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ABSTRACT

The focus of this guide for program development in the language arts is on the learner rather than on the teacher or on learning materials. Contents include brief descriptions of the curriculum design, methodology, materials, and evaluation; a discussion of the state department of public instruction guidelines for comprehensive planning; an extensive outline of the learning experiences in language, literature, and composition for kindergarten through grade twelve; a list of source books for teachers of English/language arts; and a bibliography with books listed under the categories of curriculum and methodology, grammar, writing, reading and literature, and evaluation. (JM)

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A RESOURCE GUIDE FOR PROGRAM DEVELOPMENT: 'LEARNING EXPERIENCES' IN ENGLISH/LANGUAGE ARTS, K-12

NORTH CAROLINA DEPARTMENT OF PUBLIC INSTRUCTION

DIVISION OF LANGUAGES

NOVEMBER, 1974

### EDITOR'S NOTE

PROFESSIONAL PEOPLE WHO WORK IN THE AREA OF ENGLISH/LANGUAGE ARTS ARE ACCUTELY AWARE OF THE IMPACT WHICH LANGUAGE HAS ON THE SHAPING OF HUMAN RELATIONSHIPS AND ATTITUDES. IT IS, THEREFORE, IMPERATIVE THAT WE BEGIN THE TASK OF ELIMINATING DISCRIMINATION THROUGH NON-DISCRIMINATORY LANGUAGE USE.

THE NARRATIVE SECTIONS OF THIS RESOURCE GUIDE HAVE BEEN WRITTEN WITH AN ATTEMPT TO BE SENSITIVE TO THE TRADITIONAL MALE ORIENTATION OF ENGLISH, AS WELL AS THE NEED TO EMPHASIZE THE EQUAL SEPARATION OF BOYS AND GIRLS BY THE USE OF "HE OR SHE," "HIM OR HER," OR "THEY." SOME OF THE LEARNING EXPERIENCES, HOWEVER, ARE WRITTEN IN THE OLD STYLE, IMPERSONAL MASCULINE. WE WISH TO CALL ATTENTION TO THE FACT THAT THESE SECTIONS EVENTUALLY WILL BE REVISED TO ELIMINATE THE EXCLUSIVE USE OF MASCULINE PRONOUN REFERENCES.

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## INTRODUCTION

"Learning Experiences" describes the content of an English/Language Arts program for schools, in the sense of focusing upon what the learner will do as he or she studies language, literature, and composition, K-12. Any local education agency can adapt "Learning Experiences" to fit various curriculum models, since the emphasis is upon the learner, rather than upon a specific, formally structured curriculum per se. The purpose of "Learning Experiences" is to suggest what students will learn about English/Language Arts, as a result of their immersion in any type of sound instructional program. Although "Learning Experiences" does not narratively and specifically describe course offerings for English/Language Arts, it does, we believe, objectively define the content of a good program.

## CURRICULUM

With the primary emphasis upon the learner, a unit will design a curriculum based upon the needs and interests of students; therefore, there is no specific curriculum design that the Division of Languages especially recommends or endorses above others. Almost any curriculum design will be effective, as long as the learner is the primary consideration in the planning process. The learner should have ample opportunities to make a significant input into the plan and implementation of his or her learning experience even as the plan relates to curriculum design. In curriculum planning, attention should be given to what specific courses will be offered (required and elective) for what specific time durations, to materials and equipment, and to specific approaches to instruction. Regardless of the curriculum design and the numbers of required courses, all students should have learning experiences in the basic components of English/Language Arts: language, literature, media, and composition. Consultants from the Division of Languages will be available to assist units as they explore alternative curriculum designs, materials and equipment, and approaches to instruction. The pervasive emphasis is upon a learner-centered program in English/Language Arts, rather than upon a teacher-centered or materials-centered program. No learner should be excluded from English/Language Arts experiences in language, literature, and composition; however, the courses, materials and equipment, and the approaches to instruction should give consideration to the range of differences students manifest in backgrounds, aptitudes, abilities, learning rates, and special interests. Either heterogenous or homogeneous grouping can be a workable model in giving such consideration. The ultimate criterion to determine the success of any curriculum design is the extent to which students themselves achieve and feel successful.

METHODOLOGY

Any curriculum design will likely fail, from the learner's point of view, if it is devoid of exciting, inquiry teaching, in which students are actively involved in the processes of their learning experiences. Research clearly indicates that the teacher who is warm, accepting, caring, and responsive to students is the teacher who generates the most student achievement in his or her classes. To facilitate students' learning of the processes and the structure of the discipline of English/Language Arts, at developmental stages K-12, will be the attitude and the posture of successful teachers. Necessarily, teachers must create learning environments in the classrooms, which communicate to students the importance of language learning. Students' total immersion in a language arts environment requires that classrooms contain a wide variety of books, newspapers, magazines, A-V materials and equipment, and samples of student work. As Marshall McLuhan suggests, it is the medium, or learning environment, that communicates the real message to students; therefore, the classroom should manifest a reading, writing, speaking, and listening atmosphere.

Inquiry as a basic mode of teacher-student interaction is recommended as a sound approach to teaching the process and structure of language arts. The teacher asking and probing, rather than telling, is the teacher who stimulates thinking and who encourages students to behave as professionals within the discipline of language arts. An activity centered language arts program, taking advantage of the natural kinesthetic quality of adolescents, will generally be a successful program. Students must be physically involved - as well as intellectually and emotionally involved - in their learning experiences. Strategies to produce the specific learnings contained in "Learning Experiences" should be informed by the principle that students learn what they do. Therefore, strategies should be designed to

involve students physically, in a variety of ways, in their learning activities. Creative dramatics (role playing and simulations), oral activities (individual and group reports and presentations), listening and note-taking, reading, and writing are components of any sound instructional program in language arts. Methodology should include creative strategies for engaging students actively in each of these components.

### MATERIALS

Certainly, a unit should take advantage of the multiple English/Language Arts options on the North Carolina list. Multiple adoptions facilitate varieties in curriculum design and approaches to instruction. But textbooks should not provide the sole content in a realistic English/Language Arts program. What will students continue to read upon leaving school? Obviously, not textbooks. Frequent use of newspapers, magazines and paperback books is recommended for a sound program in English/Language Arts. These materials can be used in smooth integration with the content area. The discipline of English/Language Arts should be taught through the media of real-world journalism (newspapers and magazines and television). Strategies for teaching should include an emphasis on these materials, as well as on textbooks and related materials.

### EVALUATION

Is the traditional system of grading the most educationally useful system of evaluation? A unit should ask this question and arrive at some honest answers to it. Perhaps the answer, for a given unit, might be "yes;" however, alternative grading systems should be considered. Particularly, consideration should be given to written evaluations (periodically sent to parents and kept on file for future use with



#### IV

colleges and employers); the contract system (both whole class and individual); the mastery approach (what students will learn, how they will be tested, what the criteria are for different proficiency levels); and pass-fail (for some courses in English/Language Arts). Perhaps a variety of grading and reporting systems ought to be tried and tested in an on-going way. No system is pure; each has its advantages and disadvantages. No issue in education is more controversial than the evaluation issue. As a guiding rule, any evaluation system should show evidence of student achievement, or lack of it, in such a positive way that students are constantly challenged to excel. Teachers should be encouraged, insofar as it is practical and possible, to experiment with a variety of grading schemes.

STATE DEPARTMENT OF PUBLIC INSTRUCTION GUIDELINES

FOR COMPREHENSIVE PLANNING

In light of the SDPI's ultimate criterion in a comprehensive planning process, which is the "evaluation of significant progress toward attainment of priority objectives," "Learning Experiences" can serve as a guide for a local unit's designing a sound English/Language Arts program, K-12. It can inform all relevant school personnel as they develop a comprehensive educational plan. This plan entails analyzing their English/Language Arts program, contributing to the formulation of a mission statement for their entire system, writing continuing objectives, assessing their needs, writing specific objectives (indicating benchmarks of pupil performance), establishing priorities, developing strategies, determining budget, and evaluating their overall program.

Let's examine each phase of the comprehensive plan, with emphasis upon "Learning Experiences."

A. Situation Analysis

By focusing upon student learning in English/Language Arts, "Learning Experiences" can provide a base upon which a local unit can analyze its situation in terms of the constraints, problems, beliefs, strengths and weaknesses which pertain to student learning. A unit can make a determination as to the extent to which students are progressing according to what "Learning Experiences" indicates as desirable language learning, K-12. The unit also can decide what language experiences students presently have, and what experiences they might have, in the light of "Learning Experiences." The accompanying checklist is the instrument which should provide the most helpful guide to a unit's analyzing its situation.

### B. Mission Statement

As relevant personnel prepare to make a contribution to the unit's mission statement, regarding English/Language Arts, K-12, "Learning Experiences" can be an aid in identifying the extent to which language learning is a part of the unit's continuing purpose. By examining what language experiences students might have, the writers of a mission statement can give broad attention to the Language Arts component of their entire program.

### C. Continuing Objectives

"Learning Experiences" can be a source for a unit in attempting to identify principle areas of concern in English/Language Arts, K-12, relative to writing the goals of the unit.

### D. Assessment of Needs

By examining suggestions about what students will learn in English/Language Arts, K-12, as specifically stated in "Learning Experiences," a unit can make judgments as to the specific language learning that it desires for students. Perhaps "Learning Experiences" might inform a unit about the status of language learning in its schools and about needs that are presently not being met. The accompanying checklist should be invaluable here, also.

### E. Specific Objectives

Since "Learning Experiences" specifies what students will learn, it should be an invaluable guide to a unit writing specific objectives, relative to English/Language Arts. "Learning Experiences" can help a unit determine what will be learned by students in English/Language Arts. "Learning Experiences" offers suggestions for specific objectives for language learning, based upon the unit's statements of continuing objectives, or the broad goals toward which a unit will strive. Attention here must be given to how

much students will learn and how the learning will be measured. By using "Learning Experiences" as a source of specific learnings, a unit can select which ones it is committed to (and perhaps add some others); next, the unit can decide what are the acceptable levels of student performance, relative to the language learning, and how the levels of performance will be measured.

#### F. Priorities

"Learning Experiences," by cataloguing language learning for students, should supply relevant personnel with sufficient support to enable them to influence the administrative unit's commitment to language learning as a top priority.

#### G. Strategies

By denoting specific items of language learning in "Learning Experiences," relevant personnel can devise creative strategies to implement experiences for students in English/Language Arts. "Learning Experiences" says what students will learn, in very specific terms; it is the responsibility of a unit to devise the means and strategies by which students will learn. "Learning Experiences," however, does suggest strategies to be employed; these should provide a beginning for creative school personnel, as they devise more comprehensive and detailed strategies, based upon the interests and the life-spaces of students.

#### H. Budget

"Learning Experiences" can give direction to a unit as it plans its budget for English/Language Arts. By this stage, "Learning Experiences" should have aided those concerned with English/Language Arts in influencing a unit's commitment to language learning as a top priority. Here, personnel must be concerned with costs of implementing a sound program in English/Language Arts. What support services, personnel, equipment, materials, and other resources are necessary to create a sound program based upon whatever

guidance "Learning Experiences" was able to give? Also, the accompanying checklist will aid units in determining the budget requirements for a sound English/Language Arts program.

I. Evaluation

Only after determining what students must learn in English/Language Arts, can a unit devise an evaluation system. Evaluation of a program should be continuous; "Learning Experiences" can be a source for a unit to use in establishing additional priorities and revising its language learning experiences for students. Continuous improvement of student learning in English/Language Arts will become a reality only to the extent to which a unit periodically evaluates and revises its program in an on-going way.

"Learning Experiences," then, along with the accompanying checklist, can inform a unit's efforts in every planning phase, relative to the State Department's new guidelines for comprehensive planning of a sound instructional program.

## K-12 LEARNING EXPERIENCES

(K-3)

### LANGUAGE

#### The learner

- . listens to and uses the sounds of the alphabet in reading, writing, and speaking
- . listens to simple rhymes and rhythms
- . hears initial and final consonants in words; consonant digraphs in words; consonant blends in words
- . hears inflected endings in words
- . hears, sees, and uses short and long vowels, vowel digraphs, and diphthongs
- . hears and uses words that differ in initial consonants, final consonants, and vowel sounds
- . identifies silent letters in words
- . uses phonetic principles in reading, writing, and speaking
- . uses word families in reading, writing, and speaking
- . hears syllables and accents in words
- . sees his talking written down
- . listens to and writes the sounds of the phonetic alphabet

#### The learner

- . hears and sees similarities and differences in the sounds and corresponding spelling patterns of letters
- . notices the configuration of words
- . uses prefixes, initial and final consonants, consonant digraphs, consonant blends; vowels, vowel digraphs, and diphthongs in spelling
- . recognizes compound words and contractions
- . uses silent e rule, vowel digraph rule, soft e rule, ending consonant rule, ending vowel rule, y changed to i rule in spelling

### LITERATURE

#### The learner

- . tells, hears, and dramatizes stories of real and imagined experiences
- . talks about the relationships among event story and the sequence of events in a story
- . classifies stories with similar plots (e.g., happy endings, marvelous adventure, real adventure, natural, supernatural)
- . looks at picture books, TV, films, filmstrips and hears recordings of selections studied
- . hears, reads, and talks about folk tales, fairy tales, fables, modern stories, narrated poems, dramas

#### The learner

- . imitates and dramatizes fictional characters translated into familiar and original experiences
- . identifies characters in narrative stories, poems by verbal, pictorial, and dramatic presentations
- . participates in play with costumes and props associated with characters in selections
- . classifies characters in a variety of selections (e.g., villains, heroes, supporting characters)

#### The learner

- . talks about the relationship between plot characters and the kinds of settings in which they are likely to occur
- . classifies settings in a variety of selections (e.g., supernatural or mysterious, desert or mechanical, pastoral or natural landscape)



## K-12 LEARNING EXPERIENCES

(K-3)

### LITERATURE

Learner

listens, hears, and dramatizes stories of real and imagined experiences  
discusses about the relationships among events in a story and the sequence of events in a story  
classifies stories with similar plots (e.g., happy endings, marvelous adventure, realistic adventure, natural, supernatural)  
looks at picture books, TV, films, filmstrips, and hears recordings of selections studied  
discusses, reads, and talks about folk tales, mythological tales, fables, modern stories, narrative poems, dramas

Learner

interprets and dramatizes fictional characters translated into familiar and original experiences  
identifies characters in narrative stories and poems by verbal, pictorial, and dramatic presentations  
participates in play with costumes and properties associated with characters in selections studied  
classifies characters in a variety of selections (e.g., villains, heroes, supporting characters)

Learner

discusses about the relationship between plot and characters and the kinds of settings in which they are likely to occur  
classifies settings in a variety of selections (e.g., supernatural or mysterious, desert, urban, rural, historical, pastoral or natural landscapes)

### COMPOSITION

The learner

- responds to questions such as "What are you going to tell about?" "What was this story about?"
- listens as the teacher talks or reads stories
- tells the main ideas and pertinent details of personal experiences and stories from TV and books
- expresses ideas in sentences or in parts of sentences which are appropriate in context
- copies simple sentences written by the teacher
- uses varying sentence structures
- uses qualifying words and phrases
- composes original sentences
- dramatizes stories that have clearly defined parts
- tells how a familiar story begins and how it ends without telling the whole story
- predicts the sequence of events in a story from the developing sequence as the story is read to him
- dictates stories and begins to keep on the topic
- begins to stay on the subject when he talks and writes
- copies short compositions which have been composed by his group
- arranges ideas in time sequences
- states cause and effect relationships using the word because
- distinguishes right from left, morning from afternoon, extent of distances
- develops planned sequences that derive from time or space relations

## LANGUAGE

- . uses understandings of derivational and inflectional affixes in spelling
- . divides syllables between double consonants
- . divides syllables before consonants when a single consonant is between vowels
- . uses the le syllabication rule
- . recognizes that every syllable must contain a vowel
- . uses the dictionary as an aid in syllabication and accent

### The learner

- . looks at handwritten and printed materials
- . uses large brushes, paints of various kinds, and large sheets of paper in any way that he wishes and for beginning writing
- . writes in manuscript with attention to legibility
- . uses appropriate materials for manuscript writing
- . writes in cursive when ready to do so with attention to legibility

### The learner

- . listens for and uses words and sentences that stand for objects, ideas, relationships
- . uses the dictionary to determine the structural and lexical meanings of words as symbols
- . defines words by illustrations, dramatizations, verbalization
- . categorizes words with similar meanings
- . classifies words by moving from simple to more complex
- . identifies non-members of meaning classes
- . uses some words that are general in meaning and some that are specific
- . arranges words from small, specific meaning classes to large, general meaning classes
- . matches simple synonyms; determines and selects words with opposite meanings; selects meanings for suitable homonyms

## LITERATURE

### The learner

- . participates in impromptu dialogues with classmate and teacher, taking roles from common experiences
- . participates in skits, puppet show, mime
- . dramatizes narrative poems and fiction

### The learner

- . looks at TV, films, filmstrips, and hears recordings of narrative poetry and fictic

### The learner

- . hears, composes, and performs chants, rit games, songs, and dances emphasizing rhyt and tonal patterns
- . talks about the effects of ideas and emot in lyric poetry

### The learner

- . responds to verbal and pictorial descript that evoke feelings of joy, sadness, fear attraction, repulsion . . . .
- . recognizes that simple ideas and emotions be associated with sentences and words (e denotation, connotation, symbolism, image
- . imitates and composes original scenes wit words, sentences, pictures, music, mime

### The learner

- . dramatizes metaphors and idiomatic expres
- . makes up metaphoric descriptions of emoti feelings, and states of condition
- . hears and responds to strongly marked rhy patterns of sounds, and clear, strong rhy



## LITERATURE

erner

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erner

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up metaphoric descriptions of emotions,  
ngs, and states of condition

and responds to strongly marked rhythms,  
erns of sounds, and clear, strong rhymes

## COMPOSITION

- . makes a simple outline
- . draws conclusions from relationships among ideas
- . limits a topic
- . organizes ideas around a plot or theme in paragraph form

The learner

- . listens as the teacher reads poetry and stories
- . selects a poem or a story to be read by the teacher
- . recites favorite poems
- . creates and tells stories
- . dramatizes favorite stories
- . pantomimes a story as another child reads it
- . acts alone or with others in some common activity
- . dictates letters
- . helps compose a group friendly letter
- . writes letters independently
- . composes simple letters of invitation, request, thanks
- . makes simple reports based on pictures and easy reading materials
- . reports on observations
- . formulates questions for which answers will be sought
- . composes answers to questions
- . engages in spontaneous conversation
- . engages in informal discussions or definite subjects
- . makes simple introductions
- . writes a simple narrative independently

The learner

- . tells personal experiences to the class
- . talks about what a peer loves, fears, worries about . . . .

## LANGUAGE

-3-

- . uses synonyms, antonyms, and homonyms in determining members and non-members of meaning classes
- . uses words that express special feelings or attitudes
- . uses denotative definitions in writing and speaking

### The learner

- . uses picture dictionaries to find meanings of words
- . learns the letters of the alphabet in sequence
- . makes picture dictionaries
- . uses beginners' dictionaries
- . uses advanced dictionaries
- . uses glossaries when needed
- . alphabetizes to the third letter

### The letter

- . uses standard patterns of English in many activities
- . practices situations that require appropriateness of language, using informal and formal language in a variety of situations which depend on different speakers, subjects, audiences, occasions, times, and places

### The learner

- . talks about the ways in which animals, bees, porpoises, etc., communicate
- . acts out, reads about, and writes about how smoke signals, semaphores, codes, and secret languages relate to communication
- . uses different tones of voice and volumes which indicate different behavior
- . role plays situations using facial expressions and body movements to indicate behavior that accompanies speech

## COMPOSITION

- . identifies and talks about similarities among members of a group
- . identifies and talks about dissimilarities among members of a group
- . listens to and begins to tell stories that present common characteristics of persons in a variety of situations
- . talks about how behavior of characters in stories is like his own behavior
- . reads and talks about stories that deal with everyday situations and the kinds of people who live in them
- . hears, reads, and talks about stories of people who do unusual things, who have unusual characteristics, or who live in unusual places; talks about how these people are like or unlike people he knows
- . reads and talks about stories that emphasize abstract characteristics of people
- . tells stories of his own making, either from experience or imagination, that show attributes of a person

### The learner

- . examines ordinary objects and describes them in detail, using his own language patterns
- . observes changing conditions, discusses and describes each step in the change, and at the end of the observation makes summary statements
- . applies as many sensory approaches as are appropriate to describe common objects in his environment that are unfamiliar to him
- . distinguishes between fact and imagination through hearing imaginative and factual material and establishing facts through observation
- . creates an imaginative story from observations
- . observes and reports observations through the selection of pertinent details and the use of appropriate language

## LANGUAGE

-4-

### The learner

- . listens to the varieties of language of his classmates and teacher
- . listens to literature rich in dialects
- . talks about the varieties of language in spoken English
- . listens to varieties of language shared by members of a homogeneous speech community

## COMPOSITION

- . reads widely in fictional and factual materials
- . dramatizes situations in everyday life
- . listens for sounds that are often ignored
- . looks carefully at and talks about big things that are commonplace
- . feels and talks about ordinary objects
- . smells or tastes objects and talks about the experiences
- . role plays real and imagined persons in planned situations
- . reviews an activity soon after completion to determine reasons for the results
- . plans an activity through anticipating a situation and determining needs
- . predicts outcomes of stories through consideration of known conditions
- . reads stories and sees dramas about people who lived long ago
- . interprets situations in pictures to provoke questions and formulate explanations of his own experiences
- . examines a happening in relation to previously determined criteria and talks about or writes about a statement of needs for change
- . plans an activity through a discussion of probable circumstances related to its accomplishment
- . predicts outcomes of stories, experiments, or behaviors through analysis and reflection about what is known
- . talks about why a story or poem makes him feel happy, sad, gay, or playful by looking at the language
- . role plays, showing through language and behavior how he feels
- . participates in impromptu dramatizations
- . pantomimes a reasonably probable situation

## COMPOSITION .

-5-

- . reads stories presenting well-delineated characters and talks about their feelings and appearances
- . participates in spontaneous dialogues
- . dramatizes stories, real incidents, and fictional incidents
- . selects reading material to support his own interests
- . browses among books in the classroom and library
- . uses reference materials

### The learner

- . physically demonstrates verbs
- . illustrates adjectives and adverbs through examples and physical demonstrations
- . names objects and categories of objects common in everyday experiences
- . uses words whose sounds suggest meaning
- . talks about double meanings of words
- . listens to stories about animals and nature which illustrate personification and creates similes for common objects
- . plays games comparing familiar objects
- . tells stories about objects, giving them human qualities
- . uses words that have literal meanings
- . hears, reads, and talks about ordinary words used in unusual ways
- . listens to the sounds of language for the affect they have in creating feelings
- . uses metaphors deliberately
- . uses concrete words to indicate abstract ideas
- . describes the same object to create favorable reactions and unfavorable reactions
- . lists "happy" words and talks about what they might describe
- . reads stories, noting how some words affect his feelings

## COMPOSITION

- . listens to and reads rhyming words whose sounds are related to their meaning
- . tells or writes stories and experiences to inform or to entertain
- . identifies the kinds of information and language that various situations require
- . uses context and the dictionary to determine the literal meanings of words
- . begins to talk about connotative meanings of words

### The learner

- . talks to small groups of his peers in formal and informal situations
- . responds to direct and immediate feedback from an audience
- . communicates with a face-to-face audience and audiences removed in time and space
- . maintains his role when he becomes a member of a group organized for a specific purpose
- . selects a story for the teacher to read; retells the story in connected discourse
- . dictates a story for the teacher to write; reads the story to the class
- . writes a story and reads it to the class
- . listens to the way the teacher reads sentences from a printed page
- . maintains a single role in a single communication

### The learner

- . controls his voice at the end of statements and questions
- . enunciates clearly
- . varies pitch, stress, and juncture to increase the accuracy of meaning in oral language
- . modulates his voice to convey a variety of meanings

## COMPOSITION

-7-

- . uses capital and small letters as required in his own writing
- . spells correctly simple words frequently used and seeks aid in spelling unfamiliar words
- . begins to use correct form in written work
- . uses the preferred form for the present and past tenses of irregular verbs
- . uses commas correctly in dates, addresses, salutations, and closings of simple letters
- . uses good margins
- . uses titles or headings on his paper
- . uses periods, commas, question marks, and apostrophes as needed in his own writing
- . identifies for paragraphs
- . uses reference material to verify spelling



LANGUAGE

The learner

- identifies assonance and consonance as patterns of sounds
- identifies levels of pitch as patterns of sounds
- identifies patterns of stress as patterns of sounds
- uses levels of pitch, patterns of stress, and different kinds of juncture
- identifies and uses alliteration as a pattern of sound
- uses principles of accent
- uses the phonetic alphabet in several different dictionaries

The learner

- uses rules that final consonants may be doubled before adding an ending, e may be dropped before an ending, y changed to i before an ending, f may be changed to v before an ending is added
- attacks spelling problems individually
- uses the rule that when two consonants come between two vowels, the syllable division usually comes between the two consonants (exceptions include consonant blends or consonant digraphs)

The learner

- evaluates his own handwriting and uses models when needed
- reads, talks, and writes about different writing systems - picture systems, hieroglyphics, syllable script - and materials used in writing these systems

LITERATURE

The learner

- tells and hears familiar and original stories with the narrative pattern of romance
- reads romances and talks about the recurring aspects of the narrative pattern of romance: marvelous adventures, the testing of a young hero, his winning of wealth, power, or wisdom; supernatural, unrealistic, idealistic events
- tells and hears original stories with the narrative pattern of comedy
- reads comedies and talks about the recurring aspects of the narrative pattern of comedy: numerous adventures in a natural world, realistic though unexpected events, the triumph of a young society over an older blocking society, usually ending in marriage or a festivity
- hears and reads dramas, folk tales, myths, fables, modern stories, narrative poetry
- talks and writes about the distinctions between the narrative patterns of comedy and romance (e.g., the emphasis upon the natural in comedy and supernatural in romance)

The learner

- talks about recurrent character types of romance as representations of moral opposites: good and evil, innocence and corruption, pure hero and heroine, the monster or villain often a demonic agent, and subsidiary characters who explicitly support or oppose the hero and the mood of the narrative

(4-6)

LITERATURE

ner

and hears familiar and original stories  
the narrative pattern of romance

romances and talks about the recurrent  
pts of the narrative pattern of romance -  
ous adventures, the testing of a young  
his winning of wealth, power, or wisdom;  
natural, unrealistic, idealistic events

and hears original stories with the  
tive pattern of comedy

comedies and talks about the recurrent  
pts of the narrative pattern of comedy -  
ous adventures in a natural world,  
stic though unexpected events, the  
ph of a young society over an older  
ing society, usually ending in marriage  
festivity

and reads dramas, folk tales, myths,  
s, modern stories, narrative poetry

and writes about the distinctions between  
arrative patterns of comedy and romance  
, the emphasis upon the natural in comedy,  
(natural in romance)

ner

about recurrent character types of  
ce as representations of moral opposites -  
and evil, innocence and corruption, the  
hero and heroine, the monster or villain,  
a demonic agent, and subsidiary characters  
xplicitly support or oppose the hero or  
ood of the narrative

COMPOSITION

The learner

- . indicates time and space relationships to give accuracy to meaning
- . describes or explains cause-effect relationships and follows a cause-effect relationship to a logical conclusion
- . identifies similarities between referents and chooses those similarities most pertinent to the comparison
- . writes a simple outline to show a sequence of main ideas and the relationships of supporting ideas
- . defines words by selecting the major category to which a referent belongs and by identifying its distinguishing characteristics
- . identifies characteristics of two or more objects or incidents and compares them
- . compiles evidence and draws conclusions or makes generalizations
- . makes a simple outline of a story or activity to identify those ideas that are related and suitable for development into a paragraph
- . combines simple sentences by modification and coordination to show appropriate relationships
- . chooses a topic, derives a subject from it, and states the position by which he will support the subject
- . derives many subjects from the same topic
- . composes topic sentences to establish varied approaches to the same subject
- . analyzes topic sentences to determine what the composition will contain
- . analyzes sequence in the development of the main ideas of the composition

## LANGUAGE

- reads, talks, and writes about the American Indian picture writing system and the materials used for writing
- compares American Indian picture writing with the English phonetic alphabet
- reads, talks, and writes about the Cherokee Indian alphabet and the materials used for writing
- compares the Cherokee Indian alphabet with the English phonetic alphabet
- reads and talks about the Sumerian cuneiform and Egyptian hieroglyphics systems of writing and the materials used for writing them
- compares Sumerian cuneiform and Egyptian hieroglyphics systems of writing with the English phonetic alphabet

### The learner

- reads and writes symbols that have clear cut referents that refer to generalizations, that refer to states or conditions, and that refer to abstractions
- talks about how static, lexical meanings of words and symbols can be changed by people who use them
- categorizes words as members of meaning classes
- categorizes words in a range from specific classes
- defines words within their verbal or written context
- uses the dictionary as an aid to definition of words within verbal or written context
- defines words by experiences that he brings to the words
- defines words as class, category, or genus to which they belong and by characteristics of the word or as differentia which distinguish them from other words in the same class listed
- reads and composes examples of literal and figurative language

## LITERATURE

- reads comedies and talks about the typical character of comedy as the protagonist, often a young, innocent or self-deprecating hero opposed by characters who support the comic mood as clowns or question it as "realists;" as in romance the hero often a pure heroine, but usually through the of a tricky servant or the unexpected dispensation of an older, benevolent figure
- writes about, draws, and dramatizes the typical characters of comedy and romance
- talks about methods of characterization - dialogue, action, commentary
- talks and writes about the relationships between characters and actions

### The learner

- talks about the relationships of the narrative pattern and character types of romance to kinds of settings in which they are likely to occur
- reads romances and talks about the typical settings of romance as often characterized the exotic, mysterious, or marvelous, establishing a world in which natural laws are suspended, objects and events organized about the opposing forces of good and evil and the elements of nature and society imbued with supernatural meaning
- talks about the relationship of the narrative pattern and character types of comedy to kinds of settings in which they are likely to occur
- reads comedies and discusses the typical settings of comedy, often characterized by opposites of nature and society, the organic and the mechanical, and a context of a more realistic and common world in which the supernatural has little or no role
- writes about, draws, dramatizes, and creates the typical settings in comedy and romance

## LITERATURE

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## COMPOSITION

- talks about the significance of the parts of various types of compositions to the development of the total composition
- uses appropriate transitional words or phrases to express relationships

The learner

- reads fables, legends, and ballads and talks about similarities among them; talks about differences in the forms by which each is presented
- creates stories and decides whether they can be most appropriately presented as a fable, legend, ballad, or some other form
- writes fables, legends, and ballads
- writes scripts which he dramatizes
- writes various kinds of reports using appropriate form
- phrases questions to guide factual writing about various situations
- makes reports on specific readings or observations
- writes business and personal letters using appropriate form
- experiments with the use of nouns and verbs that take the place of numerous adjectives and adverbs
- uses words and combinations of words that create varying impressions about the same objects
- writes tall tales and anecdotes, paying particular attention to the rising action
- writes narratives based on real and vicarious experiences
- writes reports of meetings with particular attention to form, to accuracy, and to the sequence of occurrences
- makes records of his own behavior
- creates descriptive images



## LANGUAGE

- . uses positive and negative connotations

### The learner

- . reads and talks about how current dictionaries are compiled
- . reads and talks about the history of early dictionaries and talks about their relationship to current dictionaries

### The learner

- . reads and talks about the relationships of the speaker, subject, audience, time, and place of utterance as environmental factors affecting language usage
- . reads and talks about the differences in speech and writing - 1) writing cannot include intonation, facial expressions, the self-explanatory situation or environment; 2) an audience is not present in writing although we usually write to an audience; 3) writing is more permanent than speech and, in this permanent form, can be more carefully edited than speech
- . reads, talks, and writes about how the sound system, the syntax, and meanings of words tend to be changed over a period of time from place to place by people who use the language (or as the environment changes)
- . talks about how linguistic behavior is influenced by the geographical region in which one lives, by the time in which one lives, by the community in which one lives, by the education which one has, by the ways in which one makes a living . . . .

### The learner

- . uses the dictionary to determine temporal varieties in the English language by the use of the label obs (obsolete) and archaic alphabetizes to the fourth letter

## LITERATURE

-10-

### The learner

- . continues to participate in impromptu di- skits, puppet shows, mime
- . writes dialogues for scenes presenting original experiences
- . continues to dramatize narrative poems as fiction heard, read, and studies
- . talks about certain aspects of drama - dialogue, soliloquy, dramatic narration, gesture and action
- . composes and presents plays
- . talks about certain aspects of theatrical production - sets, properties, the stage (amphitheater, proscenium, arena . . .)

### The learner

- . looks at TV, films, filmstrips, and hears recordings of narrative poetry and fictio
- . talks about and writes about causality in plot and elements of time and space in narrative poetry and fiction - forshadow: flashback . . . .

### The learner

- . hears, reads, and studies lyric poems
- . reads and composes lyric poems
- . talks about patterns of sound - alliterat- assonance, consonance, euphony, cacophony and simple rhyme
- . talks about and imitates various stanzaic rhyme, patterns, repetition, and refrain

### The learner

- . talks about and describes themes present in pictures, mime, and dramatic scenes
- . identifies and talks about simple thematic patterns or categories in literature
- . illustrates themes in literary works with pictures, music, and dramatizations

## LITERATURE

-10-

learner

continues to participate in impromptu dialogues, plays, puppet shows, mime  
writes dialogues for scenes presenting original experiences  
continues to dramatize narrative poems and fiction heard, read, and studies  
discusses about certain aspects of drama - monologue, soliloquy, dramatic narration, structure and action  
writes and presents plays  
discusses about certain aspects of theatrical production - sets, properties, the stage (theater, proscenium, arena . . .)

learner

views at TV, films, filmstrips, and hears recordings of narrative poetry and fiction  
discusses about and writes about causality in time and elements of time and space in narrative poetry and fiction - foreshadowing, flashback . . . .

learner

reads, reads, and studies lyric poems  
writes and composes lyric poems  
discusses about patterns of sound - alliteration, assonance, consonance, euphony, cacophony, simple rhyme  
discusses about and imitates various stanzaic forms - meter, patterns, repetition, and refrain

learner

discusses about and describes themes presented in pictures, mime, and dramatic scenes  
identifies and talks about simple thematic patterns or categories in literature  
uses themes in literary works with music, and dramatizations

## COMPOSITION

The learner

- reads much fiction and talks about the behavior of characters in relation to the way such characters would probably behave in real life
- dramatizes situations in everyday life that require identification with and portrayal of characters different from himself
- reads many stories in which individuals deal with common problems and talks about reasons for agreeing or disagreeing with the solutions
- reads and talks about stories of people in distant times and places and identifies characteristics that are similar to those of present-day people
- relates stories of living people who show similar characteristics of people who lived long ago
- writes about similarities in feelings of people from different cultures
- discusses ways in which people show that they are persons with unique characteristics
- writes character descriptions that show common and unique characteristics of an individual
- reads widely in biographies and novels and talks about the behavior of the characters
- dramatizes incidents in history, paying particular attention to how historical figures probably behaved and why they behaved as they did
- dramatizes incidents pertinent to his current concerns and lets the class comment on their agreement or disagreement with his dramatization
- reads widely in literature about people different from him

## LANGUAGE

- uses current dictionaries as an aid in spelling, pronunciation, syllabication, accent, structure of words, meanings, source of synonyms and antonyms, grammatical labels, etymology

### The learner

- identifies the speech production organs - resonators, vibrators, bellows, and articulators
- talks about the functions of the speech production organs in producing speech
- identifies the voiced and voiceless sounds of English
- talks about how spoken and written language affect communication
- role plays the features that accompany spoken language - snores, snorts, whispers, gestures . . . .
- reads and talks about how linguistic behavior such as throatiness and nasality affect communication
- talks about how the basic shapes of individual letters such as differences in handwriting and in printing affect communication
- reads and talks about the theories of the development of speech as communication - "bow-wow," "pooh-pooh," "ding-dong," gesture

### The learner

- hears and reads literature, sees pictures, films, and filmstrips, sing songs, and listens to language samples of countries in the Indo-European language family
- traces the etymology of words with the teacher and hears and reads stories of the history of words
- reads and talks about the branches of the Germanic language family, including the Western (Flemish, Dutch, Frisian, English, German), Eastern (Gothic), and Northern (Danish, Swedish, Norwegian)

## LITERATURE

- talks about and writes elements of syntax and vocabulary that evoke general ideas and emotions
- talks about and writes certain aspects of diction - general-specific; abstract-concrete; sensory-nonsensory - noting their relationship to the central theme or mood of the literary work

### The learner

- participates in reading, in role playing skits, satiric imitations, and charades, presenting the relationships among the speaker, the audience, and the author
- hears, reads, and composes stories and poems, presenting the relationships among the speaker, the subject, and the audience
- hears and reads dramatic monologues and dialogues
- talks about and portrays the concept of the speaker in dramatic monologues and dialogues

### The learner

- participates in dances, dramatizations, and choral readings
- reads and composes stories and poems, emphasizing metaphorical language, rhythm, and sounds
- talks about the effects of metaphorical language, rhythms, and sounds
- responds to, talks about, and uses metaphorical language - symbolism, irony, denotation, connotation; simple comparisons - simile, metaphor, patterns of imagery (aural, visual), patterns of rhythm (regular recurrence of syllable arrangements in poetry), patterns of sound (end and internal rhyme); stanzaic forms (couplet and quatrain); alliteration, consonance, cacaphony, euphony in narrative, poetry and fiction, lyric poetry, and drama

## LITERATURE

talks about and writes elements of syntax and vocabulary that evoke general ideas and emotions

talks about and writes certain aspects of fiction - general-specific; abstract-concrete; sensory-nonsensory - noting their relationships to the central theme or mood of the literary work

learner

participates in reading, in role playing, mime, imitations, satiric imitations, and charades, presenting the relationships among the subject, the audience, and the author  
writes, reads, and composes stories and poems presenting the relationships among the author, the subject, and the audience  
writes and reads dramatic monologues and dialogues  
talks about and portrays the concept of the person in dramatic monologues and dialogues

learner

participates in dances, dramatizations, and choral readings  
writes and composes stories and poems, emphasizing metaphorical language, rhythms, and sounds  
talks about the effects of metaphorical language, rhythms, and sounds  
responds to, talks about, and uses metaphorical language - symbolism, irony, denotation, annotation; simple comparisons - simile, metaphor, patterns of imagery (aural, visual), patterns of rhythm (regular recurrence of syllable arrangements in poetry), patterns of sounds (end and internal rhyme); stanzaic form - couplet and quatrain; alliteration, consonance, assonance, cacaphony, euphony in narrative poetry and fiction, lyric poetry, and drama

## COMPOSITION

The learner

- relates his behavior to that of other times and places through identifying similar and dissimilar elements in the two
- makes reasonable predictions about actual or fictional behavior through an analysis of antecedents of the behavior
- experiments with new sensory experiences after carefully analyzing familiar sensory experiences and compares the new ones with them
- reads widely in areas and materials of his own choice
- writes imaginative stories based upon fact
- dramatizes incidents from biographies of outstanding people
- dramatizes or writes about the behavior of people before present-day conveniences were developed
- listens to, reads silently, and talks about stories or films to experience identification with characters
- observes and talks about real situations involving people to determine their feelings and motives
- observes pantomimes presented by students and interprets the feelings of the characters
- talks about reasons for the conclusions of stories and suggests variations
- reads dialogue aloud from short stories or novels and interprets the characters with voice and actions
- analyzes movies or TV programs to determine the feelings and motives of the characters

The learner

- determines meanings of words through an analysis of context
- chooses from a dictionary appropriate meanings of words for the context in which they are used
- experiments with word choices to find the best word



- . hears and reads literature of the periods in the development of the English language
- . hears and sees samples of the language of Old English, Middle English, and Modern English
- . looks for words from various periods that are still in use today

The learner

- . identifies the three major dialect regions of the United States - Northern, Midland, Southern - and locates them on maps and globes
- . reads and hears literature with dialects of the major dialect regions of the United States
- . identifies the similarities and differences in dialects of speakers from the three major dialect regions of the United States (phonetic, morphological, syntactic variations)
- . reads, talks, and writes about where English speaking people outside the United States are located
- . identifies the similarities and differences in dialects of English speaking people outside the United States - phonetic, morphological, syntactic variations

## COMPOSITION

- . analyzes in stories and poems the author's choice of words to give a desired meaning
- . talks about the sounds of language to convey feelings or ideas in stories and poems
- . writes compositions in which exact terminology and/or figurative language is used
- . distinguishes between abstract and concrete language
- . analyzes personal reactions to words to determine connotative meanings
- . talks about the effectiveness of figurative language in well-written literature
- . distinguishes between abstract and concrete language
- . writes sentences using similes and metaphors
- . talks about the appropriateness of figures of speech in writing for various purposes
- . identifies metaphorical language and personification in literature and in advertisement
- . writes to create a mood or a single impression using metaphorical language
- . creates similes or metaphors which extend into images or symbols

### The learner

- . assumes a variety of roles in relation to the same message and audience
- . analyzes his own writing to determine points at which he is out of his assumed role
- . assumes the roles of characters who are caught up in similar situations; analyzes his role for consistency
- . tells the same story or incident from different points of view and in different tones
- . experiments in description with points of view related to space