DOCUMENT RESUME

ED 102 591 CS 201 988

TITLE Composition Focus for the Sequence of Six-Week Elective Courses Offered for English, Grades 9-10 (In-Service Workshop, June 1973).

INSTITUTION Henrico County School System, Highland Springs, Va.

PUB DATE Jun 73

NOTE 71p.; Developed by a committee of J. R. Tucker High School English Teachers

EDRS PRICE MF-$0.76 HC-$3.32 PLUS POSTAGE

DESCRIPTORS Composition (Literary); *Composition Skills (Literary); Curriculum Guides; *Elective Subjects; English Instruction; Grade 9; Grade 10; Secondary Education; *Thematic Approach; Writing Skills

ABSTRACT

This guide for teaching composition to grades 9 and 10 sets up a specific writing focus for each elective course period. The guide is divided into four units--the paragraph, description, narration, and exposition. Each unit contains a statement of the focus and lists of specific objectives, guidelines, suggested activities, and teacher resources. An appendix includes a bibliography of resource materials; a statement on the motivation of learning; statements about learning; a discussion of nine common faults in student themes and how to cope with them; suggestions for teachers of slow learners, the disadvantaged, and/or unmotivated students; a recommendation for the grouping of students in the classroom; and lists of words frequently misspelled and correction marks. (JM)

COMPOSITION FOCUS

FOR

THE SEQUENCE OF SIX-WEEK ELECTIVE COURSES

OFFERED FOR

ENGLISH, GRADES 9-10

(In-Service Workshop, June 1973)

HENRICO COUNTY SCHOOLS
VIRGINIA

DEVELOPED BY A COMMITTEE

OF

J. R. TUCKER HIGH SCHOOL

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INTRODUCTION

This composition guide provides a sequential study of writing for the elective English program in grades nine and ten. By setting up a specific writing focus for each elective period, the program guarantees that each student will have experienced and mastered to the degree of his individual capacity certain basic writing skills on which he can build as he progresses to higher grade levels.

The composition guide is divided into four units, each with a required focus, specific objectives, guidelines, suggested activities, and teacher resources. In addition, further resources, both books and audio-visual materials, are included. The teacher will use both course content material and life experiences as subjects for writing assignments. The units are not intended to limit student writing but to guide his writing in a specific direction so that he will develop the skills of meaningful self-expression. Neither are the units intended to place limitations on the teacher's creativity.

The teacher will be responsible for seeing that minimum requirements for each unit are completed and placed in the individual student's folder, which will follow him from teacher to teacher throughout his four years of high school. Since these requirements are minimal, the student's folder may contain many more examples of his writing. The dated papers in these folders should give a comprehensive picture of the student's progress in writing and an index to his strengths and weaknesses.

The composition guide is by no means complete. Rather, it is a beginning, a step in a new direction. It is expected that the basics which have been included will serve as a springboard for open-ended discussions among teachers in order to exchange ideas that will result in a continuing growth of the writing program.

COMPOSITION FOCUS

UNIT I for COURSE II

GRADES NINE AND TEN

THE PARAGRAPH

Composition Focus: Unit I for Course II (Grades Nine and Ten)

THE PARAGRAPH

Objectives

1. The student will be able to identify the topic sentence in given paragraphs.
2. The stude... will be able to identify supporting details in given paragraphs.
3. The student will be able to identify non-essential elements in given paragraphs.
4. The student will be able to identify the concluding or "clincher" sentence in given paragraphs.
5. The student will be able to turn a given question into a topic sentence.
6. The student will be able to write a unified single paragraph consisting of a topic sentence, a minimum of three supporting details, and a concluding sentence.
7. The student will be able to develop a topic in a single paragraph by means of examples, incident, and reasons.

To the Teacher:

The purpose of this unit is to teach the student to write a unified paragraph. With this goal in mind, the unit contains examples of well-written paragraphs, exercises on recognition of the topic sentence, exercises on supporting details, exercises on the elimination of non-essential elements, and exercises on the concluding or "clincher" sentence. After this study of provided materials, the st[illegible]t will begin his own writing by learning to turn a question into a [illegible]ic sentence. A list of appropriate questions is provided; but it is not mandatory that these be used, and it is suggested that the teacher draw from the content of his course for additional questions. When the student has become proficient in this technique, he will begin to provide a minimum of three supporting details to develop his topic sentence. He should be given practice in using specific rather than general details. He will also use a "clincher" or concluding sentence to complete his paragraph. This sentence should not merely repeat the topic sentence, but should reinforce the idea developed in the paragraph.

The student next will learn three different methods for development of a topic: by means of examples, incident, and reasons. At this point, the teacher should make use of the levels of difficulty provided for in the basic text, Composition: Models and Exercises, so as to meet the individual needs of each student.

By the end of the six weeks, the student should be able to recognize the essential elements of given paragraphs and to write unified paragraphs related to his own experience or the content of the course, developed by means of examples, incident, and reasons.

The exercises provided in the unit are samples. The teacher will also make use of the section devoted to the paragraph in the basic text, Composition: Models and Exercises.

Basic Texts:

Composition: Models and Exercises A	(simplest level)
Composition: Models and Exercises B	
Composition: Models and Exercises C	
Composition: Models and Exercises D	
Composition: Models and Exercises E	(most advanced level)

Minimum for Student Folder:

One paragraph the first week (A sample to be written in class for diagnostic purposes and measurement of progress)

One paragraph developed by details

One paragraph developed by examples

One paragraph developed by incident

One paragraph developed by reasons

NOTE: Use LAPs on Language Skills and Mechanics of Writing as the student shows a need for them in his writing.

Recognition of the Topic Sentence

Concept: The topic of a paragraph is stated in one sentence. This sentence is called the topic sentence. The topic sentence usually is the first sentence of a paragraph because in this position it tells the reader what the paragraph is going to be about. Knowing this, the reader is able to follow the writer's idea easily.

Find the topic sentence in the following paragraphs:

1. Hot water ruined the rich silver mines of the old Comstock Lode in Nevada. The tunnels and shafts were so hot and damp from the steaming water which seeped into them from underground sulphur springs that miners had to work stripped to the waist and take frequent rests. Occasionally streams of boiling water shot into the tunnels, forcing men to run for their lives. This water collected in sumps, and men who fell into them died in agony. The hot water accumulated, gradually filling the tunnels and bringing all mining to a halt.

2. Experienced shoppers know that price is not always a good guide to quality. Comparative tests have shown many times that the highest-priced product among a number of competing brands is not necessarily the one with the highest quality. Even when the most expensive brand is the best, it may happen that other brands will give more quality per dollar. That is, the expensive brand may not be enough better than its competitors to justify the difference in price.

3. A number of American place-names taken from Indian tongues are painfully difficult to spell. Indian names that have undergone changes present few spelling problems. Mauwauwaming has become, and is easily spelled, Wyoming. Machihiganing has been simplified to Michigan. Rarenawok and Asingsing are now Roanoke and Sing Sing. But the spelling of other names, which seeks to reproduce the sound of the original words, must present travelers with a few uneasy moments. Pity, for example, the wretched tourist who is spending several weeks in Maine and must write home that he has seen Lake Magaguadavic and Lake Mooselookmeguntic and passed through the towns of Oquossoc, Passadumkeag, Mattawamkeag, and Wytopitlock.

4. Playfulness is a characteristic of most animals. Kittens wrestle and spar with each other. Puppies chase their tails, and bear cubs slide down mud banks. Sailors know that porpoises often race with vessels.

Recognizing the Topic Sentence

Find the topic sentence in the following paragraphs:

Medical science has made many important discoveries. Penicillin has curbed many diseases. Polio vaccines have almost eliminated one of man's most crippling afflictions. New drugs are alleviating once serious ailments. Doctors have even been able to transplant vital organs, such as the heart and kidneys. With so many strides in medicine already taken, there is no telling what the future may hold for the health and long life of humans.

The city's transportation system urgently needs to be brought up to date. One obvious problem is that the equipment in use is antiquated. Many of the buses are twenty years old and barely run. Bus drivers find that they are unable to keep to their schedules, thus causing considerable inconvenience to the passengers. Even worse, many people in the city are without any public transportation. Officials have failed to rearrange routes to service the many new areas that have been built. Many of those who do not own cars find themselves isolated in their own communities. If no action is taken to remedy these problems, the people of the city may find themselves without any public transportation at all.

Taking fewer courses in school would help almost everyone become a better student. If students had to take only three of four basic subjects, they and their teacher could concentrate on them more. In addition, the students' homework would improve because they wouldn't have to keep jumping from one subject to another, never giving any one subject the time that it deserves. Even though they might not know a few facts about a great many subjects, students would certainly learn a great deal about important matters. Most people would agree that a student with really deep knowledge is better than one who has only skimmed the surface. Knowledge, unlike beauty, is more than skin-deep.

Trying to study nowadays is harder than teachers realize. The average student has too many distractions. He is asked to take part in extracurricular activities at school as well as to do good schoolwork. If he is interested in sports, he has to practice every day. When he gets home in the evening, he has a hard time keeping his eyes off the television set. Maybe worst of all, he usually has at least one brother or sister who wants to talk to him, annoy him, or generally keep him away from his homework. The student's life is no bed of roses.

Never before in history have so many sources of knowledge been available for learning. The student of today has a wealth of material to choose from. His principal sourse still is books. Every year hundreds of new books are published for young people in almost all fields of study. In addition, television brings a new and different kind of knowledge to him. He can watch programs that teach just about everything—from astronomy to zoology— and he can see history unfolding day after day. Today's student can learn from books and from life perhaps better than any other group of young people in history.

Recognition of the Topic Sentence

Concept: The topic sentence does not always appear at the beginning of a paragraph. Occasionally it appears in the middle of the paragraph and sometimes it comes at the end. Coming at the end, the topic sentence often serves as the climax to the series of details that led up to it. It is a conclusion based on the evidence presented in the paragraph.

Topic Sentence in the Middle:

Recently, while fishing in a clear stream, I picked a rough twig out of the water. Growing out of the twig were the tightly furled petals of some strange yellow bud. In seconds this "bud" had blossomed into a pale, golden fly with a long, gracefully tapered body and upright wings like sails. As I watched, the wings dried, became taut and fit, and the insect took flight, mounting high over the stream until it disappeared.* Surely there are few stranger creatures in nature than this little mayfly of the order "ephemeroptera." The Greeks named him "flower of the river," and the names given to him by trout fishermen are no less poetic —"golden drake" and "pale evening sun." The insect spends all but the last few days of his life on the stream bottom where as a nymph he undergoes as many as twenty metamorphoses. Then, in response to some mysterious rhythm of nature, he struggles to the surface, breaks open the nymphal case, and emerges as a winged fly. He is from this instant draining the precious stock of life stored up on the stream bottom, for nature has atrophied his mouth and he cannot feed again. The insect now has only one function: to mate, to drop eggs into the stream, and then to die.

* denotes the topic sentence.

Topic Sentence at the End:

In the old days, coal miners worked with pick and shovel and hand drill. Today, hand tools are replaced by power cutters, drilling machines, mechanical loaders, timbering machines, and roof bolters. Electric locomotives, replacing mules, pull larger cars that carry heavier loads. Belt conveyors, too, move coal in a continuous flow through mine tunnels to the cleaning, washing, and loading machines. In every way, mechanization has vastly increased the efficiency of coal mining.

Recognizing the Topic Sentence

The topic sentence in the following paragraphs does not appear at the beginning of the paragraph. Identify the topic sentence in each paragraph.

Not only did the pioneer mother spin yarn, weave cloth, and sew garments, but she also made soap with fat and lye and made candles with tallow. She churned butter, grew fruits and vegetables, and tended a family cow. Since there was rarely a doctor available, she acted as nurse and doctor both. Often she taught her children to read and write and to love music. On occasion she even fought off Indians with her husband's rifle. The pioneer mother had to have many skills.

By 1893, the United States had the immense total of 170,000 miles of railroad capitalized at almost $10,000,000,000. In 1867 the railroads did a total of $330,000,000 worth of business; by 1893 this figure was $1,200,000,000. Along with the growth in mileage, investment, and volume came many improvements in service and safety. In 1864 George M. Pullman built the first sleeping car. Four years later, George Westinghouse introduced the air brake. By 1875 the refrigerator car had been developed, especially for carrying meat. Succeeding years saw the acceptance of the standard gauge throughout the country, the shift from wood-burning to coal-burning engines, from iron to heavy steal rails.

Young people do not spend all their time in school. Their elders commonly spend none of it there. Yet their elders are, we hope, constantly growing in practical wisdom. They are, at least, having experience. If we can teach them while they are being educated how to reason, they may be able to comprehend and assimilate their experience. It is a good principle because a college or university has a vast and complicated job if it does what only it can do. In general education, therefore, we may wisely leave experience to life and set about our job of intellectual training.

Recognition of Supporting Details

Concept: The topic sentence of a paragraph is always a general statement. It must be supported by a number of more specific statements which give additional information to make the main idea more meaningful. This additional information may take the form of facts, examples, statistics, reasons, or incidents.

In the following sample paragraph, the supporting details have been numbered to help you to identify them.

We remember and honor great events in our history by having national holidays. (1)The birthdays of two of our greatest Presidents, George Washington and Abraham Lincoln, are celebrated in honor of their contributions to the growth of our country. (2) Memorial Day is set aside each year as a reminder of the thousands who have died in the service of the United States. (3) Perhaps no holiday is better known to us than the Fourth of July, commemorated as the day when Americans declared their independence and became a new nation. Each of these special days has been instituted as a national holiday to remind us at least once a year of the achievements and contributions of the past.

Identify the supporting details in each of the following paragraphs.

It was the cleanest classroom that he had ever seen. Each desk gleamed under a bright coat of polish. The chalkboards at the front and the back of the room had been washed clean to restore their fresh green color. The linoleum floor, which was dark brown, had been waxed to a glistening finish. All the wastebaskets had been emptied and placed neatly in corners of the room. Not a scrap of paper — or a speck of dust — could be seen anywhere. He felt as if he were looking, not at a classroom that was used day after day, but at a perfectly composed painting of the scene.

Ed is a poor student. He does not like to study night after night. When he does not know a new word, he never looks it up in the dictionary to find out its meaning. He never studies really hard until the night before a test. When he gets a poor grade on the test, he never blames himself. He is the kind of student who never seems to have enough time for anything academic.

Recognizing Supporting Details

Point out the supporting details in the following paragraphs:

The movies are one of the most diversified forms of entertainment today. Because they cover many subjects, there is something to please almost everyone. Some movies are very serious and try to help us understand ourselves and our lives better. Others are just for fun. Although some films are better than others, almost all of them are in some way enjoyable or enlightening. Since the movie-goer is free to choose what he sees, he can see a western one night and a modern comedy the next. It is no wonder that many people who used to stay at home watching TV are going to the movies now. They are beginning to realize that movies can be as varied as the imagination of man.

The yacht had a proud and glorious history. It had been specially built for a king, at a cost of over a hundred thousand dollars. It contained every possible convenience and was considered the finest privately owned ship in the world. Statesmen conferred on its mahogany decks and signed two important treaties under the chandeliers in its beautifully decorated staterooms. Wherever it went, crowds of spectators gathered in the harbors to catch a glimpse of it. Now, however, it was a rotting hulk in a shipyard, waiting to be sold for scrap.

Point out the topic sentence and the supporting details in the following paragraphs:

Taking a drive nowadays is both dangerous and exasperating. Last Sunday Mom and Dad and I decided to go for a drive in the country. As soon as we got on the expressway, things started happening. Just after we saw one bad accident between a car and a truck, we were almost sideswiped by a big semitrailer. Only because Dad is a good driver did we miss getting hit. Then, after we calmed down, the traffic started backing up and for about thirty minutes we inched along. It turned out that they were tearing up the road and only one of the three lanes was open for two miles. By the time we got out in the country, all of us were exhausted and short-tempered.

The automobile plays an important role in society. It is the main form of transportation for millions of people every day. It is used to get to work, to go to school, to do the family shopping, and to take vacations. In suburban and rural areas, where homes and businesses are far apart, it is often the only quick and efficient way of getting from place to place. In a variety of ways, the automobile is a principal means of travel today.

Recognition of Non-essential Elements

Concept: All sentences in a paragraph should develop, explain or prove the paragraph's main idea. A sentence that departs from the main idea is unnecessary and contributes nothing to the paragraph. Furthermore, by wandering from the central topic, it confuses the reader. Such sentences must be eliminated.

The following paragraph contains a sentence that wanders from the central topic. See if you can spot it.

A device has recently been developed to enable a blind person to detect objects by sound. Many blind people use canes to probe for obstacles; this device uses a beam of sound instead. The blind person wears a transmitter, which sends out the beam, and a receiver, which gives a signal. If there is no obstacle in front, the blind person hears only a steady hum. If the beam of sound hits an obstacle, the hum grows louder. If the obstacle is very near, the hum becomes a screech, warning the blind person to stop or turn aside. Books printed in braille also help blind people to overcome their handicap.

If you selected the last sentence as the unnecessary one, you were correct. It has no connection with the main idea as stated in the topic sentence.

Find the non-essential sentence in each of the following paragraphs:

A new kind of mountain, the guyot, has been discovered at the bottom of the sea. Professor Harry H. Hess, the discoverer of the guyot, named it for Arnold Guyot, the geologist and geographer. Arnold Guyot was born in Switzerland in 1807 and died in Princeton, New Jersey, in 1884. Guyots have flat tops and gently sloping shoulders, and sometimes stand as high as two or three miles above the ocean floor. Nevertheless, their tops are at least half a mile beneath the surface of the ocean. Professor Hess believes that guyots are over 600,000,000 years old and were originally volcanic mountains.

The problem of water supplies, a concern all over the world, is related to the problem of food supplies. Millions and millions of acres that could produce crops to feed men and animals lie idle for lack of moisture. Millions of people go to bed hungry every night. Yet millions of gallons of water flow unused to the sea every second. Fast-flowing water deepens and widens riverbeds; slow-flowing water drops silt to fill the channels. The United States spends a billion dollars a year on soil and water projects. Other nations, too, must spend money and energy to bring water to unused land if the problem of growing enough food for their people is to be solved.

Recognizing Non-essential Elements

Identify the sentences in the following paragraphs that are not related to the main idea of the paragraph.

The educational possibilities of television and radio are almost unlimited. Speeches on important social and political subjects are available to everyone who will take the time to listen to them. Educational programs on matters of world interest may be presented with popular appeal through plays and forums. Everyone who can turn a dial can be better informed about world events than he ever could have been before the arrival of broadcasting. Furthermore, the news is interpreted several times a day by competent commentators. More and more people are learning to enjoy good music, which is readily available at almost any hour of the day or night. Dance music and comedy programs are the most popular. Finally the schools are using recordings of good educational programs and teachers can assign their students to watch important telecasts on literature, science, history, and national and international affairs.

Fourth Street is more a playground than a street. It is the place chosen by all the neighborhood children for skating, for bicycle and scooter races, and for games of keepaway and softball. The houses on Fourth Street are small and close together, and they are situated near the street. On a summer afternoon, the crowd is so great that a motorist who happens to drive his car through the block must think he has missed the street entirely and ended up in a village playground. Cars are generally regarded as bold intruders, and the driver who tries to speed through endangers his own life as well as those of a dozen children. It was not surprising to find that last week someone had actually painted a baseball diamond in white on the pavement.

The most time-consuming job in painting a house is painting the trim and the little crosspieces of the windows. The man who thinks the job is half done when he has merely painted the walls is in for a surprise. Painting the windows will take twice as much time as painting the walls. A good brush and an extension ladder are essential for doing an efficient job. There are always many unexpected spots on the sill and sash which have to be scraped and sand-papered before any painting can be done. Finally there is the exacting task of painting the crosspieces without spreading paint all over the panes. Count the windows in your house and multiply by one hour, and you will have a fair idea of how long this part of the job will take you.

Review: The Topic Sentence, Supporting Details and Non-essential Elements

Identify the topic sentence, the supporting details and any non-essential elements in the following paragraphs.

There are many things to learn about paddling a canoe. Since a canoe can be pushed from its course by a slight breeze, the paddler must sit in such a way that the bow will not be forced too high out of the water where it will catch too much wind. In calm weather, the canceist should sit in the stern, but in windy weather he should kneel just aft of the middle, for in this position he can control his craft with less effort. He should paddle on the side opposite the direction of the wind because the wind then actually helps him to hold to a straight course. A canoe should never be loaded with stones for ballast because the stones will sink the canoe should it capsize. Steering is done by a twist of the paddle at the end of each stroke, the extent of the twist depending upon the force of the stroke and the strength of the wind against the bow.

Many a poor boy has risen to high position. Abraham Lincoln was born in a humble log cabin, spent part of his life as a rail splitter, and later became the emancipator of the slaves and President of the United States. Louis Pasteur was born of poor parents, but through struggle became world-renowned for his pasteurization process. Giuseppe Verdi was born in a small Italian village, and as a youth he played an organ for the community church. In his later years, he wrote the unforgettable opera AIDA. In the present day, Eddie Cantor is a man who was born in the New York slums, and today he is a favorite actor. Both Theodore Roosevelt and Franklin D. Roosevelt were sons of wealthy parents, but they had to overcome handicaps in their rise to the Presidency. Indeed, there are many people in this world who were born of poor parentage, but as men or women made themselves high positions in life.

Walking is more than everyday necessity -- it can be used for all kinds of reasons. As a recreation it serves to pass leisure time. When you are feeling lonely or depressed, a long walk in the crisp air does heaps of good toward cheering you up. Then again, if you are filled with the glorious feeling that everything is perfect, you enjoy a walk outdoors where everything in nature seems to be happy with you. On hikes through wild country, campers may make many wonderful and surprising discoveries. A nervous business man, waiting to hear whether the stock market has gone down another point, puts his hands behind him and paces impatiently up and down the room. Riding in a car everywhere you go is faster but not so good for you as walking. Next time you're bored or happy or unhappy or worried, take a walk.

Recognition of the Concluding Sentence

Concept: The concluding sentence of a paragraph restates the idea of the topic sentence, summarizes details in the paragraph, or does both. This sentence clinches or reinforces the point made in the paragraph and creates the final impression made on the reader. Such a sentence is not always necessary and should not be used unless it contributes to a paragraph's effectiveness. It should never merely repeat the topic sentence.

Note how the final sentence in the following paragraph reinforces the writer's main idea.

Modern air travel has its woes as well as its joys. On the one hand, almost everybody enjoys the speed and comfort of the big jets. In most cases, the journey itself is quick and the service is friendly. But on the other hand, today's giant airports are usually so far from the center of business or even residential areas that a great deal of time is lost traveling to and from airports. Often, too, air traffic is so heavy that there are takeoff and landing delays. Plane travel is really a mixed blessing.

Identify the concluding or "clincher" sentence in the following paragraphs.

The ancient Greeks and Romans can be credited with establishing many of our civilized institutions. The Greeks gave birth to democracy and helped to create the concept of schools and universities. The Romans established legal codes that are still in operation today. In addition, Latin, their language, laid the foundation for several important modern languages. Although their civilizations have vanished, the ideas of the Greeks and Romans still influence the way we live and learn.

The modern city can be both beautiful and ugly. In some areas of cities where urban renewal is taking place, new apartment houses and office buildings have risen that are both sturdily constructed and gracefully functional. Many older buildings, public parks, and landmarks still remain to please the eye. But the modern city also has industrial and ghetto areas that are decayed and dirty. Once lovely streets and fields have been turned into urban eyesores. Urban life really is a mixture of beauty and ugliness.

Review: The Topic Sentence, Supporting Details, and Concluding Sentence

Identify the topic sentence, supporting details and concluding sentence in the following paragraphs.

The cost of keeping well informed and up to date keeps going up and up. The typical American has to pay more and more for his morning and evening newspapers. If he buys any of the many magazines available, he finds that they, too, have gone up in price. Books have gotten so expensive that almost nobody can buy more than one or two a year. When the typical American gets home in the evening, he watches three hours of television night after night, thus adding to his electric bill. And when he goes to the latest play or movie, he finds that this kind of entertainment is a drain on his wallet. It takes money to know what is going on.

In spite of its many critics, television has a lot to offer the viewer. At its best, television can help people understand and appreciate the ways and customs of others. Many shows, both documentary and fictional, depict and explain people in other times, other countries, or other cultures. Television also presents the worldwide and local news concisely and interestingly. Occasionally a good dramatic play, perhaps a classic, is shown. On educational television the viewer can learn languages, mathematics, history, and other valuable subjects. There is also a great deal of programing for children, and some of it is very good. A variety of sports can also be seen on TV. All these, plus the ordinary programing, certainly add up to a varied bill of fare on television.

Some questions for conversion to topic sentences:

1. What is your favorite television program?
2. What kind of person makes a good friend?
3. What makes a good teacher?
4. What would you do to change yourself?
5. Why is a good education important?
6. What is your idea of the ideal school?
7. Why is learning to drive important to you?
8. What kind of unusual animal would you like to have for a pet?
9. What are you particularly good at doing?
10. How do you feel about growing old?
11. What is your favorite season of the year?
12. What is your favorite sport?
13. What kind of house would you like to live in?
14. What special places would you like to see?
15. What person do you most admire?
16. How do you spend your leisure time?
17. What kind of person do you like the least?
18. What kinds of things make you happy?
19. What kinds of things make you angry?
20. What kinds of things make you sad?
21. What does the word "freedom" mean to you?
22. What does the word "discipline" mean to you?
23. What does your room look like right now?
24. What kind of car would you like to own?
25. What kind of music do you like best?

Suggested format for working with topic sentence and supporting details from questions:

Question: What has caused air pollution?

Topic Sentence: _____

1. _____

2. _____

3. _____

(Details should be eventually written in complete sentences.)

Stress here the idea of an ordered arrangement of details. Refer to the basic text: Composition: Models and Exercises, "Coherence" section in the unit on the paragraph.

(Explain to the student how this practice in writing can carry over into other subject areas where he is asked to answer a discussion question on a test or write a paper from research. He should also see that in his reading for other courses he is searching for main ideas and supporting details.)

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COMPOSITION FOCUS

UNIT II for COURSE III

GRADES NINE AND TEN

DESCRIPTION

Composition Focus: Unit II for Course III (Grades Nine and Ten)

DESCRIPTION

Objectives

1. The student will be able to recognize and use the sense of sight in his writing.
2. The student will be able to recognize and use the sense of hearing in his writing.
3. The student will be able to recognize and use the sense of touch in his writing.
4. The student will be able to recognize and use the sense of smell in his writing.
5. The student will be able to recognize and use the sense of taste in his writing.
6. The student will be able to recognize and use all five senses in well-constructed descriptive paragraphs.
7. The student will be able to recognize and use similes in his writing.
8. The student will be able to recognize and use metaphors in his writing.
9. The student will be able to recognize and use onomatopoeia in his writing.
10. The student will be able to recognize and write effective prepositional phrases in forming noun clusters and verb clusters as a means of sentence expansion and sentence variety.
11. The student will be able to recognize and write effective adjective and adverb subordinate clauses as a means of sentence expansion and sentence variety.
12. The student will be able to recognize and write effective participial phrases to form noun clusters as a means of sentence expansion and sentence variety.
13. The student will be able to recognize and write effective adjective and adverb infinitive phrases to form noun and verb clusters as a means of sentence expansion and sentence variety.

To the Teacher:

The purpose of this unit is twofold: to teach the student to write effective description using sensory detail and figurative language and to teach the student to expand and vary his sentences through the use of prepositional phrases, subordinate clauses, participial phrases and infinitive phrases, with a special emphasis on introductory elements. The unit includes supplementary sample units on the use of sensory detail, the use of figurative language, and the use of sentence expanders. The teacher will also draw from his own course content and from the unit on description in the basic text, Composition: Models and Exercises, for examples and activities in descriptive writing. Writing poems should be encouraged in this unit.

Minimum requirements should be stated for each assignment on descriptive writing. For example: In this paper describing a country fair, you must use all five senses: taste, touch, hearing, sight, and smell.

By the end of the six weeks, the student should be able to write descriptive paragraphs using sensory detail, figurative language, and modifying phrases and clauses.

Basic Texts:

Composition: Models and Exercises A (simplest level)
Composition: Models and Exercises B
Composition: Models and Exercises C
Composition: Models and Exercises D
Composition: Models and Exercises E (most advanced level)

Reference Handbook for Grammar and Usage (Scott, Foresman)

Minimum for Student Folder:

Two paragraphs focusing on the use of sensory detail

One paragraph focusing on the use of figurative language

Two paragraphs focusing on sentence expansion and sentence variety

One paragraph focusing on a culmination of all the techniques included in this unit

Note: Use LAPs on Language Skills and Mechanics of Writing as the student shows a need for them through his writing.

Sample paragraph: Details of Sight, Sound, Smell, Taste, Feel

Childhood Memories

I can call back the solemn twilight and mystery of the deep woods, the earthy smells, the faint odors of the wild flowers, the sheen of rain-washed foliage, the rattling clatter of drops when the wind shook the trees, the far-off hammering of woodpeckers and the muffled drumming of wood pheasants in the remoteness of the forest, the snapshot glimpses of disturbed wild creatures scurrying through the grass — I can call it all back and make it as real as it ever was and as blessed. I can call back the prairie, and its loneliness and peace, and a vast hawk hanging motionless in the sky, with his wings spread wide and the blue of the vault showing through the fringe of their end feathers. I can see the woods in their autumn dress, the oaks purple, the hickories washed with gold, the maples and the sumachs luminous with crimson fires, and I can hear the rustle made by the fallen leaves as we plowed through them. I can see the blue clusters of wild grapes hanging among the foliage of the saplings, and I remember the taste of them and the smell. I know how the wild blackberries looked, and how they tasted, and . . . the pawpaws, the hazelnuts, and the persimmons; and I can feel the thumping rain, upon my head, of hickory nuts and walnuts when we were out in the frosty dawn to scramble for them with the pigs.

—Mark Twain

From: Learning to Write, p. 282.

Samples of Sensory Details

Twilight in Westminster Abbey

The last beams of day were now faintly streaming through the painted windows in the high vaults above me; the lower parts of the Abbey were already wrapped in the obscurity of twilight. The chapels and aisles grew darker and darker. The effigies of the kings faded into shadows; the marble figures of the monuments assumed strange shapes in the uncertain light; the evening breeze crept through the aisles like the cold breath of the grave; and even the distant footfall of a verger, traversing the Poets' Corner, had something strange and dreary in its sound. I slowly retraced my morning's walk, and as I passed out at the portal of the cloisters, the door, closing with a jarring noise behind me, filled the whole building with echoes.

—Washington Irving

Remembered Odors

Yes, and the smell of hot daisy-fields in the morning; of melted puddling iron in a foundry; the winter smell of horse-warm stables; of old oak and walnut; and the butcher's smell of meat, of strong slaughtered lamb, and of brown sugar melted with slivered bitter chocolate; and of crushed mint leaves, and of a wet lilac bush; of magnolia beneath the heavy moon, of dogwood and laurel; of an old caked pipe; the sharp smell of tobacco; of carbolic and nitric acids; the coarse true smell of a dog; of old imprisoned books, and the cool fern-smell near springs; of vanilla in cake-dough; and of cloven ponderous cheeses.

—Thomas Wolfe

The Garbage Collector Makes His Rounds

A merry whistle, followed by joyful, staccato barks, heralds his approach as, buschet slung sacklike on his shoulder, he ducks beneath the clothesline and strides across the lawn, knee-deep in neighbors' dogs. He swings his bucket to earth with a hollow boom; now follow the other familiar noises of this daily rite: a loud, rasping creak as the lid is raised, a dull scraping as the pail is yanked from its repository in the ground, a moment of silence, then a sharp thud as the pail is dropped back, and two lesser thuds as it settles comfortably into place. The operation is ended by a decisive clank as the lid falls shut with unmistakable finality.

—James P. Elder

From: Learning to Write, pp. 275, 280-81.

The Use of Simile and Metaphor in Writing

I. The Difference Between Simile and Metaphor

Writers often make use of figurative language in order to help the reader more clearly envision the particular image or experience that they are trying to create. Two of the most frequently used figures of speech are the simile and the metaphor, both of which make comparisons between two different things but differ in method of comparison.

Probably the most familiar figure of speech, the simile is a comparison between two different things in which the writer uses such words as "like" or "as" to make the comparison. For example, the phrases "sharp as a razor," "quiet as a mouse," and "roared like a lion" are all simple similes. In each case, the simile provides the reader with a point of reference that he can relate to in envisioning the image or experience that the writer has created.

The metaphor is also a comparison between two different things, but it does not make use of the words "like" or "as" to draw comparison. Instead of stating that one thing is <u>like</u> another, a metaphor states that one thing <u>is</u> the other. For example, "the road was a ribbon of moonlight," "the baby has a rosebud mouth," and "John is a real lamb" are metaphors.

Whenever a writer uses either metaphor or simile, he must be sure that there are points of comparison between the two objects. If the figure of speech is far-fetched, and the reader cannot find any point of similarity, then the figure of speech is not effective. For example, if a writer states, "The girl stood like a turnip in the doorway," the reader is not able to understand what the writer is trying to compare. However, if the writer had said, "The girl stood like a statue in the doorway," we can imagine an attitude of absolute stillness.

II. Uses and Abuses of Similes and Metaphors

Writers use figurative language to go beyond the literal meaning of words and to reach the imagination. Words used figuratively become more vivid and colorful and fascinate the mind by showing a relationship between two different objects that might not have been previously recognized by the reader. The place of figures of speech, then, is generally in imaginative rather than factual writing. Factual writing requires that words be chosen for their exact meaning. Imaginative writing allows the choosing of words for their added meanings.

Once aware of the power of figures of speech, a writer must be careful not to overuse or misuse them. Hundreds of metaphors and similes have been repeated so often that they carry no appeal. To say "He eats like a wolf" or "I am happy as a lark" does not convince the reader. These figures of speech are called clichés, or worn-out expressions, and should be avoided in writing.

It is also possible to misuse figures of speech. A writer can start with one kind of comparison and end up with another. If he says that "The boy hid in a corner, pulled in his head like a turtle and remained there quiet as a lamb," we can almost envision a boy who is part turtle and part lamb. Or if he says, "We must swim through the river of life if we are ever to reach the top of the ladder," he has not only used clichés but has presented a very confusing picture. Such misuse of metaphor, in which a sentence begins with one kind of metaphor and switches to another, is called a mixed figure of speech.

In writing, it is often difficult to know when to use a simile or metaphor. The ability to sense the time when a figure of speech will be natural and appropriate for the reader comes with practice in writing. However, to sprinkle one's writing with metaphors and similes just for the sake of including them often results in awkwardness or artificiality. It is more effective to employ a few well-placed figures of speech than many scattered ones.

NOTE: Class sets of exercises on metaphor and simile are on file in the English Resource Center.

The Use of the Senses in Writing

I. Observe with All the Senses

In describing things, we often make the mistake of relying only on our eyes. We write about what we see and forget that we also have the senses of smell, taste, touch, and hearing. In writing about things that we observe, we should remember that these other senses are just as important as the sense of sight and, as writers, we should learn to develop them as fully as possible. By giving the reader our total impression of a scene or experience, we learn to use all our powers of observation and also to use language that will communicate our observation. In addition, we invite the reader to share in our experience by using his own senses.

Since we depend so much upon sight, it is important to train ourselves to become more aware of the impact of experiences on our senses of smell, touch, hearing, and taste. If we lack this awareness, we are going to give only general impressions in our writing. Therefore, we must respond to our surroundings with all of our senses before we attempt to appeal to the senses of our reader.

Before describing a scene or experience to our reader, we should ask ourselves whether we have observed with all our senses: sight, smell, taste, touch, and hearing. By doing this, we take advantage of all the ways by which we can become more aware of life, and we are able to use a practical way of organizing our ideas.

II. Use the Experiences and Language of the Senses

Once we have responded to an experience with our own senses, we hope to arouse the same responses in our reader. This can be achieved through our choice of an experience and our use of language that will appeal to the reader's senses.

Some experiences will be familiar to the reader; for example, he may know well the smell of freshly-cut grass, or the taste of fried onion rings, or the sounds of thunder and rain. If he has already responded to these experiences, he will probably react more quickly and more completely to a description of any of these experiences.

In dealing with unfamiliar experiences, the writer must use language in a special way in order to have the reader gain some understanding of the experience and respond with his own senses. Instead of using general, non-specific words to describe the experience, the writer will use words that communicate to the senses. For example, rather than say that "The corridors of the school were noisy," he might say "Shouts of laughter and snatches of boisterous greetings echoed through the hallways as hundreds of feet shuffled on their way to the next class to the accompaniment of the summoning bells."

The language of the senses might well be called "physical language." It is language that is directed to the senses more than to the intellect. Physical language relies on such words as feet "shuffling," or an apple "crunching," or the surf "hissing." A writer relies on this physical language to communicate full impressions of an experience, familiar or unfamiliar, to the reader.

NOTE: Class sets of exercises on use of the senses in writing are on file in the English Resource Center.

Sentence Expansion

Most good writing contains variety in sentence structure. A careful writer avoids a choppy style in which the ideas are difficult to relate to one another. This unit will be concerned with varying sentence structure with subordination and modification. Students should be able to combine short sentences by subordinating the idea of one of the sentences in adjective or adverb clauses. Modification includes single words, participial phrases, infinitive phrases as adjectives or adverbs, and prepositional phrases.

Since Composition: Models and Exercises does not present sentence expansion and variety in one unit, students and teachers may refer to Chapter 19 in Writing and Language 1 of the Domains series.

Note: Class sets of explanations and exercises on sentence expansion are on file in the English Resource Center.

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"Description," pp. 266-297
Pictures for Writing, Sohn
Stop, Look, and Write! Leavitt and Sohn
Write Now! Insights into Creative Writing, Dodd
"Some Technical Tools," pp. 19-30
"Description," pp. 33-47
The Writer's Eye, Sohn

Other Materials:

Peterson's Contemporary Composition
Unit IV Writing Details
Unit VI Word Power
Unit VII Sentence Structure

Power in Composition
Unit V Word Choice

Record: The Haunted House

Reproductions of paintings from J.R. Tucker Library

Transparencies: Compound and Complex Sentences

Transparencies: Simile, Metaphor, Onomatopoeia

COMPOSITION FOCUS

UNIT III for COURSE IV

GRADES NINE AND TEN

NARRATION

Composition Focus: Unit III for Course IV (Grades Nine and Ten)

NARRATION

Objectives

1. The student will be able to write narration which gives an interesting and comprehensive view of a life or imaginary experience, usually in chronological order.

2. The student will be able to use description as detail in writing narration.

3. The student will be able to use effective dialogue in writing narration.

4. The student will be able to punctuate correctly dialogue in narration.

5. The student will be able to eliminate details that do not contribute to his narrative.

6. The student will be able to write a plan for his narrative that will include the categories Who, When, Where, What, and How.

7. The student will be able to determine the most effective point of view from which to tell his narrative to a selected audience.

To the Teacher:

The purpose of this unit is to teach the student to write effective narration in which he will utilize description and dialogue. The teacher should follow the unit "Narration" in the basic text, Composition: Models and Exercises, using the examples and activities given there.

Emphasis should be given to the importance of chronological order and paragraphing as a means of organizing narrative writing; however, the narration of a single incident may be only one paragraph. The student should also be able to write a plan for his narrative as a means of organization. For this plan, he will use the categories Who, When, Where, What, and How to outline loosely the incident which he intends to relate.

Because students have a tendency to express themselves in the first person, point of view is important in teaching narration. Although he is writing about a personal experience, the student should learn to write about that experience in the third person by using his imagination and placing himself in the position of one of the characters. At this point, the teacher should also bring in the importance of considering the audience for which the narrative is being written.

The teacher should draw from content material where appropriate. For example, the student might narrate an incident similar to one he has read, or he might narrate an incident by imagining that he is a specific character in a literary work he has studied in this particular course.

When assigning a narrative, state that the student should revise his original composition by using the checklist provided in this unit and that his completed account of an incident should never be less than one and one-half pages in length.

Although only four papers are required for the student folder, it is expected that the teacher will assign several papers, for this is one area of writing that most students seem to enjoy.

Basic Texts:

Composition: Models and Exercises A	(simplest level)
Composition: Models and Exercises B	
Composition: Models and Exercises C	
Composition: Models and Exercises D	
Composition: Models and Exercises E	(most advanced level)

Minimum for Student Folder:

One narrative with emphasis on the use of description (third person)

Two narratives with emphasis on the use of dialogue and paragraphing (one in first person; one in third person)

One narrative of a life or imaginary experience related to the literature he is reading (using the point of view appropriate to the assignment)

NOTE: Use LAPs on Language Skills and Mechanics of Writing as the student shows a need for them in his writing.

Checklist for writing narration from life experience:

After you have finished writing, reread your narrative. You should be able to answer "yes" to each of the following questions:

1. Does the beginning set the scene and arouse the reader's interest? (If you had not written it and did not have to read it, would the first few lines make you want to go on with it, or would you feel inclined to toss it into the wastebasket?)

2. Is each event or detail you include important to the point or theme of the incident?

3. Have you used precise, carefully chosen words that make the experience seem real?

4. Have you added to the interest of the narrative by telling how you felt at different times during the experience you have related?

5. Does the conclusion bring the narrative to a satisfying end?

Remember:

—An effective incident narrates a single happening.

—In an effective narrative, each event is related to the point of the incident.

—Telling how you felt during an experience makes it more interesting to the reader.

Omitting unnecessary details in narration:

Concept: As you write, you may think of many ideas to include in your story, but not all of them may belong. Consider each detail before you make the final copy. Ask yourself: Does this detail, interesting as it may be, give information that is necessary to understanding the story? Does it distract attention from what is happening in the story? If the answer to these questions is "yes," eliminate the detail.

The following story contains one unnecessary sentence. See if you can find it.

Last August I was initiated into the Secret Order of Screaming Serpents. Bill Johnson, the Chief of the Serpents, and Joe Riley, the Medicine Man, blindfolded me and took me to the clubhouse. Bill asked, "Are you ready for your initiation? Can you stand terrible pain?"

I said, "Yes."

I heard the Serpents whispering among themselves. Once I heard Joe say, "No, no, that would be too horrible!" The whispering seemed to last for hours. I also recognized the voice of Olin Bauer, who works in the grocery store.

Finally, Bill took off my blindfold. He said, "You have been very brave to withstand this mental torture. Here is your membership card."

As he handed it to me, he dropped it. I bent to pick it up, and Joe whacked me with a paddle!

The detail about Olin Bauer gets in the way of the story's action. At this point the reader is anxious to find out what happened, not learn who was present. Only three persons are necessary to the story: Bill Johnson, Joe Riley, and the writer. Olin Bauer plays no important part in the action, and mentioning him only distracts and confuses the reader.

Omitting unnecessary details in narration:

In the following story there are five sentences containing unnecessary details. Copy these sentences on your paper.

The day of the Halloween party, Marilyn Freeman told me she was sure that she would win the prize for the best costume. She was coming as Marie Antoinette, and her mother had bought her an authentic eighteenth-century costume, including a wig. Marilyn's father is a dentist. "What are you coming as?" she asked.

I said, "Oh, you'll see." I didn't have much chance of winning the prize, but I didn't want Marilyn to know that. All I had was a ghost costume that my mother and I had made out of a sheet. Janet Goodrich was coming as a pirate.

That evening we had lamb chops for dinner. At the dinner table, my mother asked me why I looked so gloomy. I told her about Marilyn's costume. "We'll have to do something about that," said mother.

First she got some of father's medals and pinned them on the sheet. Then she pasted on some gold stars. After I put on the costume, she got my brother Billy's western outfit, took off the holster, and put the cartridge belt around my waist. Billy can be nice.but he is usually a pest. Finally, mother took a black crayon and drew a beard on the sheet.

Rita, Tony, Joyce, Elsie, and Greg were at the Halloween party. To Marilyn's surprise and my own, I won the prize for the best costume — as the ghost of a dead general!

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COMPOSITION FOCUS

UNIT IV for COURSE V

GRADES NINE AND TEN

EXPOSITION

Composition Focus: Unit IV for Course V (Grades Nine and Ten)

EXPOSITION

Objectives

1. The student will be able to explain a process in a paragraph by selecting details carefully and presenting them step by step in logical order.

2. The student will be able to write an expository paragraph that develops an idea at least partly through description.

3. The student will be able to recognize when a topic is too broad for development in a short theme.

4. The student will be able to divide a given topic into component parts.

5. The student will be able to write a composition for which he chooses and develops a topic limited to three paragraph components with appropriate introductory and concluding paragraphs.

To the Teacher:

The purpose of this unit is to teach the student to write basic exposition. He will be building on the foundation laid in the previous units on the paragraph and description. You should make clear to the student that most of what he writes and will write after high school will be expository: composition on topics assigned in history and science classes, job applications, letters to friends, written complaints, surveys, directions, and other kinds of explanations, particularly if he plans to attend college. There are a number of established methods, as you know, of developing exposition; but this unit will concentrate primarily on the organization of simple exposition.

The student will begin his expository writing by explaining a process. The basic text, Composition: Models and Exercises, provides examples and activities in a unit entitled "Exposition" in each book (Levels A-E). In order to show the student that when we write (or speak) we customarily combine the forms of discourse, one objective of this unit is designed to combine description with exposition. Again, the basic text provides examples and activities. Writing a character sketch would be a good parallel assignment in working with description combined with exposition.

Next, the student will practice narrowing given broad topics to topics appropriate for the development of a short composition. Samples are provided in this unit and the teacher should make use of the content of the course to enlarge on this activity. The student should understand that exposition calls for precise, detailed information. The broader the topic, the more details are needed for development. Also explain to the student the importance of writing with a specific audience in mind. This unit contains a brief section on how the student can adapt a subject to his audience.

When the student understands the concept of creating a workable topic for exposition, he should be ready for the process of planning the development of a topic. At this point, he will learn to make use of the topic outline in writing exposition. Stress the planning of a working outline as being essential to the logical organization of ideas to support the topic and to eliminate non-essential ideas. Sample activities dealing with outlining are provided in this unit.

The final activity of the unit, the writing of a five-paragraph theme, should incorporate the ideas of choosing a topic tailored to the development of such a short theme and of developing that topic in outline form before writing begins. A student deserves more than one attempt at such an activity, and it is suggested that the teacher assign at least two five-paragraph themes based on the course material.

Basic Texts:

Composition: Models and Exercises A	(simplest level)
Composition: Models and Exercises B	
Composition: Models and Exercises C	
Composition: Models and Exercises D	
Composition: Models and Exercises E	(most advanced level)

Minimum for Student Folder:

One expository paragraph explaining a process

One expository paragraph developed at least partly through description

Two five-paragraph themes

Sample Broad Topics for Narrowing a Topic for a Short Composition:

1. Cars
2. Politics
3. Sports
4. The Civil War
5. Frontier Life in America
6. Dogs
7. Hobbies
8. Fashion
9. Parents
10. Insects
11. American Presidents
12. Football
13. Horse Racing
14. Inventions
15. Sea Creatures
16. Ghosts
17. Exploring the Sea
18. Fishing
19. The Colonial Period in America
20. School

Planning Your Composition: Subject and Purpose

I. Limiting the Subject

One of the biggest problems for student writers is choosing a topic for a short composition. The tendency is to select a topic that is too broad for development. A lot can be written about the subject of dogs in general or even about a particular dog. However, all that a short composition on either topic can do is make a number of general statements without the supporting details that would make such statements meaningful. Exposition calls for precise, detailed information. The larger the topic, the more details the writer has to deal with.

In practical terms, this means that shorter compositions will be successful only if they deal with very limited subjects. How does one go about limiting a subject? Here are some possibilities:

a. Deal with a limited time period.
b. Deal with a limited place.
c. Deal with a limited type.
d. Deal with a limited use.

Each topic will suggest its own limitations. The important thing is to carry on the limiting process until you have a subject to which you can add your own special point of view or knowledge within the length of your paper.

II. Adapt the Subject to the Reader

In writing, it is necessary to adjust the topic and the content of your composition to the audience for which you write. For example, suppose you were writing an article on "Training My Cocker Spaniel" for a magazine read by dog owners who know quite a bit about basic obedience training. The article would certainly have a focus and content different from a composition on the same subject written for fellow students who know very little about training dogs. You do this kind of adapting frequently without thinking about what you are doing. For example, think of an account of a party that you might give to your parents and then of the version you would give to your best friend. This, too, is tailoring the content to fit the audience.

Just as important as knowing your subject, then, is knowing your audience: their interests, reading level, prior knowledge, and attitudes. This knowledge of your audience influences more than just your focusing of the topic and the content of your composition. It should also affect the way you begin, the number of illustrative examples you use, and the words you select.

II. Determine the Purpose of the Composition

Assuming that you have a workable topic and a good idea of your audience, there is one final decision to be made about the special direction or focus

of your paper: the effect you wish to have on your reader. Do you want your paper to amuse him, inform him, anger him, persuade him, establish a certain mood, or make him visualize a scene or person? Your decision about purpose will have an important effect on your composition.

A good topic is not selected by accident. You should decide upon it only after you have settled three important matters:

1. the way in which the subject will be limited
2. the audience for whom it is intended
3. the effect you desire to produce

NOTE: Class sets of exercises on planning a composition are on file in the English Resource Center.

OUTLINING

The outline is the blueprint of the composition. Just as the carpenter follows his blueprint implicitly in order to avoid costly structural blunders, so the writer -- especially the student writer -- should follow his outline carefully so that he may arrange his ideas effectively. But blueprints can be changed and improved, and so can outlines as the composition develops. The writer should make the outline his helpful tool; he should not become its slave.

The first step in the preparation of an outline is the jotting down of ideas on the topic, without much concern for the proper order. Next the writer should classify his ideas, rejecting needless ones and observing the need for supplementing his knowledge by further observation or reading. At this point--if he has not done so before--the writer should set down in one sentence the central idea of his proposed paper. Then the writer should put together an outline by grouping miscellaneous related items under a few main headings and take care to arrange these headings in a logical order; next, he should write the paper from the outline.

THREE TYPES OF OUTLINES MOST COMMONLY USED

Sentence Outline

I. Here is a main point.
   - A. Here is a subpoint of I.
   - B. Here is a subpoint of I.
     1. Here is a detail about B.
     2. Here is a detail about B.
     3. Here is a detail about B.

II. Here is a main point
   - A. Here is a subpoint of II.
     1. Here is a detail about A.
        - a. Here is a detail about 1.
        - b. Here is a detail about 1.
     2. Here is a detail about A.
   - B. Here is a subpoint of II.

III. Here is a main point.

Topic Outline

I. Main point
   - A. Subpoint of I
   - B. Subpoint of I
     1. Detail about B
     2. Detail about B
     3. Detail about B

II. Main point
   - A. Subpoint of II
     1. Detail about A
        - a. Detail about 1
        - b. Detail about 1
     2. Detail about A
   - B. Subpoint of II

III. Main point

Paragraph Outline

In this type of outline no effort is made to classify material into major headings and subheadings: the topic sentence of each paragraph is simply listed in the order in which it is to come. (Here arabic numbers are used for each sentence.)

NOTE: All types of outlines usually begin with the expression of the central idea in one sentence--whether topic, sentence, or paragraph outline. The format for the beginning of any type of outline should match the example on page 2.

OUTLINING

EXAMPLE

Title of Composition or Selection

Central Idea Here is the central idea expressed in one sentence. (If the central idea requires more than one line, indent as shown here. This is called over-hanging indention.)

I. Here is a sentence or a topic. (From here on the forms given above should be followed as described for each type of outline.)
   A.
   B.
      1.
      2.

II.

GUIDES FOR MAKING AN OUTLINE

1. Use a complete sentence for each item in a sentence outline; but in a topic outline, write only single words or phrases.
2. Be consistent, do not mix topics and sentences in the same outline.
3. In a topic outline, use the same grammatical form for each part. (This is adhering to parallelism.)
4. Do not allow headings to overlap.
5. Determine which ideas are coordinate and which are subordinate in developing the central idea.
6. Never place a lone point under another point. (A thing cannot be divided into fewer than two parts.)
7. Lable, indent, capitalize, and punctuate exactly as shown in the models. (p.1)
8. Develop headings (including subheadings) of the outline in the exact order in which they come in the outline. (The writer may according to convenience in preserving unity develop a single subheading as a paragraph or combine all subheadings in the treatment of one paragraph.)
9. Consider the last main heading or point as the conclusion in the arrangement of the outline.
10. Use Roman numerals to label main points.
11. Use capital letters to label chief subpoints.
12. Use small letters to label subdivisions of details.
13. Use the following labeling pattern should the subject be broad enough to warrant its use: I, A, 1, a, (1), (a), etc.

GUIDES FOR OUTLINING READING SELECTIONS

(Being able to outline will help the student distinguish between important and minor ideas in assignments from science, history, or any other subject.)

1. Before beginning to outline, read the selection through rapidly, observing titles, headings, and topic sentences.
2. Reread carefully; then follow these steps:
   a. Outline the main ideas in the article.
   b. Select the subordinate thoughts that develop each main idea.
   c. If necessary, list the parts that develop a subordinate thought.
3. Cross out ideas that are unnecessary or unimportant for your purpose.
4. Use a sentence outline for material that is most difficult to remember.
5. Study the outline to see that each part serves a purpose.

NOTE: Class sets of exercises are on file in the English Resource Center

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"The Composition," pp. 415-435

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"Writing Compositions," pp. 264-298

English Grammar and Composition, Fourth Course, Warriner
"Exposition," pp. 273-300
"Specific Writing Assignments," pp. 301-314

Handbook for Writers, (Prentice-Hall)
"The Whole Composition-Plan," pp. 158-183
"Effective Paragraphs-¶," pp. 184-238

Learning to Write, Smith, Paxton, and Meserve
"Paragraphs in Longer Compositions," pp. 22-52

Today: A Text-Workbook for English Language and Composition, Levels A-F, (McGraw-Hill)

The Writer at Work, Advanced Composition, Guth
"The Process of Composition," pp. 5-42

The Writer's Purpose, Intermediate Composition, Guth
"Writing a Paper," pp. 24-55

Writing for Real, Knapp/Dennis

Appendix

BIBLIOGRAPHY OF RESOURCE MATERIALS

AUDIO-VISUAL MATERIALS

Filmstrips

Exploring Punctuation (12 filmstrips)
Figures of Speech
Kinds of Sentences
Phrases and Clauses
Recognizing Clauses
Sound Effects in Poetry
Steps in Building a Paragraph

Reaction Films

Adventures of an Asterisk
Chromophobia
Clay
Conformity
Dream of Wild Horses
Dunes
Glass
The Hand
Mood of Surfing
Red Balloon
Refiner's Fire
A Short Vision
Sky
Time Piece
Toys
Water's Edge

Note: See Breakthrough for suggestions on writing activities related to these films.

Records

Creative Writing
The Haunted House
How to Write Effective Composition

Transparencies

Compound and Complex Sentences
Figurative Language
Peterson's Contemporary Composition
(Grades 11-12)
Unit I Introduction to Composition
Unit II The Topic Sentence
Unit III Diction
Unit IV Writing Details
Unit V Paragraph Patterns
Unit VI Word Power
Unit VII Sentence Structure
Unit VIII Personal Essay
Unit IX The Informative Paper
Unit X The Critical Paper
Unit XI The Research Paper
Unit XII Internal Punctuation

Power in Composition (9 - 10)

Unit I	The Paragraph: The Topic Sentence
Unit II	The Paragraph: Development
Unit III	Outlining
Unit IV	Sentence Patterns
Unit V	Word Choice
Unit VI	Punctuation
Unit VII	Grammar and Usage
Unit VIII	Spelling and Capitalization
Unit IX	Dictionary Skills

BOOKS

Advanced Composition, Warriner
Breakthrough (Ideas and Goals for the Slow Learner)
English Grammar and Composition, Books 2, 3, and 4, Warriner
Handbook to English, Pollock and Williams
Handbook for Writers, Leggett, et. al.
Hooked on Books, Feder
Language and Composition Series
Composition: Models and Exercises, A-E, (Harcourt, Brace, Jovanovich), Warriner
Contemporary English 9 - 12 (Silver Burdett)
Domains Series: (HBJ)
Composing Humor, Sisk and Saunders
Discovering Motives in Writing, Folta and Trent
Experiments in Effective Writing, Gould
The History of the English Language, Cannon
How I Write 1, Heyden
How I Write 2, Emanuel
Invention, Adler
Language and Literature, Christ
Meaning in Language, Holmes
Media and Communications, Thomsen
People, Words, and Dictionaries, Jenkinson
The Play of Words, Briggs
Points of View in Writing, Jenkinson and Seybold
Regarding Language, Bolinger
The Story of American English, Hook
Style and Structure, Rankin
Words, Things, and Celebrations, Johnson
Words, Words, Words, Laird
Write On! , Daigon
Writing Incredibly Short Plays, Poems, Stories, Norton and Gretton
Writing and Language 1 and 2, Gorrell and Brown
Writer's Journal: Experiments, McBee
Writer's Journal: Explorations, McBee

The Dynamics of Language, Books 1 - 6 (D. C. Heath)
English 7 - 12 (Addison-Wesley)
The Language of Man, Books 1 - 6 (McDougal)
The Oregon Curriculum: Language/Rhetoric II - VI (Holt, Rinehart)
Responding Series: (Ginn)
American Dream, Suhor
Artist, Robinson
Hero, Morisset
A Good Life, Purves and Palazzi
Narrative, McElheny
Reading the Writer, Purves/ Lavin/ Townsend
Responding, Books 1 - 6
Shape, Raff
The Writer's View, Waugh
Success in Writing, levels 2 - 6 (Addison-Wesley)
Learning to Write, Smith, et. al.
Modern Grammar and Composition, books 1 and 2, Conlin
Pictures for Writing, Sohn
Reference Handbook of Grammar and Usage, Scott, Foresman Editorial Staff
Sound and Sense, Perrine
Stop, Look, and Write! Leavitt and Sohn
The Writer's Eye, Sohn
Writing to Be Read, Macrorie
Writing for Real, Knapp/Davis
The Writing Road to English
Writing: Unit-Lessons in Composition (Ginn)

MOTIVATION OF LEARNING

What can we, as teachers, do to help our basic students want to change themselves from apathetic, disinterested, unresponsive, distrusting, sporadic teenagers into students who are eager, alive, curious, trusting, and persistent? Many believe that the normal young child has the characteristics which we hope our students will recapture. It is our job to try to discover what has caused, in Erikson's words, "the most deadly of all possible sins... the mutilation of a child's spirit." Since each student's history is unique, we can try only to present some guidelines which will be helpful in recognizing causes and some suggestions which, hopefully, will bring new life.

Abraham Maslov has given us a motivational theory which seems well-suited to our search. He believes that human motivation involves five sets of needs: physiological needs, security needs, social needs, ego needs, and the need for self-actualization. These needs are pictured as a hierarchy, indicating that a need at a higher level does not come into operation until needs at lower levels are minimally satisfied. The need for self-actualization, at the top of the hierarchy, involves a desire to become all that one is capable of becoming, to realize fully the development and utilization of one's potential capabilities. This is what we are seeking for our students.

The question, then, is what can we do in the English classroom to help students have a sense of physiological well-being, to help them feel secure, to give them a sense of belonging, and to improve their self-image so that they may be free to work creatively?

By means of observation, of discussion, and of reading students' journals, we may learn much about the physiological needs of the students. Many students in basic English classes work after school and often do not eat balanced meals or get enough sleep. A knowledge of these problems, as well as physical handicaps related to vision, speech, and hearing, should be referred to guidance counselors and to the school nurse. Through class discussion, we can help students to become aware of the need for developing habits that lead to health. We may illustrate some of these concepts in the classroom by ensuring as much physical comfort as possible through proper ventilation, lighting, and seating.

More difficult to solve are problems relating to the safety needs of the students. Fears of death, separation of parents, unfairness, punishment, physical harm, the loss of income in the family--all may prevent higher needs from emerging. Some of these fears may be lessened by bringing them into the open through a choice of relevant literature. The teacher can in addition, provide a haven of security in the classroom. Basic students, more than any

others, seem to need highly structured assignments. They need to know exactly what is required of them, to be reminded frequently of when assignments are due, and to know how well they are doing. It is with these students that behavioral objectives, with the emphasis on step-by-step progression, may be most useful.

In these classes it is important that we strive to be consistent and fair if we wish students to feel secure. Rules for classroom behavior should be minimal but strictly enforced. When students are involved in establishing rules and in deciding what will happen when rules are violated, they learn about the democratic process and their sense of justice is more fully satisfied. They derive a sense of security in knowing which lines cannot be crossed and in being able to predict what will happen should one cross them.

If the physiological and security needs can be satisfied to the point where they do not exert a dominant influence on behavior, the social needs will emerge. Every individual, at some time, feels the need for affection and the need for belonging. Many basic students will tell you that they feel no one cares about them as human beings. Since they have never excelled in English, they feel especially rejected by the English teacher. We can create a climate of warmth and affection in the classroom by our attitude toward the students. We can greet them warmly in the classroom and whenever we meet them. We can praise them whenever possible, not just for their accomplishments in English but for whatever we can discover. We can listen--really listen to them in conversations, in discussions, and in their writings.

One way we can promote a sense of belonging is to involve students more completely in the learning process. Many teachers say they have learned more when teaching than they have learned in any class. This holds true for students, also. Encourage basic English students to help other students who are reading at a lower grade level. This not only promotes a sense of belonging but improves the tutor's reading ability.

Once the student feels that he is accepted and belongs to the group, we can begin to work with his ego needs. These students have known little in English except a sense of failure. They have no self-confidence in their abilities to succeed. We can begin to restore a healthy self-image by giving them work in which they can succeed and by praising their successes. Diagnostic tests will help us learn where to begin.

Some teachers have found that paired learning results in successful experiences. Students work as a team to perform all assignments and tests. Both members receive the same grade for the completed work. Self-confidence for some students seems to be acquired more quickly by working in pairs.

Students who will never excel in the communication skills can be led to see

that all human beings have areas of weaknesses and of strengths. Students are often astonished to learn that a teacher has failed a subject or is completely ignorant about some subjects. For example, some basic English students may know a great deal more about the working of an automobile than does the teacher. If we can discover the areas in which these students are successful and relate these areas to the English program, the students may develop a greater sense of worth. They will certainly be more responsive to the program because they will see a relationship between it and their lives outside the classroom.

Sometimes the self-image of basic students is further impaired because we expect too little of them. We might remember the words of Santiago in The Old Man and the Sea: "Let him think I am more than I am and I will be so." We walk a thin line here, trying to give tasks which ensure success but making these tasks challenging enough to increase self respect.

We can encourage the student to become more than he is by being more aware of our "support roles." We can help the students, especially in discussion and writing experiences, to "save face" by always trying to find some part of their thoughts to be praised and accepted.

If we can be warm and supportive, if we can create a climate where the ideas of all are respected, if we can replace experiences that result in failure with experiences that lead to success, if we can convince each student that he is needed by us and by the class, then it is likely that we shall experience one of the great rewards in teaching: we shall watch our students discover the joy in learning and the pleasure in creating.

SOME STATEMENTS ABOUT WRITING

(Including the "Read--Speak--Write Cycle")

Assume that writing is an extremely complex act which, more often than not, requires of any student a certain amount of rereading, revising, and rewriting. Most writing assignments should be motivated, directed, and illustrated, and some freedom of subject choice should be allowed. Early in the school year the writing activities should be relatively free of technical requirements. Initially, at least, the student learns best through carefully supervised brief practices. More and more restricted assignments can follow, commensurate with his growth in language ability.

Assume that student writing is rarely, if ever, an end in itself but is meant for a particular audience, such as a teacher, a member of the family, a close friend, or classmates. Above all, it is a medium through which the writer develops and expresses his thinking and his creative talents.

Assume that even the most backward student needs to use language for purposes beyond the merely utilitarian. In writing narrative sketches and poems, for example, the writer may exercise the aesthetic part of his nature, derive pleasure from his efforts and, by simply identifying his purposes with those of the literary storyteller or poet, increase his appreciation of the professional writer's craft. Writing with a wide range of purposes strengthens the student's grasp of language for any purpose and thus helps him to become a complete person.

Assume that the student's desire to express an idea freely comes first, that difficulties with the language conventions are important problems but secondary, and the corrections on a composition should be confined to those principles to which the student has been introduced. Assume further that sentence analysis is secondary in importance to sentence building.

Assume that your marks on a composition should include show-how phrasing and interlinear and terminal comments, all of a constructive nature. Honest praise for specific progress and for the following of directions should be given.

Assume that some form of effective review and follow-up should occur after the correction of a composition. It is advisable to schedule such work at the time when the student has just completed the first draft of the succeeding composition so that maximum carry-over and progress can result. The student can use all of his previously corrected compositions for review and follow-up, if these compositions are kept on file in the classroom or in his notebook.

If you have a student whose deficiencies in writing preclude his writing independently at all, begin his training by having him dictate to you what he wishes to say. Ask him to spell orally some of the more difficult words he dictates. Provide him with a dictionary and show him how to use it efficiently. Show him what he has dictated and ask him to read it back to you. Examine the spelling and punctuation with him. Later, an accomplished student can take your place in this process. (In this connection, if you could be assigned a competent student--perhaps a future teacher--he could be of great help to you as a tutor and clerical assistant in your classroom.)

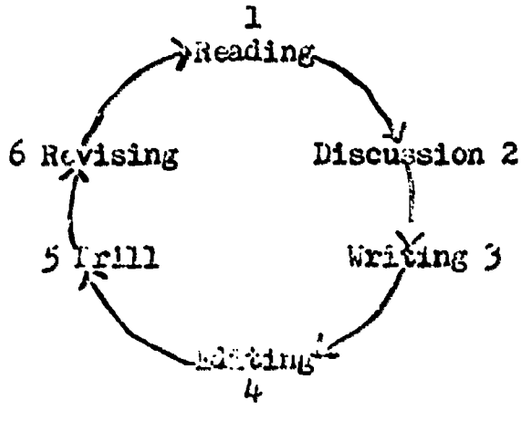
The language instruction should center on performance. In a sense, every composition the student writes is a test of his ability and progress. The corrections are, in effect, a diagnosis of his needs. If his compositions are kept on file, he can profitably review his previous work as he attempts a new paper.

If you lack time, you need not correct every paper the student writes. You can have him write two papers in first draft and then select the one he considers the better, to revise and hand in. Occasionally, as an alternative to marking a paper with formidable red ink, dictate your corrections and comments into a tape recorder, and let the writer do his follow-up work from this personalized message.

Since repetition is one of the laws of learning, make a list of the common problems that persist in the class, as revealed by each set of papers. This diagnosis will guide you in the group restudy, immediately preceding each individual's follow-up of his own pattern of problems.

For the group study, you can obtain drill materials from the students' compositions. You can duplicate one or more papers for discussion. You can show several papers for examination with an opaque projector. Or you can prepare transparencies, project the compositions, and make corrections as they are suggested to you by the class. (The student's name should be deleted on the papers used for examination by the class.)

An effective method with any class at the beginning of the year, and with an especially slow class at any time, is to lead the students through what is called the "read-speak-write cycle" (R-S-W cycle):



1. You read to the class--or the class reads from prepared mimeographed material--a brief, unfinished conduct case or problem story which ends with a dilemma. Your role is merely to set up and define the problem, no more.

2. The class discusses the alternate courses of action to solve the problem satisfactorily, carefully considering the consequences of each course.

3. The students write the solution.

4. As the students write, you move among them, quietly marking several problems on each paper with a correction code and, at the same time, listing on a note pad the more common problems. The students correct their work as they write.

5. As soon as the students complete their rough draft, you list the common problems on the board for discussion, and provide a brief drill. The students then complete the editing of their own work. A final draft ordinarily is not prepared, though several of the edited papers may be read aloud.

6. On occasion, when the students prepare a final draft, their writing should reflect what they have learned about the conventions, and they should practice necessary revision techniques: addition, subtraction, rearrangement, and substitution. This revising can better take place after the teacher has read the paper, noted the problems, and returned the paper for follow-up work.

Another unfinished conduct case or problem story is read on another day, and the R-S-W cycle is repeated.

This cycle has several advantages. Critical thinking and writing are strongly motivated. All five language functions are combined within a relatively brief but complete series of activities. The student receives language guidance at the time that he needs it most urgently, with the result that he learns more readily. You can do considerable correcting of papers during the class hour. A repetition of the cycle produces cumulative benefits.

Teaching English to hard-to-motivate students demands patience and equilibrium. It requires that the student be respected and encouraged so that he can develop self-respect and self-confidence. Creative teaching imaginatively taps the student's own latent capacity to be creative, inquisitive, resourceful. Creative teaching means trying innovative methods and breaking with tradition by avoiding boring, ineffective, ritualistic teaching routines.

From the "Teachers' Notebook" for Voices in Literature, Language, and Composition (Ginn and Company)

NINE COMMON FAULTS IN STUDENT THEMES --AND HOW TO COPE WITH THEM

*Tip for Teachers. We correct a batch of themes, another batch, and still more batches. And we red-pencil the same, old faults over and over again. If you and your class are on this kind of treadmill, try this practice before making your next composition assignment. Review your file of student papers written to date, classify the most common faults, and rank these errors in order of frequency. You'll then have a clearer view as to which composition principles need the most intensive instruction and which students need individual attention.

Last year more than 13,000 student themes were evaluated by five junior high English teachers and 18 lay readers (most of them professional writers) in the writing program in Princeton Township, New Jersey.

At the end of the year, they listed the most consistent errors and recommended methods to cope with them during future student/corrector conferences. Everyone agreed that errors diminish when an interested, sympathetic second party makes the student aware of his individual problems and suggests specific solutions.

The following is a composite report compiled from that end-of-the-year evaluation.

(1) Careless Spelling. About 90% of a student's spelling errors involve fewer than 100 words. Often, these are easy words -- some too simple to appear on spelling lists. They include

all right	finally
receive	it's
disappear	disappoint
where	until
before	hurrying
coming	beginning

Little clues or memory tricks help students to remember correct spellings. For example, have them associate all right with all wrong -- two words, two l's. Their and heir are persons. Too, which means "excessive," has an excessive o.

Poor spelling habits can be erased by proper pronunciation, drill, constant review -- and vigilance.

(2) The Missing or Misplaced Apostrophe. Probably the most frequent apostrophe error is its omission: Marys dress, the suns rays, a days wait. Slower students find the placement of the apostrophe the severest headache: do'nt, its', have'nt.

Remind these students that the apostrophe takes the place of letters left out. Plural possessives too hastily taught result in students using apostrophes to form plurals. A teacher cannot be too dramatic in his discussion of this faulty thinking. Teaching possessives and contractions is a continuing process, and five-minute dictation quizzes every other week are more effective than a prolonged two weeks' study. An "I've-taught-that-now-back-to-literature" attitude isn't realistic. When papers are returned with multiple apostrophe errors, begin a periodic short quiz program to reinforce the students' skill.

(3) Highfalutin' Words. Sometimes a student tries too hard to follow the teacher's suggestion to expand his working vocabulary. So the youngster dips into the Thesaurus and comes up with such confusing expressions as a medium altitude boy or a voluminous abdomen.

A teacher's good humor and friendliness are crucial here, for a cutting remark might discourage the pupil from future attempts to please. Point out that pot-bellied is a high intensity word and gives a more vivid picture than voluminous abdomen.

Often the student will supply a better replacement when encouraged to do so. And the experience will amuse him. Urge students to avoid impressive sounding words. Little ones that give exact images are much more exciting: icy, red, eerie, hot, snap, burly, puny, peek, cry.

(4) Trite Words. Every student has his repertoire of worn out words -- say-nothing words like swell, terrific, awful, lovely, cute, nice, big, great, fine, wonderful, and beautiful. Unfortunately, these words seem dramatic and gripping to many students.

Illustrate how better words put a picture in a clearer focus. For example, "Joe made a running, diving catch" is more descriptive than, "Joe made a swell catch."

Mimeograph a list of words to be avoided and give each student a personal copy to keep in his notebook. Have each student add his own over-worked words to this general list.

(5) Syrupy Sentences. Take a sentence like The luscious, emerald-green grass was drenched with dew. Yuk! Too sweet! Too many adjectives!

Advise the class that adjectives are like spices. Without spicing, some foods would be tasteless and bland. So, too, with some thoughts without adjectives.

But too much is too much. Too many adjectives spoil the soup. Demonstrate to the class how an "adjective diet" can actually make a scene more vivid. In the example above, drain off the syrup and substitute a descriptive verb, and we have a pleasant scene -- The green grass sparkled with dew.

(6) Say-nothing Sentences. Junior high students are experts at writing vague sentences: More things could be seen; The view was terrific; All kinds of boats were in the harbor.

Ironically, the authors of these glittering generalities think they have said everything to be said. Questions like "What did you see?", "What size?", "What color?" can help youngsters focus their eyes a little sharper.

Follow up such questions with a few exercises designed to teach your students how to convert.

--an attractive sweater into. . . a red woolen sweater with white buttons;

--a dilapidated house into. . . a doorless farmhouse with broken windows and tattered curtains.

Remind your students, too, that the verb is the sparkplug of the sentence. Rain splattered against the windows is better than It was raining.

(7) Inadequate Sentence Sense. Students -- even slow ones -- have little difficulty distinguishing between complete sentences and fragments or run-ons in drills prepared to test sentence sense. Yet they continue to write run-on sentences and sentence fragments.

Proofreading aloud may be the antidote to this problem. When a pupil reads his paper aloud, he listens both to the flow of words and the pattern of ideas. Fragments create a void. The tongue stumbles and struggles to fill in missing subjects or linking verbs or main thoughts.

As with sentence fragments, the voice is almost infallible in detecting run-ons. It always pauses at the end of a complete sentence.

Students should know, too, that some words seem to lead into run-on sentences. These words include finally, then, however, soon, suddenly, now, there, therefore, consequently, and all subject pronouns. Label them "Run-on Danger Signals."

(8) Faulty Pronouns. Carelessness and haste cause most pronoun errors. Again, having students read aloud is helpful. They consistently correct problems of vague antecedents and case selections when they read orally.

Remember, too, that case is more meaningful to a student once he realizes that twelve pronouns are the primary reason for studying subjects, predicate nouns, prepositions, direct and indirect objects. Put a 4' x 4' chart above the chalkboard, showing which pronouns are always subjects and which are always objects.

Subjects	Objects
I	me
he	him
she	her
they	us
we	them
who	whom

This constant reminder tells the student whenever he uses one of these words he is involved with a case choice.

Change of person is also distressing to teachers: "I entered the room and you could see chairs and tables toppled over." A remark in the margin, "I wasn't even there" dramatizes the silliness of this type of error.

(9) Poor Paragraphs. All students, to different degrees, are plagued by paragraphing. The problem ranges from endless paragraphs riddled with unrelated details to paragraph changes for each new sentence.

Incorrect paragraphing stems from

poor organization of ideas -- (no plan for the composition)

absence of strong concrete topic sentences

inadequate preparation in the proper mechanics of paragraphing and punctuating conversation.

Outlining, though monotonous to pupils, is the best solution for careless organization. To give this exercise vitality, use an actual student theme and flash it on a screen. Point out how crucial a good topic sentence is to determine which facts belong in which paragraph. In your discussion illustrate the four rules of thumb for paragraph changes:

change of main topic

change of speaker

change of place

change of time.

Remember, the day to teach paragraphing is the day student papers with serious paragraphing errors are returned. Students are more responsive when they are personally involved.

--- From Professional Growth for Teachers

A RULE OF THUMB FOR TEACHERS

OF

SLOW LEARNERS, THE DISADVANTAGED, AND/OR UNMOTIVATED STUDENTS

1. Keep the material relevant to the student's frame of reference.
2. Make sure the student understands what you are talking about; don't assume that he understands.
3. Use games when possible to avoid tedium.
4. Review and reinforce new material often.
5. When possible, be concrete, not abstract.
6. Use much praise and reward progress.
7. Avoid long-term motivations.
8. Keep lessons brief and fast paced.
9. Use varied activities for longer lessons.
10. Recognize the student and be his friend outside the classroom.
11. Listen to what he has to say with interest.
12. Discuss with him the "thing of the moment"; the event may present an opportunity to help him toward solidifying his values.
13. Participate in class activities; read a book when the students are reading books; write when they are writing.
14. Use audio-visual aids as frequently as possible.
15. Do your own thing; don't be afraid to innovate!

SUGGESTED GROUPING WITHIN THE CLASSROOM

The student is grouped according to his maturity level and/or his academic progress and understanding in the classroom. The student will be under constant observation and evaluation. Therefore, he will be subject to changing groups when the teacher recognizes individual advancement or regression in the student's performance.

INDEPENDENTS----RESPONSIBLE MOVERS

These students are allowed to pursue their own methods of study. In other words, the student is responsible for certain requirements, but he can choose the ones he wishes to work on or other activities that are related to his subject matter and scholastic progress. These students are totally responsible to see that their teacher receives their completed work. They will not be under any specific time schedule, but they must, in the form of a weekly calendar, keep track of their daily work. This calendar must be submitted to the teacher by the end of the period on Fridays. The responsible mover may consult with his teacher whenever he deems it necessary.

CONTRACTORS

These students are working under a contract and are following a specific weekly schedule. Their work will be checked weekly by the teacher to determine if they are proceeding without difficulty. At the end of each week, these students are to submit their calendars to their teacher.

TRADITIONAL WORKERS

These students are under constant teacher supervision. They will work on specific tasks each day and will have to account to the teacher on their daily progress. This group will have frequent quizzes, worksheets, and written assignments to help them meet their educational needs. They, too, will submit a calendar at the end of the week recording their daily accomplishments.

WORDS FREQUENTLY MISSPELLED (FIRST 100 MOST FREQUENTLY MISSPELLED)

1. accommodate
2. achievement
3. acquire
4. all right
5. among
6. apparent
7. argument
8. arguing
9. belief*
10. believe*
11. beneficial
12. benefited
13. category
14. coming
15. comparative
16. conscious
17. controversy
18. controversial
19. definitely
20. definition
21. define
22. describe
23. description
24. disastrous
25. effect
26. embarrass
27. environment
28. exaggerate
29. existence*
30. existent*
31. experience
32. explanation
33. fascinate
34. height
35. interest
36. its (it's)
37. led
38. lose
39. losing
40. marriage
41. mere
42. necessary
43. occasion*
44. occurred
45. occurring
46. occurrence
47. opinion
48. opportunity
49. paid
50. particular
51. performance
52. personal
53. personnel
54. possession
55. possible
56. practical
57. precede*
58. prejudice
59. prepare
60. prevalent
61. principal
62. principle
63. privilege*
64. probably
65. proceed
66. procedure
67. professor
68. profession
69. prominent
70. pursue
71. quiet
72. receive*
73. receiving*
74. recommend
75. referring*
76. repetition
77. rhythm
78. sense
79. separate*
80. separation*
81. shining
82. similar*
83. studying
84. succeed
85. succession
86. surprise
87. technique
88. than
89. then
90. their*
91. there*
92. they're*
93. thorough
94. to* (too,* two*)
95. transferred
96. unnecessary
97. villain
98. woman
99. write
100. writing
101. absence
102. abundance
103. abundant
104. academic
105. academically
106. academy
107. acceptable
108. acceptance
109. accepting
110. accessible
111. accidental
112. accidentally
113. acclaim
114. accompanied
115. accompanies
116. accompaniment
117. accompanying
118. accomplish
119. accuracy
120. accurate
121. accurately
122. accuser
123. accuses
124. accusing
125. accustom
126. acquaintance
127. across
128. actuality
129. actually
130. adequately
131. admission
132. admittance
133. adolescence
134. adolescent
135. advantageous
136. advertisement
137. advertiser
138. advertising
139. advice
140. advise
141. affect
142. afraid
143. against
144. aggravate
145. aggressive
146. alleviate
147. allotted
148. allotment
149. allowed
150. allows
151. already
152. altar
153. all together
154. altogether
155. amateur
156. amount
157. analysis
158. analyze
159. and
160. another
161. annually
162. anticipated
163. apologetically
164. apologized
165. apology
166. apparatus
167. appearance

*An asterisk indicates the most frequently misspelled words among the hundred.

168. applies
169. applying
170. appreciate
171. appreciation
172. approaches
173. appropriate
174. approximate
175. area
176. arise
177. arising
178. arouse
179. arousing
180. arrangement
181. article
182. atheist
183. athlete
184. athletic
185. attack
186. attempts
187. attendance
188. attendant
189. attended
190. attitude
191. audience
192. authoritative
193. authority
194. available
195. bargain
196. basically
197. basis
198. beauteous
199. beautified
200. beautiful
201. beauty
202. become
203. becoming
204. before
205. began
206. beginner
207. beginning
208. behavior
209. bigger
210. biggest
211. boundary
212. breath
213. breathe
214. brilliance
215. brilliant
216. Britain
217. Britannica
218. burial
219. buried
220. bury
221. business
222. busy
223. calendar
224. capitalism
225. career
226. careful
227. careless
228. carried
229. carries
230. carries
231. carrying
232. cemetery
233. certainly
234. challenge
235. changeable
236. changing
237. characteristic
238. characterized
239. chief
240. children
241. Christian
242. Christianity
243. choice
244. choose
245. chose
246. cigarette
247. cite
248. clothes
249. commercial
250. commission
251. committee
252. communist
253. companies
254. compatible
255. competition
256. competitive
257. competitor
258. completely
259. concede
260. conceivable
261. conceive
262. concentrate
263. concern
264. condemn
265. confuse
266. confusion
267. connotation
268. connote
269. conscience
270. conscientious
271. consequently
272. considerably
273. consistency
274. consistent
275. contemporary
276. continuous(ly)
277. controlled
278. controlling
279. convenience
280. convenient
281. correlate
282. council
283. counselor
284. countries
285. create
286. criticism
287. criticize
288. cruelly
289. cruelty
290. curiosity
291. curious
292. curriculum
293. dealt
294. deceive
295. decided
296. decision
297. dependent
298. desirability
299. desire
300. despair
301. destruction
302. detriment
303. devastating
304. device
305. difference
306. different
307. difficult
308. dilemma
309. diligence
310. dining
311. disappoint
312. disciple
313. discipline
314. discrimination
315. discussion
316. disease
317. disgusted
318. disillusioned
319. dissatisfied
320. divide
321. divine
322. doesn't
323. dominant
324. dropped
325. due
326. during
327. eager
328. easily
329. efficiency
330. efficient
331. eighth
332. eliminate
333. emperor
334. emphasize
335. encourage
336. endeavor
337. enjoy
338. enough

339. enterprise
340. entertain
341. entertainment
342. entirely
343. entrance
344. equipment
345. equipped
346. escapade
347. escape
348. especially
349. etc.
350. everything
351. evidently
352. excellence
353. excellent
354. except
355. excitable
356. exercise
357. expense
358. experiment
359. extremely
360. fallacy
361. familiar
362. families
363. fantasies
364. fantasy
365. fashions
366. favorite
367. fictitious
368. field
369. finally
370. financially
371. financier
372. foreigners
373. forty
374. forward
375. fourth
376. friendliness
377. fulfill
378. fundamentally
379. further
380. gaiety
381. generally
382. genius
383. government
384. governor
385. grammar
386. grammatically
387. group
388. guaranteed
389. guidance
390. guiding
391. handled
392. happened
393. happiness
394. hear
395. here
396. heroes
397. heroic
398. heroine
399. hindrance
400. hopeless
401. hoping
402. hospitalization
403. huge
404. humorist
405. humorous
406. hundred
407. hunger
408. hungrily
409. hungry
410. hypocrisy
411. hypocrite
412. ideally
413. ignorance
414. ignorant
415. imaginary
416. imagination
417. imagine
418. immediately
419. immense
420. importance
421. incidentally
422. increase
423. indefinite
424. independence
425. independent
426. indispensable
427. individually
428. industries
429. inevitable
430. influence
431. influential
432. ingenious
433. ingredient
434. initiative
435. intellect
436. intelligence
437. intelligent
438. interference
439. interpretation
440. interrupt
441. involve
442. irrelevant
443. irresistible
444. irritable
445. jealousy
446. knowledge
447. laboratory
448. laborer
449. laboriously
450. laid
451. later
452. leisurely
453. lengthening
454. license
455. likelihood
456. likely
457. likeness
458. listener
459. literary
460. literature
461. liveliest
462. livelihood
463. liveliness
464. lives
465. loneliness
466. lonely
467. loose
468. loss
469. luxury
470. magazine
471. magnificence
472. magnificent
473. maintenance
474. management
475. maneuver
476. manner
477. manufacturers
478. material
479. mathematics
480. matter
481. maybe
482. meant
483. mechanics
484. medical
485. medicine
486. medieval
487. melancholy
488. methods
489. miniature
490. minutes
491. mischief
492. moral
493. morale
494. morally
495. mysterious
496. narrative
497. naturally
498. Negroes
499. ninety
500. noble
501. noticeable
502. noticing
503. numerous
504. obstacle
505. off
506. omit
507. operate
508. oppose
509. opponent

510. opposite
511. optimism
512. organization
513. original
514. pamphlets
515. parallel
516. parliament
517. paralyzed
518. passed
519. past
520. peace
521. peculiar
522. perceive
523. permanent
524. permit
525. persistent
526. persuade
527. pertain
528. phase
529. phenomenon
530. philosophy
531. physical
532. piece
533. planned
534. plausible
535. playwright
536. pleasant
537. politician
538. political
539. practice
540. predominant
541 preferred
542 presence
543 prestige
544 primitive
545 prisoners
546 propaganda
547 propagate
548 prophecy
549 psychoanalysis
550 psychology
551 psychopathic
552 psychosomatic
553 quantity
554 really
555 realize
556 rebel
557. recognize
558. regard
559. relative
560. relieve
561. religion
562. remember
563. reminisce
564. represent
565. resources
566. response
567. revealed
568. ridicule
569. ridiculous
570. roommate
571. sacrifice
572. safety
573. satire
574. satisfied
575. satisfy
576. scene
577. schedule
578. seize
579. sentence
580. sergeant
581. several
582. shepherd
583. significance
584. simile
585. simple
586. simply
587. since
588. sincerely
589. sociology
590. sophomore
591. source
592. speaking
593. speech
594. sponsor
595. stabilization
596. stepped
597. stories
598. story
599. straight
600. strength
601. stretch
602. strict
603. stubborn
604. substantial
605. subtle
606. sufficient
607. summary
608. summed
609. suppose
610. suppress
611. surrounding
612. susceptible
613. suspense
614. swimming
615. symbol
616. synonymous
617. temperament
618. tendency
619. themselves
620. theories
621. theory
622. therefore
623. those
624. thought
625. together
626. tomorrow
627. tragedy
628. tremendous
629. tried
630. tries
631. tyranny
632. undoubtedly
633. unusually
634. useful
635. useless
636. using
637. vacuum
638. valuable
639. varies
640. various
641. view
642. vengeance
643. warrant
644. weather
645. weird
646. where
647. whether
648. whole
649. whose
650. yield
651. you're

CORRECTION MARKS

In correcting your papers, your teacher may indicate some of the revisions necessary by using certain abbreviation symbols. The following list gives some of the most common correction marks. Each one is followed by a reference to an article in your handbook where you will find help in making the appropriate revisions.

Ab	Abbreviations
Agr	Agreement
Amb	Ambiguity
Apos	Apostrophe
Awk	Awkward writing
Big W	Big words
Cap	Capital letters
CF	Comma fault
Comp	Faulty comparisons
Dang	Dangling modifiers
Dead	Deadwood
Div	Division of words
Frag	Sentence fragment
Local	Localism, Dialect
Mis	Misplaced modifier
Prep	Preposition
Pn	punctuation mark misused. See article on appropriate mark.
Ref	Reference of pronoun
Shift	Shifted constructions
Sp	Spelling
Tense	Tenses of verbs
Wordy	Wordiness

¶ This symbol means a new paragraph is needed.