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ABSTRACT

Intended as an aid to teachers of composition, this course guide focuses on the minimum essentials of writing included in elective courses at two general grade levels: 9-10 and 11-12. Emphasizing quality in composition rather than quantity, the guide provides a scheme of sequential composition experiences and suggests individualized instruction, the keeping of a journal by students, and the use of student writing samples for diagnostic and evaluative purposes. The guide includes: lists of objectives for language and composition and of minimum essentials for elective courses; statements about writing; lists of nine common student theme faults, frequently misspelled words, and suggested activities; and a bibliography. (JH)

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COMPOSITION FOCUS

FOK

NINE-WEEK ELECTIVE COURSES

IN

ENGLISH, GRADES 9 - 12

(In-Service Workshop, June 1973)

HENRICO COUNTY SCHOOLS

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INTRODUCTION

This guide to composition is intended to inform the English teachers of the minimum essentials of writing to be included in the elective course offerings at grade levels 9 - 10 and 11 - 12. It advocates an emphasis on quality in composition rather than quantity, with a suggested average of one writing requirement each two weeks and no limit on the amount or types of creative writing that may be assigned during any course.

The guide provides a scheme of sequential composition experiences based on the premise that the student of language must perceive the concept of unity before he can begin to write with forcefulness and clarity. In learning to structure his ideas, the student will write a variety of paragraphs and themes applying the skills of grammar, usage, diction, and writing mechanics. He will then be released to express his emotional reactions to life through more artistic structures in his journal and creative writing. The emphasis for the 9 - 10 courses introduces this process at one level, while the 11 - 12 emphasizes more sophisticated techniques.

The teacher may exercise latitude in making specific assignments; however, it is suggested that ample consideration be given to individualization with adjustment in essential requirements to fit the competencies of students at different levels within each class group. A writing sample should prove helpful to the teacher for diagnostic purposes, if it is utilized at the beginning of the first course, and for evaluative purposes at the conclusion of succeeding courses.

In addition to the composition focus specified for each nine-week period, all students should be required throughout the year to write essay answers to questions related to the basic readings for each elective course. Rough drafts of a number of writing assignments should provide experience in revision. The teacher should encourage the student to edit and revise his composition until both she and the student are satisfied that its final form represents his best knowledge and effort.

The keeping of a journal offers opportunity for each student to write creatively, to record life experiences, and to learn to commit his innermost thoughts and feelings to writing without fear of being graded. Journal writing should provide for practice in writing with ease without fear of critical comments; the journal represents a confidential one-to-one relationship between the student and his teacher.

In order that none of the specific objectives for language and composition be neglected, the first nine-week course should include practice and assignments which will accomplish the objectives of these courses. At grades 11 - 12, in academic and standard groups, objectives 19 - 30 comprise the composition emphasis. Although many of the techniques listed will be incorporated in later courses, the techniques of the paraphrase and précis and practice in writing both have been omitted; therefore, objective 29 should be given special consideration during the first nine weeks.

In the list of objectives for grades 9 - 10, in the basic group, objectives 31 and 32 have been omitted from the composition focus; therefore, these objectives should be treated during the first nine-week required course in Language and Composition.

The teacher will be responsible for seeing that minimum requirements for each course are placed in the student's folder. His folder will follow him from teacher to teacher throughout his four years of high school.

This guide is incomplete. It cannot be otherwise, for it is intended not only as a teaching aid but also as a vehicle which will stimulate dialogue and "idea swapping" among teachers as professional educators.

LANGUAGE AND COMPOSITION
ACADEMIC AND STANDARD ENGLISH
GRADES 9 and 10

GENERAL OBJECTIVES

1. The student will demonstrate a working knowledge of the seven basic sentence patterns.
2. The student will show improvement in expressing himself clearly and effectively in both written and spoken activities.
3. The student will demonstrate the accepted use of the mechanics of writing in his written expression.
4. The student will demonstrate improvement in his spelling skills and development of his vocabulary.
5. The student will recognize and avoid problems of coherence in sentence structure.
6. The student will demonstrate the ability to write a three-paragraph composition showing unity, sequence, and standard level of language usage.

LANGUAGE AND COMPOSITION
ACADEMIC AND STANDARD ENGLISH
GRADES 9 and 10

SPECIFIC OBJECTIVES

1. The student will be able to use the form classes in constructing effective sentences.
2. The student will demonstrate the use of a given word in as many functions as sanctioned by a good dictionary.
3. The student will be able to recognize and use structure words correctly in writing sentences.
4. The student will use simple transformations in sentence construction.
5. The student will apply correctly the rules governing the comma within the framework of a simple sentence.
6. The student will apply correctly the rules governing the comma within the framework of a compound sentence.
7. The student will apply correctly the rules governing the comma within the framework of a complex sentence.
8. The student will recognize the need for a colon before an itemized list and after the salutation of a business letter.
9. The student will use a semicolon according to the given rules for a compound sentence.
10. The student will use a semicolon according to the given rules for a complex sentence.
11. The student will use quotation marks with direct quotations and in the accepted standard position with other marks of punctuation.
12. The student will distinguish between the use of italics for titles of complete publications and the use of quotation marks for titles from complete publications.
13. The student will use the apostrophe in contractions according to given rules.
14. The student will use the apostrophe in inflections according to given rules.
15. The student will use the hyphen in dividing syllables at the end of a line and in writing compound numbers and words as specified by accepted form.

16. The student will demonstrate the correct use of the marks of end punctuation.
17. The student will apply correctly the rules for the capitalization of geographical regions, political units, and periods of history.
18. The student will apply correctly the rules for the capitalization of languages and courses in school.
19. The student will apply correctly the rules for the capitalization of nationalities, races, and religions.
20. The student will apply correctly the rules for the capitalization of ships, airplanes, trains, planets, monuments, and awards.
21. The student will apply correctly the rules for the capitalization of titles of books, periodicals, poems, stories, movies, paintings, and other works of art.
22. The student will recognize and use the agreement of subject and verb.
23. The student will make the correct choice between adjective and adverb.
24. The student will show in his expression recognition of redundancy in usage.
25. The student will use the compound personal pronoun correctly.
26. The student will demonstrate the agreement of the pronoun with its antecedent.
27. The student will use coordination in sentence construction.
28. The student will use subordination (noun, adjective, and adverb clauses) in sentence construction.
29. The student will use appositives and absolutes in sentence construction.
30. The student will use verbals and verbal phrases (participle, gerund, and infinitive) in sentence construction.
31. The student will be able to distinguish between dangling and misplaced modifiers.
32. The student will be able to distinguish between a sentence fragment and a run-on sentence.
33. The student will spell correctly the words from the list of the "100 Most Frequently Misspelled Words" and other words as used in the progress of the course.
34. The student will apply basic spelling rules and techniques to increase his ability to spell.
35. The student will demonstrate his understanding of derivations, prefixes, roots, and suffixes.

36. The student will keep a journal as a continuing non-graded writing experience.
37. The student will develop a strong topic sentence which will direct and limit the composition of a paragraph.
38. The student will use various methods of paragraph construction: facts, examples, incidents, and reasons.
39. The student will compose paragraphs of description.
40. The student will compose paragraphs of narration.
41. The student will develop a formal outline for the controlling idea of a three-paragraph theme.

LANGUAGE AND COMPOSITION**BASIC ENGLISH****GRADES 9 AND 10****GENERAL OBJECTIVES**

1. The student will be able to recognize and write sentences based on his understanding of the seven sentence patterns.
2. The student will demonstrate improvement in the mechanics of writing.
3. The student will demonstrate a working knowledge of the standard level of usage in constructing sentences and short paragraphs.
4. The student will demonstrate his ability to give and to follow oral and written directions.
5. The student will develop self-confidence through activities designed to provide opportunities for him to express his ideas.
6. The student will improve his reading ability by practice in word recognition and by reading articles and books compatible with his interests.
7. The student will show improvement in oral and written expression commensurate with his individual ability.

LANGUAGE AND COMPOSITION**BASIC ENGLISH****GRADES 9 AND 10****SPECIFIC OBJECTIVES**

1. The student will demonstrate his ability to use words as nouns in constructing sentences.
2. The student will demonstrate his ability to use words as verbs in constructing sentences.
3. The student will demonstrate his ability to use words as adverbs in constructing sentences.
4. The student will demonstrate his ability to use words as adjectives in constructing sentences.
5. The student will demonstrate his ability to use personal pronouns correctly in constructing sentences.
6. The student will demonstrate his ability to use special function words correctly in constructing sentences.
7. The student will be able to make the correct choice between adjective and adverb.
8. The student will be able to make the subject and verb of a sentence agree in number.
9. The student will identify and construct a simple sentence.
10. The student will identify and construct a compound sentence.
11. The student will show that he can combine two given simple sentences into a compound sentence.
12. The student will show that he can combine two given simple sentences into a complex sentence.
13. The student will use prepositional phrases correctly in his sentence construction.
14. The student will apply correctly the rules of capitalization of nationalities, races, and religions.
15. The student will apply correctly the rules of capitalization of languages and courses in school.
16. The student will apply correctly the rules of capitalization of geographical regions and political units.

17. The student will apply correctly the rules of capitalization of titles of books, periodicals, poems, stories, and movies.
18. The student will correctly use the various marks of end punctuation.
19. The student will correctly use the comma with the city and state, with the date and year, with yes and no, and with direct address.
20. The student will correctly use the comma in a series.
21. The student will correctly use the comma with coordinate adjectives.
22. The student will correctly use the comma with appositives.
23. The student will correctly use the comma in compound sentences.
24. The student will correctly use the apostrophe in inflections.
25. The student will increase his ability to spell by using word attack techniques and by the application of the basic spelling rules.
26. The student will employ correct usage of frequently confused homonyms.
27. The student will gain practice in reporting observations and experiences by keeping a daily journal as a continuing non-graded writing experience.
28. The student will develop a topic sentence which will point the direction of paragraph development.
29. The student will compose paragraphs of explanation.
30. The student will compose paragraphs of description.
31. The student will write short social letters: friendly, thank-you, and invitation.
32. The student will write business letters: order and request for information.

LANGUAGE AND COMPOSITION
ACADEMIC AND STANDARD ENGLISH
GRADES 11 AND 12

GENERAL OBJECTIVES

1. The student will read to become informed about the historical background and development of the American language.
2. The student will be able to relate the different levels of language usage to the vocational, academic, and social activities in today's society.
3. The student will demonstrate a functional understanding of the grammatical structures of language in oral and written communication.
4. The student will display attention given to broadening his understanding of accepted usage and diction and to refining semantics in both written and oral expression.
5. The student will write frequently to show improvement in the mechanics of writing and the application of the writing techniques related to the four forms of discourse.
6. The student will show evidence of his efforts toward enlarging his vocabulary and toward improving his spelling proficiency throughout the activities of the course.

LANGUAGE AND COMPOSITION
ACADEMIC AND STANDARD ENGLISH
GRADES 11 AND 12
SPECIFIC OBJECTIVES

1. The student will be able to outline the major cultural influences in the history of the English language from the Celtic period to the settlement of North America.
2. The student will be able to list five significant factors which contribute to the continuing growth of American English.
3. The student will demonstrate a mastery of the more common mechanics of capitalization.
4. The student will demonstrate a mastery of the more common mechanics of punctuation.
5. The student will differentiate between the use of dashes, parentheses, and commas in parenthetical material in his use of these marks of punctuation.
6. The student will recognize the difference in the use of the ellipsis mark and the comma to indicate the omission of a word or words.
7. The student will demonstrate the use of the colon between main clauses, before a formal list or explanation, before a long quotation, and between the volume number and the page number of a magazine.
8. The student will demonstrate the use of brackets to set off editorial corrections or interpolations in quoted material.
9. The student will demonstrate the use of the semicolon in complex sentences.
10. The student will demonstrate the use of italics for words, letters, and figures referred to as such.
11. The student will demonstrate originality in the use of the hyphen to form compound adjectives and to avoid ambiguity.
12. The student will demonstrate adequate knowledge of grammatical structure to communicate his thoughts effectively.
13. The student will show evidence of the skill required to differentiate among the inflectional uses of pronouns.
14. The student will indicate aptitude and originality in the use of modifiers.

15. The student will be able to employ variety in sentence types and structures.
16. The student will show ability to employ parallel structures in composing sentences.
17. The student will be able to recognize and to use effectively words and/or phrases which serve as transitional devices for sentences and paragraphs.
18. The student will increase his skill in the use of the dictionary through comparison of the format of several different abridged publications for variances in the use of diacritical marks, number of antonyms and synonyms given, and etymologies and addenda provided.
19. The student will increase his word power through practice in diction and through the study of antonyms and synonyms.
20. The student will be able to demonstrate in writing and speaking his understanding of standard and non-standard English; formal and informal English.
21. The student will write paragraphs developed by giving factual details.
22. The student will develop paragraphs which employ comparison and contrast.
23. The student will write paragraphs developed by cause and effect.
24. The student will demonstrate ability to speak to his peer audience, communicating his thoughts clearly and effectively, both in giving reports and in group discussions.
25. The student will apply the techniques of writing in developing descriptive paragraphs.
26. The student will apply the techniques of writing in developing narrative paragraphs.
27. The student will apply the techniques of writing in developing expository paragraphs.
28. The student will employ the techniques of writing in developing argumentative paragraphs.
29. The student will distinguish between the techniques of the paraphrase and precis and will practice writing both, using selected passages of prose and poetry.
30. The student will write compositions combining description, narration, exposition, and/or argumentation as appropriate to the development of the theme of an essay or the thesis of a research paper.

LANGUAGE AND COMPOSITION**Basic English****Grades 11 and 12****GENERAL OBJECTIVES**

1. The student will show improvement in his oral and written expression through practice in the application of the basic rules of capitalization, punctuation, grammar, and usage.
2. The student will achieve a degree of adequacy in various types of writing to satisfy needs which he may encounter in his social and work environment after high school.
3. The student will demonstrate his awareness of the appropriate levels of language usage as they apply to different sets of circumstances.
4. The student will demonstrate an understanding of the basic structure and organization of a paragraph.
5. The student will demonstrate a recognition of the difference between fact and opinion.
6. The student will show in writing and speaking the importance of supporting his opinion with reasons.
7. The student will demonstrate a better understanding of himself and others through a variety of reading experiences.

LANGUAGE AND COMPOSITION**Basic English****BEST COPY AVAILABLE****Grades 11 and 12****SPECIFIC OBJECTIVES**

1. The student will demonstrate his understanding of the basic structure of a simple sentence.
2. The student will be able to recognize the form classes by position and use in a simple sentence.
3. The student will demonstrate his ability to combine simple sentences into complex sentences.
4. The student will differentiate between complete sentences and sentence fragments and run-on sentences.
5. The student will be able to write original complete sentences.
6. The student will show improvement in the application of the rules of capitalization.
7. The student will show improvement in the application of the rules of punctuation.
8. The student will write about his own experiences by keeping a daily journal.
9. The student will write paragraphs with emphasis on understanding the organization of the paragraph.
10. The student will write letters designed to accomplish specified purposes: acceptance, regret, job application, request for reference, adjustment, and condolence.
11. The student will give evidence of his understanding of the levels of language usage, especially of those levels which are most likely to prove applicable in his future.
12. The student will distinguish between fact and opinion in reading, discussions, and writing.
13. The student will complete activities showing how to support his opinion with reasons.
14. The student will participate in class discussions and activities permitting him to gain fuller understanding and appreciation of shared and individual reading experiences.
15. The student will demonstrate his use of context clues in determining the meanings of unfamiliar words toward the end of improving his vocabulary.

DESCRIPTIONS: COMPOSITION FOCUS

The composition focus by period designation and title will introduce the list of course offerings presented to students at the conclusion of the third week of the Language and Composition Required Course. The choice of elective courses should be made with the anchor teacher and parents' guidance and be signed by a parent of the student, stating agreement. A letter under the names of the principal, coordinator, and department chairman will precede the presentation to the students of the course offerings, explaining the change in the English curriculum for the 1973-74 session.

COMPOSITION MINIMUM ESSENTIALS**GRADES 9 - 10****Second Nine-week Elective Course**
Composition Focus: Narrative Paragraphs

Before a student can write a narrative paragraph, he must learn to select an appropriate topic from his personal experiences and to develop a topic sentence which will direct and limit the composition of the paragraph. Once the student has mastered the topic sentence, he should write narrative paragraphs, both real and imaginary, using the incident technique of development.

Third Nine-week Elective Course
Composition Focus: Descriptive Paragraphs

In writing descriptive paragraphs, which include not only word pictures but character sketches and analyses and pure description of items, moods, and opinions, the student will employ the detail, comparison and contrast, and reason techniques of development.

Fourth Nine-week Elective Course
Composition Focus: Outline and Three-Paragraph Theme or Explanatory Paragraphs

The development of a formal topic outline for the controlling idea of a three-paragraph theme and the actual writing of that theme will be the focus for the students who have mastered, to a satisfactory degree, paragraph development. Those students who need additional help in maintaining unity in the development of a topic sentence will write explanatory paragraphs using the example technique of development.

COMPOSITION MINIMUM ESSENTIALS

GRADES 11 - 12

Second Nine-week Elective Course
Composition Focus: Informal Essay

It has been said that an informal essay is an example of a thoughtful person thinking aloud, as one talks to a friend. Through such essays the student should have freedom to express his opinions and feelings and the teacher to know her students.

Detail is important in the development of an informal essay; it should reproduce a scene rather than make statements about it. Its theme should be one of general appeal, interesting or unusual, and directed to a predetermined audience. Its style can be light and humorous or sober and reflective. A test of its effectiveness is to read it aloud to see if it conveys a sincere tone of conversation.

Third Nine-week Elective Course
Composition Focus: Creative Writing

Creative writing is predicated on the assumption that the student desires to express his ideas in his own way. He should be encouraged to write both from imagination and from life experiences after exposure to a number of forms of poetry, to the short story, and to drama. The type of creative writing should ultimately be his choice, although the number of different types which he is expected to compose during the period may be determined by the teacher or be contingent upon completion of a contract to which he is committed.

Fourth Nine-week Elective Course
Composition Focus: Expository Essay and/or Research Paper

College-bound students who have not had experience in research paper writing may elect in their final course in English to develop a research paper from a sentence outline. All students should understand the close correlation between the expository essay and research paper and should have practice in expository writing.

Both types of writing require wide use of details and require the writer to understand his topic completely, to organize carefully, and develop his chosen theme or thesis logically. The introduction and conclusion assume added significance in exposition.

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.)

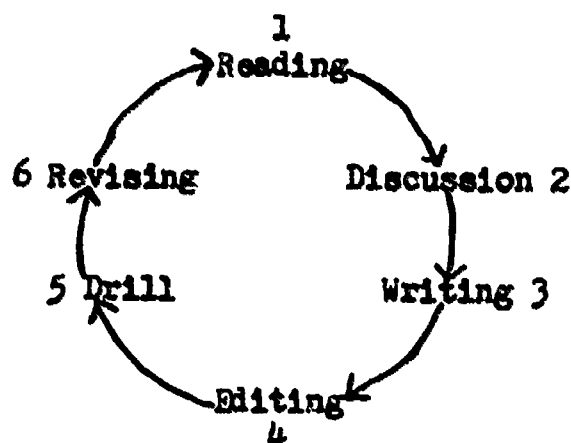
The language instruction should center on performance. In a sense, every composition the student writes is a test of his ability and progress. The corrections are, in effect, a diagnosis of his needs. If his compositions are kept on file, he can profitably review his previous work as he attempts a new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

I
he
she
they
we
who

Objects

me
him
her
us
them
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

WORDS FREQUENTLY MISSPELLED (FIRST 100 MOST FREQUENTLY MISSPELLED)

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

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.

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.

SOME SUGGESTED ACTIVITIES FOR GRADES 9 - 10

1. Distribute paragraphs. Ask students to find the central ideas, topic sentences.
2. The student will keep a daily journal of reactions, observations, ideas, and impressions in either prose, poetry, or mere jottings. If he has nothing else to write, he may copy a favorite quotation.
3. Write a paragraph based on a quotation.
4. Write a reaction to an idea or mood presented by a popular song.
5. Write a paragraph defining an abstract term (love, loyalty, freedom, maturity, or any value term).
6. Write a paragraph defining a character (a natural leader, a hero, a flirt, or other type).
7. Compare or contrast two characters in different works (Romeo in Romeo and Juliet driven by the same motives as Tony in West Side Story).
8. Compare or contrast two characters in the same work (Mrs. Joe is stronger than Joe Gargery in Great Expectations).
9. Compare a character from a book you are reading to someone you know (Hank Aaron with Babe Ruth).
10. Write a character sketch showing that a character is different because of his personality, physical appearance, and behavior. Exemplify these differences.
11. Write a short narrative establishing a mood.
12. View pictures (from Stop, Look, and Write! or Pictures for Writing) and write a short narrative about character, or mood, or setting, etc.
13. Using the facts from a newspaper article, write a narrative of what happened.
14. Reflect on your past experiences and choose one that you think is humorous, sad, heroic, or educational. Write a narrative of several paragraphs relating this story. Present it from the point of view of a participant in the action.
15. Write a narrative about an incident which you saw or heard about but did not participate in. Tell the story from a third person point of view and maintain this approach throughout.

16. Concentrate on a piece of creative writing:
- Write a definition of a color in terms of the association it has for you (orange means sunset, summer baseball games, bike riding).
 - Write a poem "Fifteen is _____."
 - Write a short, short story filling in the background for a poem:
Examples: "Spanish Johnny" (Willa Cather)
"Outside the Window" (Sara Teasdale)
17. Write a paragraph (or a poem) on your fears. What are you afraid of?
18. Write about how a famous picture makes you feel. How do you think the artist felt when he painted it?
19. Select someone you know very well and write a descriptive paragraph telling not only what he looks like but also what he is like inside. Is he brave? Kind?
20. Short composition starters:
- I feel proud when . . .
 - I look forward to . . .
 - On weekends I . . .
 - I hope I'll never . . .
 - I wish people wouldn't . . .
 - I was never so embarrassed . . .
 - My hair stood on end as . . .
 - I wish I had . . .
21. Write a composition on one of these quotations:
- "To fail--do what you like;
To succeed--like what you do."
 - "Courage is not the absence of Fear.
It is the conquest of it."
 - "To be pleased with oneself is the surest way of
offending everybody else."
 - "One today is worth two tomorrows."
 - "Prejudice is the child of ignorance."
 - "The greatest of faults is to be conscious of none."
22. Write a descriptive paragraph on:
- a crowded bus
 - a July thunderstorm

23. Write a short narrative using these words as clues:
A. dollar, ice cream, sick girl
B. stormy night, flash of light, scream
24. Characterize people in a picture. Decide events up to this point, decide conclusion, describe feeling and actions in picture, and make up an appropriate title for it.
25. Write a narrative about this. You walked into a room and there was a pair of shoes in the middle of the floor. It may be any room--any shoes.

BIBLIOGRAPHY OF RESOURCE MATERIALS

AUDIO-VISUAL MATERIALS

Filmstrips

Capitalization
 Colon and Semicolon
 The Comma in Addresses and Dates
 The Comma with Appositives and Parenthetical Expressions
 The Comma with Clauses and Phrases
 The Comma with Direct Address, Introductory Words, Final Query
 The Comma in Miscellaneous Usage
 The Comma in a Series
 End Punctuation
 Exploring Punctuation (and Capitalization)
 Italics and Hyphen
 Parentheses and Dash

Films on Communication

Effective Criticism
 Effective Persuasion
 English Language: How it Changes
 English Language: The Story of its Development
 How to Judge Facts
 How to Read a Newspaper
 How to Study
 Speech: Effective Listening
 Speech: Group Discussion
 The Sound of Poetry
 What is Poetry?
 What's in a Play?: Dramatic Action
 Word Building in Our Language

Filmstrips with Records or Cassette Tape

Development of the American Short Story
 How to Listen More Effectively
 The Poetic Experience

Reaction Films

Adventures of an Asterisk
 Chromophobia
 Clay
 Conformity
 Dream of Wild Horses
 Dunes
 Glass
 The Hand
 Moods of Surfing
 Red Balloon

Refiner's Fire
 A Short Vision
 Sky
 Time Piece
 Toys
 Water's Edge

Records

Creative Writing
 How to Write Effective Composition
 Our Changing Language
 Understanding and Appreciation of the Short Story

Transparencies

Compound and Complex Sentences
 Geometric Designs for Writing Exercises
 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

Prosody - transparencies

Scope/Visuals

Consonant Crosswords
 Determining Sequence
 Language Usage
 Observation Skills
 Proverbs
 Reading Skills
 Reasoning Skills
 Vocabulary Building

Vowel Crosswords
 Word Attack
 Word Meaning
 Word Power

BOOKS

Advanced Composition, Warriner
Body Language
Breakthrough (Ideas and Goals for the Slow Learner)
Building a Better Vocabulary
The Dictionary and the Language, Lodwig
English Grammar and Composition, Books 3 and 4, Warriner
English Reference Book, Ravenell
Experience in Writing, McKensie and Olson
Haiku in English
Handbook to English, Pollock and Williams
Handbook for Writers, Leggett, et. al.
Harbrace Vocabulary Workshop
The History of English, Francis
Hooked on Books, Fader
 Language and Composition Series
Composition: Models and Exercises, 7 - 11 (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, Hayden
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, Correll and Brown
Writer's Journal: Experiments, McBee
Writer's Journal: Explorations, McBee

The Dynamics of Language, Books 2 - 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
A Programmed Approach to Writing, Horden, et. al.
Reference Handbook of Grammar and Usage, Scott, Foresman Editorial Staff

The 'Riter's Eye, Sohn
Scope/Skill Books:
Across and Down
Dimensions
Countdown
Jobs in Your Future
Spotlight
Sprint
Trackdown
Wide World
Word Puzzles and Mysteries
Semantics: The Music of Words
6 Minutes a Day to Perfect Spelling
Sound and Sense, Perrine
Stop, Look, and Write!, Leavitt and Sohn
A Student-Centered Language Arts Curriculum, Moffet
Style and Structure, Perrine
Uptaught
Vocabulary for College (A, B, C, D)
Vocabulary for the College-Bound Student
What is Language, Frankel
Winning Words
Writing to Be Read, Macrorie
Writing for Real, Knapp/Davis
The Writing Road to English

LOCATION OF RESOURCE MATERIALS:

English Resource Center
 Library
 Instructional Materials Center (IMC)