force any issue, contrive, or digress.

2. The teacher should think of himself or herself as the conductor of an orchestra. Each section plays its own part; the problem is to bring the parts together so that they are played in harmony. The teacher should never be totally non-directive or totally directive. A balance will produce the best results.

3. The teacher must be seen as warm, sensitive, open, and supportive by each child in the group, and should create a setting whereby a positive change in the child's behavior can take place.

4. The teacher's role should be characterized as follows: communicative, good-natured and good-humored, tolerant and long-suffering, trustful, sensitive, reactive, modest, and self-evaluative.

INTERACTION OF ROLES PLAYED BY THE STUDENT

There are two basic types of reactions that may result from the children's assumption of roles—declarative and interrogative. In the ideal situation, these merge well and result in a purposeful question and answer situation.

Declarative Reactions	*Interrogative Reactions*
1. Gives information, confirms, clarifies	1. Asks for information, confirmation, clarification
2. Gives evaluation, analyses, expresses feelings	2. Seeks opinions and feelings of others
3. Gives suggestions to others	3. Asks for suggestions

Possible student reactions must be considered by the teacher in the initial planning stages, since they affect group management, the teacher's style of class control, and the evaluative process.

The small group members themselves may experience both positive and negative reactions that follow primarily from the teacher's style of managing classroom tension, the child's decision-making process, and the process of small group integration.

Positive Reactions	*Negative Reactions*
1. Agrees; positive acceptance	1. Disagrees; positive rejection
2. Jokes	2. Withdraws
3. Gives reward	3. Belittles others

The teacher needs to recognize these reactions and quickly create a situation in which the small group itself can deal with negative reactions.

IMPLEMENTATION OF SMALL GROUPS

While the first attempt is the most important step in the implementation of the small group, the process does not stop there. It changes as the students and their

attitudes toward the small group and each other change. This means that the teacher has to be careful both in the beginning and while proceeding. There are a number of practical procedures that allow the teacher to proceed sequentially with the small group process. These can be broken down into four phases: Required Grouping, Structured Regrouping, Preference Grouping, and Interest Grouping.

Phase I—Required Grouping

A. In this beginning phase, the teacher should structure the groups carefully, keeping each group to five members if possible. The following types should be separated and distributed throughout each group: the vocal leader, the quiet leader, the follower, the attention getter, and the child with severe attitude problems.

B. If possible, the teacher should personally manage this phase rather than having each group manage itself, since the small group process is new to most students. The very first thing to teach is how to go about moving into the small groups, especially if the class is in rows. The teacher must visualize the group location and arrangement for each group, and then determine the quickest, quietest, and most orderly manner of moving from one location to the other. This movement should be practiced with the whole class several times so that moving in and out of the small group becomes a natural process for them.

C. The teacher should remember that some students have not been in small groups before and some students are new to the school, so it would be wise to require or force the grouping process at first. This allows each student a fresh start in a new situation and forces the reluctant students out of their shells by having them practice self-direction.

D. Phase I should start with the Research and Reporting Small Group, allowing only thirty minutes per period for working together and assigning several topics for research.

First, have the group complete a questionnaire about each member in the group, including such items as place of birth, date of birth, parents' names, parents' occupations, address and phone number, schools attended in the past, description of past teachers, hobbies, and favorite subjects in school. Have each student be responsible for making a small notebook containing whatever information is obtained through questions and research.

Next, have each group do research about the classroom and the school, answering such questions as the following:

What books are available?

Where are they located?

Describe the bulletin boards.

Where is the office?

Where is each classroom?

Where is the library?

Draw a map of the school.

Draw a map of the room.

For each separate working period, have each group appoint a different member to report to the class as a whole the group's answer to the following:

Orally give the name of each member of the group.

Did every member participate?

Did the group waste any time?

E. Proceed to the Debating Small Group when the students have completed the above assignments. Remember that this group technique demands that students be provided with a debatable question—one that would be of interest to them and that would require them to take one position or the other. The problem for the teacher is to get a whole group to go one way and end up debating another group of the opposite opinion.

With this small group technique, evaluation at the end of the work period by both teacher and student is essential. An evaluation sheet should be formulated that lists the various positive student roles. The group should appoint a scribe to fill out the sheet for each working period and report the group's evaluation orally to the class; the scribe should be different each period so that the workload is shared. The scribe should list each student's name by the role that student played in the group (it is possible, of course, for a student to play more than one role). The teacher, using the same sheet, should evaluate and report to the class after each group evaluation, pointing out the people who seem to be playing different roles and encouraging students to play different roles if it is natural for them to do so. Any evaluation of negative roles should be a private matter between the individual student and the teacher; this is something that should be observed and handled on a daily basis.

F. The Required Grouping phase is best changed after two to three weeks of daily small group work periods. The teacher will be aware of when to end this phase because students will display a certain restlessness regarding the problems they are asked to solve and because there will be an appearance of some negative roles.

Phase II—Structured Regrouping

A. The basic idea behind Structured Regrouping is the rotation of people from group to group every two to three weeks. The management process is the same as in the first phase, including daily evaluations by both students and teacher, and use of the same research and debating lessons in the beginning to give the group a natural starting point. This periodic rotation of students and the use

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of evaluation and lessons the group is familiar with will enable the teacher to discover which students work well together and which do not, providing a frame of reference for Phase III. The placing of students into small groups at this point is carried out with the focal point being the attempted grouping according to interests as seen by the teacher and not necessarily by the students.

B. As this phase proceeds, it will become possible for the Specific Task Small Group process to be implemented. For this, the teacher needs a single problem with separate parts for each member in the group to solve, and solution of this problem must take more than one day. There are several types of lessons that work well in this situation: a lesson from social studies is a natural place to begin with any grade level; in the primary grades, the writing of a group story is a good starting place; and in the middle and upper grades, math lessons will also work if the construction of some physical display is made a part of the problem.

C. The main objective of the Specific Task Small Group is to begin the transition from a teacher-dominated process to a group-dominated process. The teacher should be more concerned with the procedures the group is using than with the answer to the problem being solved; evaluation on a daily basis is the key to this. The teacher will probably find that an occasional shift to the Instructive Small Group process is useful. Since each particular group will at some point reach a stalemate in confronting its specific task, the teacher must be prepared to become a part of the group process by reviewing, clarifying, encouraging student interaction, and instructing if necessary. Too, if the content objective is something like acting out a situation, it might be necessary for the teacher to teach to that particular concept, instructing the students on how to proceed.

D. The teacher will know when this phase has ended because the students will show a great desire to be with certain people and a great desire to be away from certain people.

Phase III—Preference Grouping

A. After twelve or so weeks, both students and teacher will have information that will allow them to move to Phase III. The students will have very definite ideas about the value of small group learning for them, as well as very definite ideas about those they will and will not work with. The teacher will have good, reliable information on the abilities and inabilities of each child, as well as an identification of those students who do not want to learn in small groups.

B. The purpose of Preference Grouping is to establish semi-permanent, viable small groups that will allow the teacher to assume a non-directive role resulting in groups of children sharing their ideas, making discoveries, role playing, etc., because they have to a degree learned how to learn in small groups.

C. Here, as in the previous phases, the problem of management is a crucial one. These groups should be optimally composed of five children; however, those children who want to operate in smaller groups or even alone should be allowed to do so. If the teacher will place the loners in the same general area with each other and provide a certain amount of freedom, the loners will eventually pair up and operate very effectively with each other.

The teacher should also identify those who might be considered trouble-makers and separate them. Because students do, in fact, rank each other and themselves, they establish certain guidelines to determine those they can and will work with; therefore, the teacher should not force students to work together. Believe it or not, if the teacher will allow students to come together because they decided it (with subtle teacher direction) and not because the teacher openly forced it, children who might otherwise be considered troublemakers will produce more than if they were handled in some negative fashion.

D. The best way to accomplish Preference Grouping is to run a sociogram on the whole class. Ask the students to list three students they want to work with and all of those students that they absolutely cannot work with. Then chart the positive choices so that each first, second, and third choice can be separately identified, and draw a red line from child to child to identify those who cannot work together. If a child cannot and does not want to work in small groups, ask the child to express that fact so that he or she can be individually provided for.

When the class is charted, then establish the groups and their locations. Those groups that might conflict with each other should be separated. Those children with negative learning attitudes should not be placed in a situation whereby a conflict will arise between them and their antagonists. When the children are not in their groups, arrange the large group seating in a manner that would separate potential cliques. This will not break down the membership phenomenon, but will put the teacher in a position of showing outward concern for all the students in the class.

E. During Preference Grouping, a variety of types of small group processes can be used. It is best to begin with the Specific Task Small Group; in the language arts area, the children can read stories and write parallel stories, write group fables, begin using guessing games, and proceed to charades and small group improvisation. The teacher should also occasionally employ the Instructive Small Group technique. Since the children still need to make the transition from the directive to the non-directive type of learning experience, the teacher can help to obtain good interaction within a group by helping the group members lead themselves.

As the group members become used to the idea of working with each other, the teacher can shift to the Interrogative Small Group and the Sequential Thinking Small Group. The teacher can determine the content objective of such groups from any of the students' subject areas; the teacher should also be

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careful to evaluate and monitor the process. The Teacherlike Small Group can be used during this phase with any group that needs specific help in some particular area.

F. The Preference Grouping phase does not necessarily lead to Phase IV. The children may become content with this phase of grouping; the membership phenomenon will become binding and the children may not get tired of each other. There will be some conflict of personalities, depending upon the content objective and the frequency of small group work, but when the children weigh the idea of having to break up one well-established group with the idea of establishing a whole new group, they will usually conclude that the conflict was minor.

For some students, however, permanent conflicts and splits will occur. The teacher should allow these students to join another group as long as it does not destroy that group and the others have had a choice in the regrouping. The teacher should also counsel these children to realize that splitting and re-splitting because of personality conflicts usually happens because the parties are more concerned with personality contests than with learning.

Phase IV—Interest Grouping

A. Interest Grouping is the most sophisticated phase of the small group process. Before proceeding to this phase, the children must be comfortable with the various types of small groups. They must know each other well enough to group themselves freely.

B. The teacher's content objective would be such as to require the Digressive Small Group and Evaluation Small Group processes. To include these operations in any earlier phase would place the children in a situation calling for sophisticated use of the thinking skills and group processes when they are still learning how to learn in small groups and how to use thinking skills effectively. To employ these two processes with some degree of success requires a lot of experience on the part of the teacher and the student.

C. Some children will want to group themselves to solve a problem of interest or concern to them. Even though there may not be much free time in the classroom, make a point to allow these students the time to work alone. Problem solving on their own allows students excellent opportunity for expansion of language and thinking, and produces interaction and better awareness of the use of the small group concept.

TYPES OF SMALL GROUPS IMPLEMENTED DURING EACH PHASE

operative

inoperative

	Phase I Required Grouping	Phase II Structured Regrouping	Phase III Preference Grouping	Phase IV Interest Grouping
Research and Reporting Small Group				
Debating Small Group				
Specific Task Small Group				
Instructive Small Group				
Interrogative Small Group				
Sequential Thinking Small Group				
Digressive Small Group				
Evaluation Small Group				
Teacherlike Small Group				

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SOME FUNDAMENTAL RULES FOR THE TEACHER
IN SMALL GROUP WORK

1. When in doubt, stay out.

2. The best seating arrangement is to have the members in the small group arranged so that they face each other.

3. A thirty minute work period with an additional ten minutes for evaluation is a good frame of reference to use for planning lessons in grades 4-8. In grades K-3, the work time would be less, depending upon the amount of activity involved in the content objective.

4. The first goal in the initial stages of the small group, regardless of the phase of implementation, is for members to learn to know each other.

5. Be certain that the objective of the group has been clearly defined and understood by all.

6. Be certain to provide for supplemental resources or to indicate where they are located.

7. The problem of one individual in accomplishing the goal of the group becomes the problem of the whole group—so be ready to help the group shift the type of small group process being used to a type that will allow the problem to be solved.

8. Students must be made aware of the fact that arguing for the fun of it will break down the small group procedure.

9. Strive for a consensus of opinion in the group. Sort out areas of agreement and concentrate on coming to a consensus in the area of disagreement.

10. Interaction will increase according to the degree of cohesiveness that you, the teacher, will allow to take place.

11. Be certain to evaluate at the end of the work period.

12. Be certain not to make quick or frequent changes in the group's composition, because this tends to break down the membership phenomenon.

13. Remember that groups fail when (a) the teacher fails to communicate the specific objective of the lesson; (b) one student becomes dogmatic in his point of view; (c) one student seeks to promote and insist on his pet theory; (d) one student monopolizes the discussion; (e) one student approaches the topic with a closed mind; (f) one student consistently shows partiality to another student; or (g) an area of disagreement is shelved without attempting to rediscover, restate, or redo the research concerning the area of disagreement.

    The teacher, being the manager of the classroom environment, should always be on the lookout for the appearance of any of these items so that appropriate, positive action may be taken to remedy them.

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In implementing the small group process, the teacher should note the following summary points: (a) children need first of all to learn how to learn in small groups; (b) some children need to be pushed in the direction of small groups at first because they have never experienced them; (c) there is a definite value in belonging to a viable, learning situation; (d) personality conflicts do occur, so some regrouping is necessary; (e) the process of small group learning is sequential in terms of procedures and thinking skills; (f) the teacher's content objective will determine which small group process is used; and (g) there is an intermingling of the processes as the procedures become learned, so there may also be an intermingling of the phases of implementation.

If small group techniques were easy to use in the classroom, more teachers would be using them. The simple fact is that when a teacher does try the small group technique for the first time, everything seems chaotic and wasteful. There is a lot of noise, extra movement, lessened control over the students, mess, and lost time. Also, the reluctant and the immature students who cannot work or refuse to work in small groups present additional management problems. It is true that none of these would seem to exist when the teacher does the talking and the students sit silently in rows, passively learning about the teacher's view of the day's lesson. But are the students really involved in the lesson when the teacher does the talking? Is language really being learned when the teacher does the talking? What thinking skills are the students using when the teacher does the talking? When these questions are answered, it becomes apparent that in spite of the noise, the loss of time, the loss of some control, and the additional management problems, there is more to be gained by the student in the small group because he uses his thinking skills and learns new patterns of thinking and because he is actively expanding his language by using it. The risks are worth it.

Acting Out Language

TWO FUNDAMENTALS   Two fundamentals behind the philosophy of James Moffett are central to understanding why a certain experience is necessary for a child and how to implement that experience. First, language learning involves the use of the thinking skills. The child is hearing words, trying words, and evaluating their effect on other people. With this concept in mind, it becomes apparent that what the child needs is experience in developing perception not only in terms of how he already uses language but also in terms of how he might use it. The second principle is that the classroom teacher must make provisions in lesson planning for both oral and aural language. Eventually, as the language experiences progress, the ultimate goal of the language arts becomes attainable—students will be able to render experiences into words.

This oral-aural approach to language arts progresses from dramatic activities to written activities. The drama sequence is as follows: pantomime, guessing games, charades, and small group improvisations.

Pantomime is basically silent role playing and is most natural to the child in the early years of school. It is an activity that puts the child in the position of having to use the body to express his or her perception of some idea or feeling. Every related experience that the child has done or seen and heard others do comes into play. Pantomiming can be done individually; it can be done in small groups where one person does the pantomime, the group evaluates, then others in the group re-do it; and it can be done with large groups where everyone does the same thing at the same time, and then evaluates the action. Evaluation of performance is important because it puts the child in the position of thinking about how he might use language.

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In the middle years of school, performing is not as natural to the child as it was in the early years; however, if the teacher makes a game out of it, the process again becomes very natural to the child. The guessing game concept is different from pantomime because reading is involved. Moffett's concept of guessing games involves giving a student a written set of directions to pantomime. When the student completes the act, the group attempts to guess what idea was in the written directions. This is best done in small groups for two reasons: the act and the guessing induce the oral-aural approach, and the small group process allows for evaluating the act itself. Thus the student becomes concerned with how a person might use language both orally and aurally.

Charades, where a person acts out each word contained in some topic and the audience guesses as the acting out progresses, is a sophisticated guessing game. At this level, the child must show concern for sounds and spelling of words, phrasing, and sentence structure in order to communicate. This experience is fun for the child in the middle years and junior high years of school, especially when there has been previous pantomime and guessing game experience.

Because the audience is guessing at each act or each word, immediate feedback results. The process of how language might be used is now consciously, impulsively being employed. Thus the child can immediately tell whether he is communicating. Charades are best done in small groups for the same reasons that guessing games are.

The last concept in the sequence of acting out activities is small group improvisation—the combination of both bodily movement and speech where the resulting dialogue is complete impromptu acting. A large group acting out a scene with some particular incident—i.e., in the early grades, playing school or house; or in the middle grades, being in a bank when it is robbed—is easiest to begin with. Progressing to improvisation in small groups would depend upon the child's ability to extend the action and sustain the scene and also upon the degree of acceptance of each individual within the small group. It is important to keep in mind that improvisation is best employed with a minimal situation so that the basic elements of the scene are specific in the child's mind. A general situation would be too vague to allow for characterization and the resulting dialogue.

SMALL GROUPS AND ACTING OUT

Generally, success with acting out is dependent upon two things: (a) how well the group knows each other, and (b) whether they have acted out on some previous occasion. If the group members do not know each other at all, acting out should wait. Since using the body to communicate can present a threatening situation to some people, the teacher should delay implementation of acting out language until the class members know each other well enough so that more than just a few of the children can become involved with it.

The best type of group for acting out is the Instructive Small Group. In this situation, the students know each other better and already have some experience

learning in small groups. In this group process, the teacher becomes a part of each group initially and reviews, clarifies, and instructs group members on acting out language. Since the teacher must soon move to another group to teach them the concept and techniques of acting out, students must consider the teacher as only a temporary member. This means that almost from the beginning, the students themselves become actively involved in the learning process.

PANTOMIME

Fundamental Concepts of Pantomime

1. Pantomime is silent role playing in which the individual uses the imagination in creating bodily movements without props to act out an idea or a series of ideas which have stimulated him. Students may pantomime as individuals or in one or more groups, portraying a thing or a story.

2. Pantomime is the individual interpretation of an idea, feeling, or role through bodily movement. In pantomime, the child invents a series of bodily movements to express a recognizable action, emotion, story, or object related to a general idea or concept.

3. Bodily movement and speech are related in that they (a) are physical activities, (b) are forms of communication, (c) have limitations, (d) are complementary activities, (e) allow individual involvement, and (f) involve the progressive selection of words to form a unified composition. While restricted from using oral language during pantomime, the individual still has to verbalize internally, which ultimately assists in refining his oral language.

4. Bodily movement is related to language in that one can express thoughts, ideas, concepts, the written word, and the spoken word with the actions of pantomime just as one can orally. Because language is a physical, developmental thing, one cannot isolate it from other physical, bodily movements such as pantomime. Pantomime is an extension of more refined bodily movements such as the blinking of eyes, the gesture of hands, and the nodding of the head that are incorporated when language is used.

5. Beginning with kindergarten and first grade, pantomime is a whole class activity as opposed to small groups of individual activity. Children can progress from musical to non-musical pantomimes as they become used to using their bodies as a means of expression.

6. Pantomiming should be somewhat more sophisticated as one moves to the higher grade levels. However, students in the higher grades who have done no pantomiming should not be plunged immediately into more advanced activities. Start them out by forming small groups, then by giving students a

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list of actions from which each could select an action to perform for the group.
Students should be allowed to invent their own situations for pantomiming if
they desire.

7. Having an audience is not a requisite for a successful pantomiming experience.

Ideas for Pantomime

K-3, Objects. Only one student necessary

1. a handcuffed prisoner
2. a giant striding
3. a rock
4. a tree in the wind
5. a revolving door
6. a clock
7. an airplane
8. a farm animal
9. a jack-in-the-box
10. a dinosaur
11. a zoo animal
12. a circus performer
13. a flower that is opening
14. a caterpillar spinning a cocoon
15. a butterfly coming out of a cocoon
16. a soldier
17. a rag doll
18. your favorite TV character
19. a person sweeping
20. a man shaving
21. a baby crying
22. an elephant
23. a monkey
24. a frog
25. a clown
26. a kite
27. a bus driver

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28. a plant in spring, summer, fall, and winter
29. a person selling shoes
30. bacon cooking in a pan
31. a scary monster
32. a growing plant
33. a soldier, drummer, drum major, or drum majorette marching to march music
34. a cowboy or horse
35. a nail being pounded into a board
36. a dog that is penned up
37. a child learning to walk
38. a person washing clothes
39. a lion tamer
40. a baby climbing out of a crib
41. the sun coming up in the morning

K-3, Commands. Only one student necessary

1. Drink something pleasant or unpleasant.
2. Haul on a rope.
3. Climb a ladder.
4. Run to catch the bus.
5. Run to the barn to gather eggs.
6. Gather eggs.
7. Pick berries or apples.
8. Go swimming.
9. Jump rope.
10. Bounce a ball.
11. Fly a kite.
12. Roller skate.
13. Get ready for bed.
14. Play with a pet.
15. Make a snowman.
16. Buy a new pair of shoes.
17. Rake leaves.

K-3, Objects. May need more than one student

1. the shapes of the alphabet
2. the numbers
3. cowboys or horses
4. soldiers, drummers, drum majors, and majorettes marching to march music
5. a mouse being chased by a cat

4-6, Objects. Only one student necessary

1. your favorite TV character
2. a firefighter preparing to answer an alarm
3. a teacher in a classroom
4. a child who desperately wants to be picked for a team
5. a pencil sharpener
6. a pencil being sharpened
7. a toaster
8. a can opener
9. an egg being broken
10. a ball being filled
11. a custodian cleaning a room
12. a yo-yo
13. an old person gathering wood in the snow and building a fire
14. a mechanical toy
15. a pilot on his or her first flight
16. a cowboy riding a bucking bronco
17. a tube of toothpaste
18. George Washington crossing the Delaware
19. a waiter or waitress
20. a paint brush which a child is using to paint a picture
21. a sky diver
22. a skier going off a jump

4-6, Commands. Only one student necessary

1. Stand close to a building, face the building, and strain to look up at someone in a very high window.

2. Throw something out of a window, then watch it curve slowly over your head as you bend backward; you finally have to twist around.

3. Try to push a wall over without striking the wall.

4. Enter a window, take something from a chest, hide it, and leave.

5. Pull in a big fish.

6. Take off a space suit.

7. Slide into home plate.

8. Rake leaves, put them in a wheelbarrow, push it to the trash can, and empty it.

9. Play hopscotch.

10. Move a couch from one side of the room to the other.

11. Clean house.

12. Lift a heavy weight.

13. Play with a bug in your hand.

14. Walk in the snow.

15. Do your favorite sport.

16. Skate on a skateboard.

17. Hang a picture on the wall.

18. Call a puppy.

19. Pack a lunch for a picnic.

20. Wash a pet.

21. Chop down a tree.

22. Fold sheets.

23. Get ready for school.

24. Eat a peanut butter sandwich.

25. Cut a slice of cake.

26. Step on a rusty nail.

27. Polish shoes.

28. Have an itchy foot, and you can't take off your shoe.

29. Get gum off your shoe.

30. Drop your flashlight while exploring a cave.

4-6, Objects. May need more than one student

1. a rabbit with a pack of wolves after it

2. nails being pounded into a board

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3. some children who broke a window

4. a baseball team

5. babies at the ocean

6. children at recess

7. two children entering through a window after they have been locked out

8. Stretch your imagination. A child's mother sent cupcakes as a birthday treat. How does the birthday child feel? How do the children feel? How might the cupcakes feel? Act out this situation.

7-8, Objects. Only one student necessary

1. a fire—traveling, creeping, climbing, towering, and plunging

2. a new father waiting at the hospital

3. a telephone operator

4. a pinball machine

5. a baseball player or football player in slow motion

6. a garbage disposal

7. a parent scolding a child

8. a flower blooming

7-8, Commands. Only one student necessary

1. Walk along a steep cliff; try to balance yourself so that you won't fall.

2. Bake a cake.

3. Eat a lot of ice cream and become ill.

4. Look through a microscope.

5. Mix chemicals and discover something.

6. Choose a book from the library.

7. Play drums.

8. Go to a party.

9. Saddle and ride a horse.

10. Mow the lawn and cut the garden hose.

11. Cut down a tall tree and worry about it hitting the house.

12. Find gum under your desk top.

13. Come home and find a burglar.

14. Learn to drive a car.

15. Diaper a baby for the first time.

16. Put on makeup.

17. Make a pizza.

18. Go skiing.

19. Shave for the first time.

20. Wash the car.

21. Ca   ure a canary that has landed on a lampshade.

22. Put a clock together that you took apart to repair.

23. Unlock a front door with an armload of packages.

24. Get a math book from your locker when you're trying not to be late to class for the third time. You can't get the combination lock on your locker open.

25. Paint yourself into a corner when you are painting the garage floor.

7-8, Objects. May need more than one student

1. a mother with a headache when the children are noisy

2. bricks being laid

3. a teacher in the classroom

4. a child who desperately wants to be picked for a team

5. girls at a slumber party

6. a bull, toreador, picadors, and matador

7. a group at a museum

8. a group of job applicants in a waiting room

9. a boy or girl (in a group) trying to decide which person to ask for a dance

10. a rock music group

7-8, Commands. May need more than one student

1. Act out a favorite sport.

2. Have a snowball fight.

3. Work on an assembly line.

GUESSING GAMES

Fundamental Concepts of Guessing Games

1. Guessing games are activities in which a prescribed situation, scene, or set of written directions is enacted with an audience on hand to interpret the

action. Guessing should be held off until the act is over; if the audience cannot agree on an interpretation, a discussion should ensue, after which the actor or actors reveal verbally what meaning the action was meant to convey.

2. The purpose behind the guessing game concept is not one that concerns itself with quality of performance; therefore, the audience should be made up of participants and not spectators. Most of the actions suggested for pantomimes would be appropriate, at suggested levels, for use in guessing games.

3. At the primary level, and not below second grade, guessing games could be performed in small groups from teacher-written directions. As proficiency increases, the groups could write their own situations, act them out, and have them evaluated by their own group. This is a good junior high activity for students who have not experienced any type of pantomiming.

4. While sets of written directions on cards or a similar procedure would be best for intermediate and junior high students, younger children could receive directions from or whisper their intentions to the teacher or another "neutral" person.

Ideas for Guessing Games

K-3. Only one student necessary

1. Brush your teeth.
2. Bounce a ball.
3. Build a tower with blocks; tower falls.
4. Pretend you are an animal.
5. Pretend you are a cowboy, Indian, or monster.
6. Ride a bike or motor scooter.
7. Teach your puppy a trick.
8. Eat an ice cream cone.
9. Blow a bubble.
10. Learn to skip.
11. Learn ballet.
12. Put on a Boy Scout uniform.
13. Open a present.
14. Pantomime your father or mother's occupation.
15. Pantomime your favorite sport.
16. Pantomime an activity of your mother or father.
17. Pantomime a TV character.

18. Pantomime a nursery rhyme or story characters.
19. Pantomime words that begin with certain sounds.
20. Pantomime inanimate objects (pencil sharpener, can opener).
21. Pantomime what you would see if you were at the beach. At the airport. Shopping. At a carnival. At a park.
22. Walk across a tightrope.
23. Take off a tight pair of cowboy boots.
24. Fall off a bike.
25. Eat something sour and expect it to be sweet.
26. Bake a cake that falls.
27. Pantomime an ice cube freezing and then melting.
28. Play a musical instrument.
29. Cut paper with scissors.
30. Dab a brush in paint and paint a picture.
31. Draw a picture, mount it, and hang it on the wall.
32. Sharpen a pencil and write with it.
33. Act out a sequence of nursery rhymes: i.e., Little Jack Horner, Little Miss Muffet, etc.
34. Dial a telephone number.
35. Pour a glass of milk and drink it.
36. Walk your dog on a leash.
37. Pretend you're a girl washing her face and combing her hair.
38. Stir something on the stove and taste it; burn your mouth.
39. Ring a church bell.
40. Act out an animal.
41. Act out an insect.
42. Pretend you're eating your favorite food.
43. Be your favorite Sesame Street or TV character.
44. Paint a picture of a tree, house, or anything else. Make it as big as you can.
45. Be a kitten playing with a ball of yarn.
46. Be an old woman going to buy bread.
47. Be a gas station attendant.
48. Be a tightrope walker.
49. Write with a pen that won't write.

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4-6. Only one student necessary

1. Be a boy sitting on a bank of a river: put a wiggly worm on a hook, cast the line, feel a fish bite, reel in the fish, remove it from the hook, look at the too-small fish, and throw it back.

2. Go grocery shopping: have a list, check off items, put them in the basket, shove the basket down the aisles, arrive at the check-out counter, pay the bill, and try to get all the sacks into a small sports car.

3. Make a cake: get the recipe, gather the ingredients from the cupboard and the refrigerator, measure the dry and liquid ingredients, mix and stir the batter, pour it into pans, and put it into the oven.

4. Row a boat to a deserted island, get out of the boat, dig in the sand, find a chest, pry open the chest, show surprise, and run your hands through the gold coins.

5. Sit in the chair of someone that you do not like.

6. Separate the egg yolk from the white.

7. Play jacks.

8. Play marbles.

9. Put on makeup.

10. Trim a Christmas tree.

11. Build a model.

12. Eat during class.

13. Look through a microscope.

14. Practice a musical instrument (piano, trombone, guitar).

15. Sew.

16. Get gum or tar stuck on your foot.

17. Blow a bubble and have it pop on your face; try to get it off.

18. Wrap a gift for a very special friend.

19. Set a table.

20. Teach an animal to do a trick.

21. Be a rocket being launched.

22. *Fill a glass from a pitcher or faucet and drink from the glass.*

23. Add more salt to the corn you have popped.

24. Patch a pair of pants.

25. Sweep the floor.

26. Ride a unicycle.

27. Eat Jello.

28. Lead a cheer.

29. Make something in the kitchen. Let the audience guess what you are making.

30. Act out "My favorite food"; by actions make the audience see and taste it. Then let them guess what favorite food you are trying to put across.

31. Through action interpret the "color" of fall, the "feeling" of spring, the "action" of winter, or the "sheer enjoyment" of summer. Let the audience guess which season you are acting out.

32. Act out nouns and verbs (Students would be limited to one of these categories in their choice of words to act out).

33. Occupations game (Students would choose one card from a character group and another from an occupation group and would act out the combination. They would have to get across both halves of a possibly unlikely combination, like a butler playing baseball).

7-8. Only one student necessary

1. Be a little old man on a very cold morning, gathering wood on a sled, dragging the sled to his house, unloading the wood, and building a fire.

2. Be a janitor cleaning the office at the end of the day; empty the wastebasket, scrub down the steps, and scrub the floor.

3. Open the door to the pet mouse cage and accidentally let the mouse get out; chase it around the room, under the table, behind the sofa; upset the lamp over the cat, catch the mouse, and put it back into the cage.

4. Shave.

5. Be a gambler.

6. Type and make a mistake.

7. Fix your hair.

8. Fish in a fish bowl.

9. Take a fun ride at the fair.

10. Come home late.

11. Be a rock singer.

12. Learn to drive a car.

13. Get on a horse and ride it.

14. Trim the shrubbery.

15. Try on shoes.

16. Fish from a rowboat.

17. Drive a car, have a flat tire, and change the tire.

18. Ride a mini-bike, scooter, or motorcycle.

19. Get a soft drink from a machine.

20. Get a seat on a crowded bus.

21. Be a person eating a hamburger that a yellowjacket is trying to land on.

22. Teach your six-month-old German Shepherd to come when called, using a six-foot leash.

23. Collect fleas, butterflies, flies, mosquitoes, beetles, ants, bees, grasshoppers, moths, and spiders for a class project.

24. Lay the bricks for a wall.

25. Light a cigarette in the wind.

26. Take a shower.

27. Pretend you're a boxer being knocked out.

28. Be a (girl-boy) asking a (boy-girl) to dance for the first time.

29. Act out familiar scenes (be a girl in a mini climbing on a bike; be a girl in a maxi going up stairs; be someone watching the "Creature Feature" on TV; be a girl trying on a girdle).

30. Act out attitudes (mount a horse you are deathly afraid of; try to control your anger at a naughty child you are babysitting).

31. Act out a secret fear. Let the audience guess what it is.

32. Act out a hero of today or long ago; it could be someone in sports, a political leader, a famous inventor. Let others guess who you are.

33. Act out objects in sports: baseball bat, ball, bases, mitt, ping-pong ball, basketball. Let others guess what you are.

34. It's 1 P.M., and you've just been told you may go to a 2 P.M. football game when you have finished mowing the lawn and clipping the hedges. Finish mowing the lawn and clipping the hedges.

35. As you are taking out the trash to the garbage can, you trip. The trash spills out of the bag. Pick up egg shells, macaroni, tin cans, a broken glass jar, small pieces of paper, orange rinds, coffee grounds, mashed potatoes, and some fudge that didn't harden.

36. Wordless categories game (stereotyped characters, proverbs, poems, advertising slogans).

4-8. May need more than one student

1. Be a child coming home with wet feet, and your mother gives you a bad time.

2. Eat your lunch which contains raw celery, and annoy your neighbors with the crunch-crunch.

3. Run downstairs and be caught by the hall monitor.

4. Strike out in an important ball game, and the crowd gets nasty.

5. Give your parents your report card.

6. Act out a machine: pneumatic drill, crane, sewing machine, washer and dryer, food mixer, refrigerator, car motor, vending machine. Let others guess what you are.

7. Role-playing (students act out familiar scenes like teacher-student confrontations without words to show the role of gesture and facial expressions in communication).

CHARADES

Fundamental Concepts of Charades

1. Charades is the nonverbal acting out of phrases, titles, or quotations before an audience which verbally feeds back the word or phrase that it guesses as a result of the actor's cues. The actor communicates to the audience whether or not its guess is correct. The actor then adjusts bodily movements until the audience arrives at the precise answer.

2. Instead of acting out only the idea, the children are now asked to act out each word, or if necessary, first letters, syllables, synonyms, or antonyms. Charades could thus be used to improve spelling and word recognition, as the audience must choose words and build sentences or phrases from the words. Charades thus helps develop clarity of expression simply through the discovery of which words and which actions are most readily understood.

3. Charades could begin at second grade level with children who have had a great deal of pantomiming and guessing game experience. However, before the class actually does charades, the teacher should go through all the motions involved. Some of the suggestions in the pantomime and guessing game sections may be used as charades.

4. Unlike pantomime, charades and guessing games both *require* an audience. Charades differs from guessing games mainly in the method of play and in the more sophisticated goals. Guessing games reserve their interpretation until the act has been completed, the actor supposedly not being influenced by the audience. Charades, on the other hand, requires that the charader and the audience engage in a rapid interchange, both sides adjusting accordingly, until an exact word or phrase has been elicited. The audience should not be a group of spectators.

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Sample of Accepted Actions for Use in Charades

Success in charades depends upon the use of an agreed-upon list of symbolic actions by the whole group. The teacher should go over each word and its respective action to establish a kinesic vocabulary for the group. The class should be encouraged to add words and actions to the list. Most of the ideas in the pantomime and guessing game sections can be used in charades, along with current TV show titles, books, etc., with which students will be familiar.

1. Define category; i.e., movie, TV, saying, song, book, etc.

   book: hands together, then apart—like a book falling open at the middle

   play: pose with arms out and mouth open

   movie: make motions of a movie camera—one hand clenched, the other in motion beside it, like turning a handle in circular motion vertically

   proper name: place clenched fist on chest

   famous person: circle hands over heart to indicate medals

   song: stretch arms out, open mouth

   quotation: make peace and victory signs, and wiggle fingers

   TV: draw a box in front of you

2. Act out each individual segment, word, or syllable in your category. First indicate the number of words in all by holding up that many fingers.

3. Use individual symbols to act out words or units as they are needed, such as the following:

   prepositions: use both hands, one hand stationary and clenched, the other hand moving to represent the word—i.e., in, on, over, under, etc.

   small words (the, an, and, a, in, to) are shown by holding thumb and index finger closely together

   I: point to eye

   sounds like: pull earlobe

   whole idea: move arms in circle in front of you

   syllables: place number of fingers against inner arm to indicate number of syllables

   compound words: point both index fingers up and then bring them together

   longer word: pull imaginary taffy

   shorter word: make a chopping motion with one hand onto the other

   start over: wave hands like an umpire indicating "safe"

   antonyms: put palms of hands together and turn hands over

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synonyms: hand moves in circle toward you

numbers: use number of fingers and hit against palm of hand

up, down: point up or down

he, she: point to boy or girl

animal: get down on hands and knees

SMALL GROUP IMPROVISATION

Fundamental Concepts of Small Group Improvisation

1. Small group improvisation is a combination of both bodily movement and speech, resulting in an improvised dialogue and scene. It involves the teacher's presenting a minimal situation; the class then breaks into small groups and all groups improvise at the same time.

2. In the beginning this should be teacher directed. After some practice with teacher-planned improvisations, students at the junior high level should be able to supply their own ideas.

Ideas for Small Group Improvisation

Set up these ideas as though planning a play. Use imaginary props and orally narrate the setting, if necessary. All these actions are best acted out with two to five people.

1. Indian braves on a hunting trip
2. sailors on a rough sea
3. children at Disneyland
4. three judges judging a pet show
5. a parent scolding small children
6. two children explaining to a squeamish child how to put a worm on a fishhook
7. a mother takes her child to the dentist
8. picking cotton in a field
9. children at a circus or zoo
10. salesman selling a gadget to a customer with another customer waiting in line
11. space ship with astronauts landing on the moon

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12. a group flying in a space ship that develops a serious mechanical failure
13. trying to explain to your parents why you got into a fight at school
14. attending a football game
15. walking through a museum
16. roller skating at a rink
17. going out and selling Y.M.C.A. candy
18. one person trying to sell a vacuum cleaner to a busy mother with small children
19. Columbus meeting the Indians for the first time
20. miners panning for gold, and someone strikes it rich
21. buying new shoes
22. going to the doctor for a shot
23. the family going on an airplane trip
24. the family going on a train trip
25. taking a commercial flight to the moon
26. finding a wrapped package on a park bench
27. finding that your bike has disappeared, and talking to the family who now has it
28. talking to your mother and father about a disappointing report card
29. being sent to the office because of misbehavior
30. meeting a new student at school
31. two baseball players disagreeing with the umpire

Writing Out Language

THREE TYPES   Three types of writing experiences for children can be clearly distinguished: the writing of pure inventions of the imagination; the recording, or transcription, of ongoing events; and writing for accuracy. The first two types of writing are very different from the last in that the written idea, not a corrected, accurate manuscript, is the desired end result. Moffett refers to inventions of the imagination as "Writing Out."

The main object behind "Writing Out" is to have the child become involved in what is a very natural process for children—telling a story. And since their serious inner modes of thought can be observed in their forms of play, storytelling for children is also thinking. In creating stories, the child is presented with the need to invent characters, objects, and events. This means that he is going to have to rely on experiences, develop schemes, and play one idea against another. For the child, "Writing Out" means both thinking and storytelling.

In order to implement "Writing Out," the teacher needs to remember one basic concept: the child's imagination will be more active and productive with a stimulant to prompt it. This is especially true when one remembers that children do in fact have limited language, that children would rather talk than write, and that children can talk longer than they can write. By providing the child with a stimulant, the teacher is not allowing the child to ponder indefinitely. Instead, the teacher is putting the child in the position of using his or her own built-in set of schemes and ideas as they relate to the stimulant. Here again, the child is not only using language, but also perceiving how it might be used.

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CLASSROOM PROCEDURES FOR WRITING OUT

The basic classroom procedure for "Writing Out" might be for the teacher to present a stimulant to the large group and ask for individuals to tell a story orally, then have each child select his or her own stimulant and write a story, checking with the teacher as the need to do so arises. This method provides for the specific content objective of writing a purely imaginative invention.

However, since the thinking process is immediate and in the language of the student, not the teacher, the spontaneity of thinking must be applied to the writing process. This can be done by using the small group, which provides for a concrete oral-aural experience, quick evaluation of the writing process itself, and immediate feedback to an individually written idea.

The type of small group process to use depends upon how well the students know each other and how permanent the small group is. The Specific Task Small Group is a good one to begin with, and the Digressive Small Group and the Evaluation Small Group work well later in the year. The Specific Task Small Group allows the teacher to become a part of the group's thinking process, which is very important for the initial stages. However, the full value of "Writing Out" will become evident only as the Digressive and Evaluation groups are implemented. Here, the individuals can digress and brainstorm the stimulant, producing a very sophisticated and accurate use of language and thinking.

There is one word of caution for the teacher using small groups for "Writing Out": When in doubt, stay out. The desired end result is pure imagination of ideas, and this result will happen if the content objective is realistic and within the children's capacity. Familiarity with the teacher's role and with the various small group processes will aid in bringing about the desired end result. The teacher should thus have experience with roles and small groups before combining "Writing Out" and the small group instruction technique.

SOME FUNDAMENTAL CONCEPTS OF WRITING OUT

1. Fiction writing involves the use of imagination and invention in recombining experiences into a written form. As used here, it is purely imaginative, inventive, creative writing with emphasis on content rather than structure. In fiction writing, the child is encouraged to involve his personal feelings in a scene he can make his own; because he can identify with it, it is meaningful to him.

2. Given a stimulating situation, an individual undertakes on his own initiative the task of recombining familiar stories in a new way that is imaginative and unique to him.

3. Completing unfinished sentences, writing fables, and writing from stimulating situations, pictures, captions, or scenes from a book could all be used in the fashion of a stimulus, according to the child's ability and needs.

4. The teacher should be flexible and alert to the fact that there is more than one way to perceive a stimulus, and should strive for the child's own emotional response to the situation.

5. The teacher should encourage small group reading and discussion of the student's work, and be certain that the small group is aware of the criteria for progress as outlined in Chapter One.

6. The teacher should not require revision or concentrate on mechanics, but let the story materialize through peer motivation and through the student's desire to improve his or her invention.

7. The student should perceive an awareness of writing possibilities in the stimulant and in his responses to it.

8. In summary, the student is given a minimal situation and is to complete a story, using various degrees of invention and calling upon his or her own emotional experiences.

COMPLETING UNFINISHED SENTENCES

The following sentences can be used in two ways: (a) to assist creatively the child who has trouble with sentence writing, and (b) to use as an idea or starter to a story at any grade level. Students should be asked to complete the following sentences with groups of words that are imaginative, fun, and original; or to use any particular unfinished sentence as an idea or starter to a story.

1. When I ran to get the school bus, _____ .

2. Jack is _____ .

3. I am going _____ .

4. As he was running, he looked back and _____ .

5. The squirrel _____ .

6. The forest fire _____ .

7. In the parking lot, his car was _____ .

8. The principal saw _____ .

9. The wave caught _____ .

10. Under the bridge, they _____ .

11. As I got off the creaky bus and felt myself flying through the air, _____

_____ .

12. I thought I heard a scratching sound, but it was only _____ .

13. The hot dish slipped from my hand into _____ .

14. As I crawled into bed, I remembered I forgot to _____.

15. Something warm touched my neck as I _____.

16. With my dime, I bought one of those _____.

17. I'd like to spend a day at _____.

18. I'd hate to be the one to have to _____.

19. How could I explain to my parents about _____.

20. At the circus, all three of us wanted to _____.

21. The nicest thing that happened in this class was the time when _____
_____.

22. Some of us in class _____.

23. I think our class _____.

24. In this class, the thing I can do best is _____.

25. The way to improve this class is _____.

26. I could do better in here if _____.

27. Other students in class think that I _____.

28. In this class, I often find myself thinking about _____.

29. The worst day in here was the day when _____.

30. The boys in our class _____.

31. The girls in our class _____.

32. I feel uneasy when _____.

33. I had been scared out of my wits once, but _____.

34. Never again would I _____.

35. Uncle Slim had to be the world's champion _____.

36. Just as the whirling funnel dipped our way _____.

37. Terror seized me as _____.

38. The mouse squeaked, scampered across the _____.

39. As I was digging, my shovel unexpectedly hit a metal object that _____
_____.

40. Just ahead of me, reared a huge ugly _____.

41. When I opened my eyes, there stood three _____.

42. We raced to the door ahead of the _____.

43. The fire was rapidly spreading through the _____.

44. Slowly, I moved along the dark path, when unexpectedly a _____.

45. Just as I was nearing the top, my flashlight _____.

46. The grizzly charged, I pulled the trigger, and _____.
47. Feeling the moist, hot breath on my face, I _____.
48. I tugged at the 'chute pull desperately, but _____.
49. Paddling furiously, the two in the canoe were terrified to hear _____

_____.
50. The dog had just started to howl, when suddenly I heard _____.
51. Everybody in the class brought in one sack and put it on _____.
52. If I were invisible, I would _____.
53. As I walked along, I spotted a key, and I _____.
54. That is a very _____.
55. A peach is _____.
56. To the elephant, a blade of grass is like _____.
57. To an ant, a blade of grass is like _____.
58. Today, the cat _____.
59. You watch the fire while _____.
60. You can use a telescope if _____.
61. Mary and I went to bed early as _____.
62. The chipmunk had filled his cheeks with nuts after _____.
63. The leader clapped his hands when _____.
64. James brought the book back because _____.
65. I haven't seen Bob since _____.
66. _____ back to the cabin.
67. _____ down the field.
68. _____ a narrow trail.
69. _____ broke the limb _____.
70. _____

_____ much rescue work.
71. _____ into the center of _____.
72. _____ of the United States is _____.
73. _____ after the storm ended.
74. _____

_____ because he was a ghost horse.
75. _____ spoke to _____.
76. _____ a calendar _____.

77. _____
    _____ an apple.

78. _____ apple ._____
    _____ Martha _____ .

79. _____ strength _____
    _____Boy Scouts _____ .

80. _____ telephone _____
    San Jose _____ .

81. _____ _____ barn _____
    Junior High School _____ .

82. ____ _____ kindness _____
    _____ coward _____ .

83. _____ star _____
    sunrise ._____ .

84. _____ radio _____ silence _____
    _____ .

85. _____ _____ sunrise _____
    snow _____ .

USING MORALS TO WRITE FABLES

The basic idea behind writing fables with a given moral is to allow the child to
assert his or her wit into a story that leads to a specific conclusion. The child is to
write an example of what happened when something was done or not done
according to certain rules. There is a need to develop characters and a simple plot.
The simplest beginning is to start with "Once upon a time, there was . . ."

Before using this particular method, the teacher should read some fables to the
class so that the children get the idea of fable construction. Then have each child
select a moral for which he or she can write a fable.

1. A friend loves at all times.

2. Who cares? No one sees it.

3. Why try? My muscles hurt.

4. I think I can; I know I can; I will; I did!

5. Having no friends isn't any fun.

6. Which road shall I take?

7. One trick deserves another.

8. Crusts eaten in peace are better than cakes eaten in fear.
9. He who is too greedy may end up with nothing.
10. Money has no true value if it is not used.
11. Be warned by what happens to others.
12. If you try to please all, you will please none.
13. We often think ill of what is most useful to us.
14. If you want something to be done well, do it yourself.
15. Prepare today for the needs of tomorrow.
16. Slow and sure is better than fast and careless.
17. Borrowed feathers do not make a fine bird.
18. It is a poor friend who deserts you in time of trouble.
19. The squeaking wheel gets the grease.
20. You don't get something for nothing.
21. Forgive and forget.
22. When the going gets tough, the tough get going.
23. Slow and steady wins the race.
24. Truth wins in the end.
25. The race is to the swift.
26. You can't judge a book by its cover.
27. Hard work never hurt anybody.
28. Beauty is only skin deep.
29. Better to run with honor to defeat than with dishonor to victory.
30. Idle hands are the devil's workshop.
31. You may climb more surely one rung at a time.
32. You can catch more flies with honey than with vinegar.
33. One cloud is enough to hide the sun.
34. If I rest, I rust.
35. No rope is strong enough to hang the truth.
36. If you don't know where you're going, any road will take you there.
37. There's many a good tune played on an old fiddle.
38. You cannot make an omelet without breaking eggs.
39. Not all trees have the same bark.
40. A small leak will sink a great ship.
41. Take your job seriously, but not yourself.

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42. Don't cut down the tree to catch the bird.
43. To teach right, do right.
44. Better to do big than to talk big.
45. Don't pretend to be something you're not.
46. Better to work and eat than to play and starve.
47. Be who you say you are.
48. Be slow and steady rather than fast and sloppy.
49. Kindness doesn't depend on size.
50. A smile can get you farther than a tantrum can.

USING STIMULATING SITUATIONS FOR STORIES

The following are listed to provide the teacher with ideas that students can use for story writing. The child should be given the chance to select a stimulating idea for telling a story.

1. You are a passenger on an airplane and see a man pass a note to a stewardess.
2. You see a boy on an escalator with a bicycle.
3. You find your horse in your aunt's prize flower bed just as you hear her car drive up.
4. While lying in bed, you hear whispering outside your bedroom window.
5. You are a new student. A gang of boys (girls) is making your life miserable. Joe (Mary), the leader, is planning to pick a fight with you at a bus stop.
6. You've won a contest and will have one week at Squaw Valley as a representative from your ski club. Your father and mother think you are too young to go.
7. You are a picture on the wall and tell of the things you've seen.
8. You are going on a trip to the moon and can take three things.
9. During a test, a note is tossed across the room. It lands on your desk. The teacher takes it and discovers it has the answer to one of the test questions. You know who threw the note and why.
10. A young boy of fourteen runs away from the big city and goes to his grandfather's land in the mountains. He lives there alone and off the land for one year—living inside a hollow tree, eating berries and fish, and training a falcon to catch wildlife. In the midst of winter snow and food scarcity, the squirrels rob him of his store of food. Write a story about how he survived or failed to survive winter. (Suggested by the novel, *My Side of the Mountain*, by Jean George.)

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11. A widow and her children—a boy of twelve, a girl of ten, and a boy of seven—have arrived in a small city. They are parked before a house which proclaims "For Rent." Peeling paint and leaning porches betray the street as a low-rent neighborhood.

12. Under the old lilac bush full of blossoms, a towheaded boy of six and his sister of four play happily on a May morning. In the nearby garden, Grandfather whistles as he transplants onions. The postman arrives.

13. An old man's breath draws in sharply as his shovel clanks on metal. His grandson's eyes light with excitement. Even old Shep pauses in his sniffing to lift a curious ear.

14. A boy of twelve is walking down a narrow, dark, littered alley. He kicks a can dejectedly, which disturbs a scrawny dog. At the end of the alley, a dim light glows eerily, revealing a strange shape.

15. Debbie felt shivers of excitement as she looked in the department store window. Her mother had just gone in to pick out a birthday present for her and didn't realize Debbie was there. There in the window was the most beautiful dress she had ever seen.

16. A boy has saved enough money for a trip to the state fair. He has his pocket picked soon after he reaches the city where the fair is being held. He has no friends or relatives in the city.

17. As the scrawny boy in faded blue jeans raised his arm in a weary hitchhiking gesture, the big gray car ground to a screeching halt.

18. This is the night of the championship basketball game. It is the end of the fourth quarter and the score is tied. We have three minutes of overtime to play. The fans are going wild, and the referee is about to toss the ball for the jump.

19. Last summer while our family was sailing to Mexico, a storm hit as we were at sea. Forced to abandon ship, we found ourselves in a life raft with the following items: one gallon of water, a box of matches, and _____ .

Writing Down Language

THE SECOND TYPE

The second type of writing that Moffett refers to is "Writing Down." This is an excellent term because it means exactly what it implies. The child is to write down, record, or transcribe some type of ongoing event that might involve the perception of some external or internal situation. Since this type of writing involves things like sense perception, note taking, recording observations, translating, and paraphrasing, there is a need for a high degree of accuracy. A recording is being made in the mind of the child during this process; that recording has to be transcribed so that others may relate to it. Any pondering of one's perception of internal or external stimuli must be avoided. It would be better for the individual to write with decisiveness from a built-in set of experiences that quickly, almost impulsively, define for him or her what is being perceived.

In order to write with this type of accuracy, students need practice in dealing with the senses, beginning when they have reached the point of being able to write with some help from the teacher. "Writing Down" begins for a few children toward the end of the first grade, but by the fourth grade, almost all children are capable of it to some degree. The primary teacher must be ready to offer some help; the middle grade teacher must be ready to teach directly to the need of "Writing Down." By the time the child leaves elementary school, he should be able to transcribe without becoming bogged down with a sense of defeat—a sense that comes from too much concern with trying to understand what is being perceived.

In developing such a program, the teacher should attempt to keep the various learning modalities as the rationale behind the type of teaching. To develop the

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thinking skills is certainly the number one objective, but it must be recognized that this goal will not be achieved unless a greater concern is shown for *how* children learn and not *what* they learn in the daily lesson plan.

At Caroline Davis Intermediate School in the Oak Grove School District, San Jose, California, research in the question of how children learn was conducted by the teaching staff. The research attempted to show that there is a relationship between auditory-sequential memory and reading scores. Unfortunately, the research was not conclusive; however, it implied that many of their students, in grade seven only, were weak in auditory-sequential memory. This perceptual process is very important for the child who is functioning in a primarily auditory academic environment.

There are two excellent devices that can help the child gain the skills necessary to function in such an academic environment: scrambled sentences and dictation sentences.

SCRAMBLED SENTENCES

Fundamental Concepts of Scrambled Sentences

Scrambled sentences is a language game that presents the child with problems of logic and sentence sense, both of which are requisites to note taking and transcribing. Since the fear of making an error can interrupt the flow of thinking and subsequently the actual writing, practice with unscrambling sentences can increase the child's sense of sentence structure and lessen the fear of making an error.

The teacher needs to remember two basic things when working with scrambled sentences: (a) the main goal is the writing of a correct sentence, and (b) this is not an exercise in the mechanics of English. The teacher should insist on correct punctuation, but should not make this the prime goal of the lesson. A good procedure is to place the children into small groups using the Research and Reporting group process, and then ask each group to make as many correct sentences for each scrambled sentence as possible. The writing of nonsense sentences could be permitted as an example of positioning sentence parts, and also as a light, or "fun," break in the lesson.

Ideas for Scrambled Sentences

The student is to write as many sentences as possible for each scrambled sentence without adding anything to a word, subtracting anything from a word, adding new words, or taking out words. Different types of end punctuation may be used, and internal punctuation may be added.

1. swim well beavers can
2. swim him help feet webbed

3. the they water in splash
4. flat is broad tail and his
5. have beavers few fur beautiful
6. sharp beaver has teeth the
7. twigs bark eats he roots and
8. engineer is beaver the an
9. is subject reading her favorite
10. was in born Ann Sacramento
11. built father and garage planned the
12. give assignment did John the you homework
13. days weak because for food two no became he eat not he could
14. had of auditorium the already some audience left the
15. fell movie asleep I the watching
16. friends in fishing had Wisconsin gone my
17. Arizona of is Phoenix capital the
18. game experience a exciting is to an watch close basketball
19. largest South America country in is Brazil the
20. go Paul to game the did you
21. was trailer his house home for the summer a
22. dictionary find Mary to was in told word the the
23. pitcher run our Bob best hit home a
24. parents showed card Paul his his report
25. Joan the you will close door please
26. is Sacramento the California of capital
27. of Georgia state in Atlanta the also largest is the city
28. president class John is the
29. ill Mrs. today was Jones Spanish my teacher
30. at look Ruth page 234
31. flew posts the the goal ball over straight
32. garage shall I lock door the
33. we after game the the bus boarded
34. this day finish all lesson intend I to takes it if
35. home Lake our on summer is Michigan

36. taller two Betty girls the is of the
37. fire out the at small put soon was grocery store the
38. them many have stories in words interesting
39. house city our in that oldest is in the
40. non-stop City Mr. flew Jones from Mexico
41. questioned the the driver policeman
42. good on a evening reading winter I novel enjoy a
43. like sports most outdoor boys all
44. drivers ones young older do more have accidents than
45. stayed ill because Mary at she home was
46. I store here found this in the book book
47. groves frost the the damaged from orange were
48. made at are mints coins country's the
49. is subject science her favorite
50. was in Smith St. Louis Fred born

DICTATION SENTENCES

Fundamental Concepts of Dictation Sentences

In using dictation sentences, the main concern is to do as Moffett suggests should be done in the elementary school—eliminate transcription as a problem for the student. The rationale behind sentence dictation is twofold. The first is to give the student practice in the auditory-sequential area (listening skills). This allows the student systematically to improve skills in this vital area, becoming more adept at recalling and following classroom discussions, directions, and so forth. The second rationale is to provide the student with a multi-sensory approach to the language development process, to oral-aural skills, and to the use of language through writing. The child not only uses the auditory modality, but also makes use of the visual modality (visual discrimination and memory), the motoric modality (fine muscle movements of writing), and the integrative channel (eye-hand coordination and spatial relationships).

The transcription of dictation sentences in the primary grades should begin with direct, exact copying of the material, and it should proceed to dictation with practice and eventually to dictation without practice. In the middle and upper grades, large group instruction should be used, with the teacher doing the dictation in the initial stages. A student with good reading and speaking habits could eventually do the dictation, but since accuracy is the end product, a quiet,

controlled classroom must be in operation, especially when a student leads the dictation. In all grades, the dictation should begin with sentences that have no internal punctuation. This eliminates the complexities of punctuation concepts in the early stages of learning auditorily, visually, and integratedly. The multi-sensory aspects of this procedure assure the classroom teacher that the child is approaching his or her particular method of learning from a position of strength rather than weakness.

There are several points a teacher should note before implementing the dictation sentences section:

1. Remember that complete accuracy is the desired result.

2. Write the words from dictation sentences on separate cards for any needed reinforcement or for use in grades K-3.

3. In the beginning, choose short sentences and repeat them in order to overcome retention problems. Start with sentences requiring no internal punctuation.

4. When students are ready, choose passages containing constructions the pupils themselves are beginning to use in their writing.

5. Build in accountability through reinforcement.

6. Before dictating, announce that you are going to read one sentence at a time. Read each sentence as a whole intonation contour. Repeat each sentence to allow for limitations of retention and writing speed.

Ideas for Dictation Sentences

K-3. No internal punctuation

1. Jane walks quickly.

2. A boat floats.

3. Bill ate the cookies.

4. The blue boat sank.

5. An elephant sneezed.

6. The gray cat ate the fish.

7. Black horses trot.

8. Birds fly high.

9. The duck ate the seeds.

10. Tom is shy.

11. Freddie climbs a tree.

12. Birds sing.

13. The boy walked quickly.

14. The little girls jumped rope.
15. The girl sings.
16. She likes candy.
17. The children went home.
18. Girls skip.
19. Many boys like baseball.
20. Those friends sing songs.
21. Tab is a black cat.
22. He bounced the ball.
23. Sally ran.
24. Mary sings.
25. Dogs bark.
26. The baby cried.
27. Everyone played baseball.
28. Tommy jumps.
29. Bobby kicks the ball.
30. He jumps.
31. John skips.
32. The girls eat the cake.
33. John sings.
34. Bill sang a song.
35. Dogs love giant bones.
36. Dogs learn tricks.
37. Cats scratch.
38. Dogs chase cats.
39. The child thinks.
40. My little baby cries.
41. Babies cry.
42. The cat drinks the milk.
43. Dogs drink milk.
44. New York is a city.
45. Alice sang.
46. John threw the ball.

47. The small child ate the candy.
48. Janet likes cake.
49. Jane walks.
50. Larry pushes the wagon.
51. Mark talks.
52. I like ice cream.
53. The racers drove home.
54. The telephone operators dialed quickly.
55. Janet eats gooey hamburgers.
56. Bees buzz.
57. Birds ate cherries.
58. Jane jumps.
59. The girl wore a beautiful dress.
60. Socks ran.

Grade 4. No internal punctuation

1. Many trees were in the forest.
2. The ant is tan.
3. Meg walks outside.
4. The boys ate at school.
5. An ant sees the ball on the ground.
6. A fancy cake was baked quickly after lunch.
7. You can jump high.
8. Linda ran fast.
9. The hula hoop is round.
10. The red ball is big.
11. Cats walk quietly.
12. Dogs chew on bones.
13. The dog stole a shoe from my closet.
14. Cats enjoy climbing trees.
15. The school choir sings beautifully.
16. Jimmy walks in the snow.
17. Mary goes home on the bus.
18. Tom and Sue want bones for their dog.

19. Those clowns looked silly.
20. These five boys swam across the lake.
21. Some boys are on the playground.
22. Sue puts the books on the table.
23. He left his rainboots home.
24. John is happy.
25. Bill sang a happy song.
26. Kevin plays the guitar.
27. Julie sings with her guitar.
28. Amy sings a song with her sister.
29. Mary sings happily.
30. Cats are friendly.
31. The boy went home after the game.
32. Dick ate the candy before school.
33. Debby is pretty.
34. The fat lady ate dinner.
35. She fell into the hole.
36. The new principal ran into his car.
37. The red balloon followed the boy into the school.
38. John's book was large.
39. He is happy.
40. The children are upstairs.
41. The teacher gave the library book to the children.
42. The children had been running.
43. The principal was talking to the class.
44. The hot sun felt good.
45. Big boys make many loud noises.
46. Some children walk to school slowly.
47. She went to the store with her mother.
48. He skipped to the park with friends.
49. The cat scrambled up the tree.
50. My brother hides in the playhouse.
51. He is handsome.

52. The dog jumped onto the bed.
53. Cookie dropped the egg into the bowl.
54. Cookies were in the oven.
55. Boys enjoy sports on the playground.
56. She washes dishes in the kitchen.
57. The sun shone steadily.
58. Jane jumps high.
59. Janet jumps over the sidewalk.
60. A flower is lovely.
61. Elaine plays happily.
62. Snow falls silently.
63. Some boys went down the street.
64. The vase fell.
65. The cat drank the milk in his bowl.
66. A black Persian cat drank the chocolate milk in his yellow bowl.
67. He ran quickly.
68. John ran down the road.
69. The small boy jumped over the fence.
70. Mrs. Green baked cookies in the morning.
71. The purse is on the desk.
72. This book was received by Tony.
73. Socks jumped away.
74. We gave the play at an assembly.
75. Lou is cold.
76. Max walks to the blackboard.
77. Bud plays ball in his back yard.
78. Many boys looked up.
79. A flower smells good.
80. The ball is under the couch.
81. The child hid under the bed.
82. The dog barked loudly at the postman.
83. Sam is running very fast.
84. My paper is torn.

85. He found the lost pencil.
86. Bill went to the store.
87. Books are fun to read.
88. The little boy ran away.
89. The baby ran to his mother.
90. The yellow duck is in the water.

5-6. No internal punctuation

1. The car sped down the street.
2. We are wearing blue shoes and are members of the same volleyball team.
3. My watch was the one that you saw in the jewelry store window.
4. The gate was closed by the principal.
5. Jane is the girl who owns the binder.
6. John saw some children on the playground.
7. The team that won the game is having a party at my house.
8. An angry dog bit the man in the leg.
9. Several little ponies carried children around the corral.
10. The pony that is carrying the children stepped on the cat.
11. The dog that belongs to my friend is a cocker spaniel.
13. Several boys had been rowing the boat.
14. My father runs around the track for ten minutes.
16. Boys and girls who play are happy children.
16. The girl singing the solo is my sister.
17. Mother went to the store.
18. Some dogs were chewing the bones.
19. The dog that is eating belongs to me.
20. We have been washing our family car.
21. Some children are playing baseball on the playground.
22. The boys and girls are riding their bicycles to the grocery store.
23. David has been playing the drums in the school band.
24. Dogs who bark protect their masters.
26. Our lovely garden is blooming this spring.
26. Her mother is making noises in the kitchen.
27. This black dog was following Pat and frightened him.

28. The girl standing by the school is my niece.
29. That team wearing blue uniforms and white tennis shoes won the game at the contest.
30. The coat that she is wearing is very expensive.
31. She is walking to the bus.
32. The man who is wearing the carnation is your contact for the secret mission.
33. Bob and Jim are running to the park.
34. Miss Smith is the teacher that helps Jim with his work.
35. Bill is a student in every sense of the word.
36. David had been helping the teacher put up her bulletin boards.
37. The boys had been playing baseball in the street.
38. Mike had been joking with me during our walk home.
39. John is singing a song about flowers and spring.
40. Julie plays the guitar with a great deal of ease.
41. The baby is tickling the rabbit.
42. The artist was painting my portrait.
43. The teacher has gone home but will return tomorrow.
44. John has eaten the apple with the worm in it.
45. The boy running with the football is the captain.
46. The girl with Jim is my sister.
47. Some cats were eating the cat food.
48. A girl was throwing the spoon across the room.
49. The boy jumped the fence and headed home.
50. The dark green turtle is swimming slowly in the muddy river.

5-8. Internal punctuation

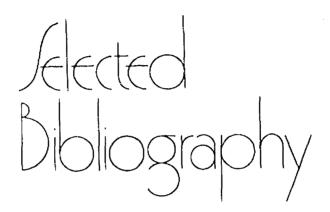When the children are ready, dictate sentences that have internal punctuation.

1. A dog, cat, and cow walked down the road.
2. The sweater was green, blue, and white.
3. The pickle was crisp, sour, and green.
4. The ball bounced high, rolled quickly, and disappeared in the grass.
5. The dog barked, the cat scratched, and the bird sang.
6. We ate beans, peas, and corn for dinner.
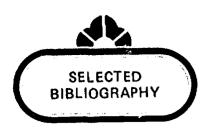7. Macrame, tie dying, and embroidery are popular crafts.

8. Barns, corrals, and stalls are found on ranches.
9. Her dress is yellow, brown, and white.
10. She brought milk, butter, and eggs.
11. We ate candy, ice cream, and cake.
12. We drove to the mountains, unloaded our baggage, and then went skiing.
13. She wanted a doll, carriage, and jump rope.
14. The man, woman, and boy were injured.
15. The doctor ordered him to bed, gave the nurse directions for his care, and wrote out a prescription for medication.
16. Jumping from the bridge, the boys attempted to dive through the inner tube target twenty feet below.
17. Running down the hill, the deer jumped the speeding car.
18. After the heavy snowfall, Vermont looked like a pretty Christmas card.
19. Early in the spring, many birds fly to their summer homes.
20. While crossing the field, the dog paused to sniff at the gopher hole.
21. After Mr. Jones parked his car, he walked briskly.
22. While I was on my way to school, I saw a lot of worms on the sidewalk.
23. While Santa Cruz is a small city, it has not lost its small·town flavor.
24. While Jim played the guitar, the drums could be heard in the background.
25. Since Debbie loved playing baseball, the team won the game.
26. If you cannot wait, raise your hand.
27. When the horn blows, it is a fire drill.
28. Running near the stream, the boy had fun.
29. As the sun rose, the cattle stirred about.
30. Although we would rather have steak, we settled for turkey with trimmings.
31. After he he greeted everyone, he excused himself to work on his motorcycle.
32. In the shadows of the path, he could not tell who I was.
33. Rushing down the hill, the sled was hard to control.
34. After I go to sleep, the sandman comes.
35. If the car has gas, let's go to the movie.
36. When it began to rain, we went into the house.
37. Running near the stream, the boy saw a fish.
38. To be or not to be, that is the question.

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