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ABSTRACT

The teaching techniques outlined in this student-centered curriculum guide, provided by the Darien Public Schools, Connecticut, are intended for use by language arts instructors at the kindergarten through sixth-grade levels. The major goals of the curriculum are to foster clear thinking and sound judgment, to encourage awareness of the world, and to create a maximum opportunity for the growth of creativity, as well as to teach specific communication skills. Specific treatment of the following areas is provided: composing; listening and viewing; talking up; acting out; writing; grammar, usage, and mechanics; handwriting; spelling; and literature. Suggestions for activities are coded by color according to their appropriateness for three grade-level groups: kindergarten through sixth grade, kindergarten through third grade, and fourth through sixth grade. (KS)

CURRICULUM GUIDE

FOR THE

LANGUAGE ARTS

KINDERGARTEN - GRADE 6

DARIEN PUBLIC SCHOOLS
DARIEN, CONNECTICUT
1975

TABLE OF CONTENTS

KEY TO COLOR-CODING

White pages	K-6
Yellow pages	K-3
Green pages	4-6

INTRODUCTION

This Guide is a revision of the Guide published in 1971. Like its predecessor, it has been written with the hope that the language arts program it outlines will lead our pupils to achieve the goals stated in the "Statement of Purpose" on page 5 . It is based on the assumption that to teach "language arts" is to teach the skills of communication, to transmit something of our cultural heritage, and, perhaps most important, to help the individual attain personal growth through expanded intellectual, imaginative, and linguistic powers.

The Guide also assumes that the skills of communication are all interrelated and--except for clarity in curriculum guides--should not be separated. (Read the statement on "Composing" on page 8.) The Guide assumes further that the language arts--of which reading is one--are closely related to all other parts of the elementary school curriculum, since children practice their communication skills in all areas.

Since children are individuals, objectives which apply to all children at a given time are not appropriate. The objectives in this Guide, therefore, have not been tied to specific grade levels. Similarly, although specific sections of the Guide are devoted to Grades K-3 and 4-6 (as indicated by the color-coding of the pages), teachers are strongly encouraged to become familiar with the material for both levels, since in many cases procedures and activities suggested for one level are equally appropriate for the other.

It has been said that planning a curriculum in language art should be a soul-searching process. Writing this Guide has been just that.

Over the past eight years, it has involved dozens of people and hundreds of hours of work. And yet, because "the language arts" are so broad and because no document can ever describe all of what is actually happening in classrooms, it is still in a state of becoming. We hope that you will use it in that light.

John F. Sutton
Coordinator of English

STATEMENT OF PURPOSE FOR THE LANGUAGE ARTS CURRICULUM

The Language Arts Curriculum of the Darien School System is designed to help the individual student to develop his/her unique capacities so that he/she will find success and happiness in a rapidly changing world.

The curriculum seeks, first of all, to teach the skills of communication--listening, speaking, reading, and writing--in short, to make the student literate and fluent, and to do so in such a way that he/she learns to love the English language and has a maximum opportunity to develop his/her originality, creativity, and imagination.

The curriculum also seeks to teach the student to think clearly, perceptively, and critically, and to develop discriminating taste and sound judgment.

Finally, the curriculum seeks to make the student aware both of the world around him/her, leading him/her to react sensitively and sympathetically to it, and of his/her cultural heritage, emphasizing the democratic ideals of personal freedom and the dignity and worth of the individual.

Armed, therefore, with the skills of communication, the ability to think, and a mature set of values, the student will be prepared to react intelligently to change and to make a constructive contribution to society.

HISTORY AND ACKNOWLEDGMENTS

The Language Arts Curriculum Committee, composed of teachers and Darien citizens, recommended in the spring of 1967 that a curriculum guide for Grades K-6 be written.

Ruth Moore, Natalie Stroh, Peter Hufstader, and John Sutton laid the groundwork during the summer of 1968.

Sally Guss, Ruth Moore, Jean Newton, and John Sutton wrote the first draft during the summer of 1969. They were assisted by many other teachers, who had submitted ideas for possible inclusion in the Guide.

The pilot edition of the Guide was used during the 1969-1970 school year.

Following the suggestions of the many teachers who had been using the Guide, John Sutton revised it during the summer of 1970.

The Guide was published during the spring of 1971 and, after adoption by the Board of Education, implemented that fall.

In 1971 and 1972, the Guide was selected as one of its recommended guides by the National Council of Teachers of English. It was also selected by the NCTE/ERIC Clearinghouse on the Teaching of English for inclusion in its storage and retrieval system. As a result, requests for copies of the Guide have been received from eighty school systems, universities, and publishers in twenty-four states and Canada.

In the spring of 1973, the Guide was favorably evaluated by Drs. Christine LaConte and Donald Protheroe of the University of Connecticut.

During the summer of 1975, the Guide was revised by Ronni Brown, Barbara Fitzpatrick, and John Sutton. They were greatly aided by suggestions submitted by thirty-five other teachers.

Gratitude is expressed to the Houghton-Mifflin Company, which has granted permission for the use of ideas and quotations from two of its books on which the writers of the Guide drew heavily:

A Student-Centered Language Arts Curriculum, Grades K-13: A Handbook for Teachers by James Moffett (copyright 1973)

Selected Objectives for the English Language Arts, Grades 7-12 by Arnold Lazarus and Rozanne Knudson (copyright 1967)

THE STUDENT-CENTERED CURRICULUM

As indicated on the previous page, the writers of this Guide have been greatly influenced by James Moffett*s A STUDENT-CENTERED LANGUAGE ARTS CURRICULUM, GRADES K-13, a book which all teachers of language arts should read. Here is a brief summary of Moffett*s main ideas.

The concept of a student-centered curriculum is based on a number of theories:

1) Children can learn as much or more from each other than from a teacher.

2) The most effective learning activities exploit the experiences, perceptions, and interests of students.

3) In the language arts classroom, students should spend most of their time using the language, not merely learning about it.

4) For native speakers of English, English is not a foreign language and should not be taught as such.

The student-centered language arts curriculum features the learners' own production of language. Through an emphasis on the learners' active output and receiving of language, they learn by doing and by getting feedback on what they have done. The students' own productions are the main textbooks in the course. As students share their writing with each other, every writing assignment becomes a reading assignment. The children are writing their own reading books.

The heart of the student-centered curriculum is small-group activity. In groups of between two and six, much peer interaction can take place; talking and socialization are encouraged. The students teach each other. The teacher's function in the group process is "to create models of talking together and helping each other that pupils can put into operation in small units". . . "The teacher selects the

trials--the speaking, reading and writing assignments--and sets in motion classroom processes that allow each student (1) to act verbally and (2) to receive an enlightened reaction to what he has done."

The student-centered curriculum meets individual needs. It fosters independence and initiative. It teaches children how to work together, to listen to and to learn from each other. Most important, it actively involves students in producing and receiving their language.

COMPOSING

By ordering language, humans order experience in an effort to understand their world. Composing involves the ordering of language through talking, writing, and acting. Preparation for composing includes listening and viewing. The value in composing is both social and personal. It helps an individual to shape his/her thoughts and to learn to influence others.

Because in life the elements of composing are intertwined, in any program designed to teach composing they should be interrelated in as natural and stimulating a manner as possible. However, because all these forms have varied purposes and varied degrees of complexity, we need to handle each in its own way, making demands appropriate to its purpose. Probably none of these forms of communication will be mastered by the end of the elementary grades, but students will become aware of the various forms and outlets open to them.

LISTENING AND VIEWING: OBJECTIVES, GRADES K-6

Attitudes

To enjoy listening and viewing

To value listening receptively and viewing critically as important ways of learning

To appreciate the ranges of sound of the spoken word and to be aware of and tolerant of speech patterns different from one's own

To appreciate the kinds of insights conveyed by pictures (TV, movies, works of art)

Understandings

To understand that there are many kinds of listening and viewing--for pleasure, for relaxation, for learning, for critical evaluation

To know why one is listening or viewing and thus to participate actively

To recognize when someone is speaking clearly and with interesting intonation

Skills

To be able to follow oral and written directions

To be able to discriminate the different phonemes of our language, the common syllable forms, and rhyming words

To be able to listen to a story or short factual passage and retell the story

To listen or view discriminatingly so one can respond and question intelligently

To view pictorial materials and to be able to discuss and report on the content

To judge whether a film or television program is effective

Habits

To grow in the ability to follow oral and written directions

To grow in the ability to discriminate phonemes, syllables, and rhyming words

To be a respectful listener or viewer, being courteous and attentive

To concentrate by paying attention and tuning out distractions

To listen or view with a sense of purpose and to draw from the experience whatever is valuable

To grow in one's ability to enjoy visual media and oral literature

To make frequent use of the library as a source of materials for listening and viewing

Listening and Viewing, Grades K-3

People listen and view primarily for one of two reasons: to get information or to enjoy something. It is sometimes difficult to draw the line between listening and viewing for information and for pleasure. In either case, if one listens or views attentively, he will be learning. Listening or viewing receptively is of utmost importance. If one wants to hear what is being said, or see what is being presented, he/she will listen and view accurately and evaluate fairly. (Free-choice and independent study in the library can result in listening and viewing for pleasure and for information.)

I. Listening and viewing for pleasure. Children listen for pleasure in many ways: stories told or read to them, records or tapes of songs or poems, dramatizations, films, filmstrips, television programs. These activities usually come easily because children like to be entertained. However, the good listener and viewer, even for pleasure, listens and views for a purpose, for example, to be able to reply to what is being said or shown and to decide whether he/she likes it or not.

II. Listening and viewing for information take an important part of the school day in the early years. They are skills that need to be taught and practiced, especially the skill of listening to directions. The chief factor is attention. A child needs to know what he/she is listening for or why he/she is viewing something. At first, the teacher should direct the child's attention to one thing, gradually building up the number and complexity as the child succeeds with the previous tasks.

A child's ability to discriminate between fact and fancy, truth and non-truth, relevancy and irrelevancy, and just what he/she likes and does not like are important aspects of the skills to be developed in this area.

A core part of listening is a child's need to hear a variety of sounds. A thorough phonics program which teaches discrimination of the sounds of language and their correspondence to letters is an essential skill for reading and spelling. Children should also gain experience in listening for word qualities: for the rhyme and rhythm of phrases and poetic lines and for qualities of voice. As this skill grows, children will begin to read expressively, to listen to natural intonation of voice, and to imitate it in oral reading. The tape recorder is an aid for helping children listen to themselves and to each other. They should be given opportunities in the classroom and the library to read and talk into the recorder, then replay. In this way they can readily recognize their weaknesses.

Activities for Listening

1. Show a filmstrip with a record on a given day. Show just the filmstrip on the second day. Have the children narrate. (The librarian can do this or assist the teacher.)

2. a) Tell a story with silly phrases inserted. Children clap when they hear something which doesn't belong. Do this with words which begin with the same sound. b) Give a list of words that begin alike. Insert a word that begins with a different sound. Children clap hands when they hear the word that begins with a different sound.

3. Use Hay Wingo manual for many active listening games involving physical activities, such as standing, stooping, clapping, etc.

4. a) Play a taped story (see library) and then have the children do

any of the following: answer comprehension questions, fill in blanks, illustrate it, finish it, etc. b) Tape a series of sounds. Have children identify the sounds. Replay the tape and have the children put the sounds into sequence.

5. Read a poem (see librarian for suggestions) and then ask questions about it. Read it again, leaving out the last word of a line and having the children supply it.

6. S.R.A. Listening Program, Grades 1-6. The teacher reads listening selections and the pupils answer the comprehension questions in their books. This tests students' ability to sift, understand, and retain what they hear.

7. Have children sit quietly and listen to sounds around them, then write these sounds down and discuss them.

8. Give oral directions for an action, one direction first, then build up to two, three, four actions. The children listen to the complete set of directions and then do the series of actions.

9. Listen to records, like "Peter and the Wolf", in which the story is conveyed by sound.

10. Read a story. Then play a record which corresponds to the action of the story and have the children dramatize it.

11. Listening Games - Grade Teacher Publication. The book contains active listening games suitable for classroom or small group activity (grades K-6).

12. The teacher taps a pencil. The children listen and record or tell the number of taps.

13. "Simon Says" or "Do This; Do That" are excellent games for teaching following directions.

14. Read a story with much repetition. As the children become familiar with the story, they recite the repetitious passages.

15. Games for Listening

Game 1. With the pupils seated, ask them to put their heads down, close their eyes, and just listen to the sounds they will hear. Take a piece of chalk and draw one large circle on the chalkboard, slowly and deliberately. Then ask the children, "What d I draw on the board?" If one or two children don't guess the right answer, draw another circle. Keep drawing the same form until someone guesses correctly. Draw triangles, rectangles, sun, or rain. To train pupils to think before they answer, always emphasize what has been already drawn and guessed. When the children have learned this chalk-listening game, give them the chance to draw forms on the

board while others in the room do the guessing.

Game 2. Have the children form a semi-circle with their chairs. After they are settled, sit in a chair behind a screen (a big sheet of corrugated cardboard will serve the purpose) armed with a supply of such simple objects as a pin, a paper clip, rubber ball, pencil, blown-up paper bag, tin pan, castanets, rattle, musical triangle, toy dial telephone, wind-up toy, or pebble. Tell the children to close their eyes--even though you are using a screen, the children will respond better with their eyes closed. Then drop one of the articles on the floor. Ask, "What did you hear?" Again, you may have to repeat the performance a few times before pupils guess the right answer. Later, they can take turns going behind the screen to drop or manipulate an item for the listeners to guess about.

Game 3. Before you play this listening-looking game, it's a good idea to read animal stories and poems to the children (see librarian). Next have pupils sit in a semi-circle with their eyes closed. Choose a child to go behind the screen and imitate the sound of an animal. The listeners must identify not only the animal sound but the child who is doing the imitating. As you add more animal sounds, you can further stimulate the children's interest by tape-recording their imitations.

Game 4. Spread out pictures of typical zoo animals behind the screen. Say to the children, "I'm thinking of an animal that has a very long neck. Who can find the animal?" Select a child to come behind the screen and pick out the animal. When he shows the picture to the class, he will be able to tell from their reaction whether or not he has picked the right one. In the next stage of the game, pupils take turns describing different animals--"I'm thinking of a very big gray animal with a long trunk"--and guessing continues.

Game 5. By using a variation of the preceding game, you can teach letter sounds. Spread out letters behind the screen, sound one out, and then choose a child to come behind the screen and try to pick the correct letter. If he/she succeeds, have him/her show the letter to the class and ask them to name it and give its sound. This phonetic exercise encourages proper pronunciation and oral expression.

Activities for Viewing

1. Project a picture for a period of time. Shut it off and have the children recall the details.

2. The teacher stands at the back of the room at the end of the day. Children write about what the teacher wore that day.

3. Show an action picture. The children tell what may have happened before and what may happen after.

4. Show a tray of objects. Take the tray away and have children recall as many items as they can.

5. Mix up pictures of a classic story (e.g. "Little Red Riding Hood") and have children rearrange them in order. Do this later with an unfamiliar story.

6. Show picture of something silly, left out, or out of order. Children must recognize the error.

7. Make a mistake in your written directions and see if the children can discover it.

8. Change something in the room and see if anyone notices.

9. Project objects on the overhead projector (tack, paper clip, etc.) and see if the children can recognize the shapes.

10. Give the children a puzzle of U. S. Pull down a map. Have the children put the puzzle together by comparing the shapes on the map and the puzzle.

Listening and Viewing, Grades 4-6

In the intermediate grades, listening and viewing skills which have been first learned in earlier grades should be strengthened and made more habitual.

Listening and viewing for pleasure or for information should involve critical thinking. As children mature, they develop the ability to listen and view more critically. This ability is based on experience, a wide background of information, and ability to evaluate and organize ideas. (A unit on advertising propaganda can be used effectively to teach critical thinking. Note the resource material included with the activities at the end of this section, page 20).

I. Listening and viewing for pleasure. Children in the intermediate grades should be exposed to a variety of media through which skills taught in the primary grades can be expanded. The school library is the natural source of such media (books, records, tapes, filmstrips). Moreover, specific periods of time should continue to be set aside for the enjoyment of literature, music, art, drama, and films.

II. Listening and viewing for information. Because of his/her constant exposure to the flood of information now available, each individual must learn to develop his/her power to listen and view discriminatingly. In order to foster this form of listening and viewing, the teacher should always prepare the children for what they are about to see and hear in a given listening or viewing situation. They should be asked to locate specific information. Discussion should be an immediate followup.

Activities for Listening and Viewing

1. "Unexpected" Happening. Prepare in advance an event to occur in class, something that will attract attention but which the class is not expecting. Immediately afterwards have the class members report, on paper, exactly what each saw, then compare notes and discuss discrepancies.

2. Use linear drawings for overhead transparencies. What do you see? Give a limited time for view. List what is there and organize and relate.

3. How many different ideas can pupils get by glancing over the front page of a newspaper for one or two minutes? At the end of the time, they fold the papers and list orally or in writing the ideas they can recall.

4. Use colored slides: to help children learn to select and organize detail, develop discrimination.

5. Present a thought-provoking film and have the children pretend they are attending a sneak preview showing as critics. They should express opinions on cinematic techniques used (sound track, overall impact, message, etc.) and give the film a Daily News star rating (**** excellent, *** very good, ** good, etc.) and be prepared to back up their statements with references to the film.

6. Surprise package. Shake, listen. Does what is in the package stick, slide easily, etc.? List qualities. What is it? Make judgments.

7. The Echo Game
   A. Start a discussion on a subject of special interest to group (e.g. hobbies, dating, news events, pets, outings, sports, popular activity of moment)
   B. Once the discussion is in progress, interrupt and announce the following rules:
      1) From this point, before anyone speaks, he/she must first repeat what the previous speaker has said.
      2) What he repeats must satisfy the previous speaker.
   C. Resume the discussion.
   D. Afterwards, discuss briefly how the echoing rules affected individuals. (We tend to be poor listeners often because we are too busy thinking about what we want to say next and do not listen to what others are actually saying.)

8. Variations on Echo Game
   A. During show-and-tell sessions, have each child tell what the preceding child has said before giving his/her own talk.
   B. In reading aloud, the reader summarizes what the preceding reader has read.

9. Fishbowl Activities
   A. Form chairs into inner and outer circles.
   B. The inner group discusses topic and the outer group observes how the discussion is going.
   C. Observers divide into sub-groups, watch for who takes the initiative, who talks to whom, whose ideas are most influential, who seems to have hidden motives for speaking or acting as he does.
   D. The observers report. The inner and outer groups discuss the observations. Reverse groups.

10. Listen to a musical phrase and repeat it.

11. Read a poem aloud dramatically, or play a good recording of a poem. The children listen for enjoyment and to appreciate the interpretation. (The librarian can do the reading or assist the teacher by suggesting poems.)

12. I Was There
   A. Divide class into three groups.
   B. Each pupil heads his/her paper with the sentence "I was there."
   C. Read an excerpt rich in sources of sensory images (e. g. "The Legend of Sleepy Hollow")
   D. As the excerpt is read, pupils in group 1 list what they "see", group 2 what they "hear", group 3 what they "taste" and "smell".
   E. Compile as complete a list as possible from the combined efforts of the group as they report orally.
   F. Reread the selection for further practice in concentrated listening.

13. Guess what?
   Describe a place, a person, or an object studied in social studies or literature. Let others guess what is being described.

14. Test of Listening Ability. The teacher reads every instruction once only, pausing briefly for pupils to follow it:
   Write "yes" no matter what letter your name begins with.
   Of the words "school" and "box", write the shorter word.
   Write "no" even if you think cows are larger than dogs.
   Write the numbers 2,7,9,8,5 and circle the largest.
   If you circled 7, make a square; if not, make a cross.
   If birds fly, complete this sentence incorrectly:
   Hens lay _____.
   If 3 x 2 = 8, make a circle; if not, make two dots.
   Give the wrong answer to this question: "Are you in the United States?"
   If Washington was not the first President of the United States, write the shorter of the words "red" and "green"; if he was, sign your name.
   If your dress or trousers are blue, don't draw a face on your paper. If they are blue, draw nothing.

15. Have children try to put together a list of skills for being a good listener. Perhaps they can come up with something similar to this:
    1. Be physically alert.
    2. Be mentally alert.
    3. Maintain an open mental attitude.
    4. Do not be distracted by the speaker.
    5. Listen with your mind, not your emotions.
    6. Raise questions to yourself about what the speaker says.

RESOURCE MATERIAL FOR ADVERTISING PROPAGANDA

In order to guide children to evaluate advertising and propaganda, an awareness of the characteristic methods employed to sway thinking must be introduced and explained. These methods are:

Glittering Generalities. Expressions that appeal vaguely to such virtues as love, generosity, brotherhood, freedom, honor, or loyalty. A speaker ties these up with his cause, and an unthinking listener accepts the "virtues" without examining the rightness of the cause.

Bandwagon Thinking. "Everybody's doing it and therefore so should you." It is a device to make you follow the crowd--without thinking.

Slogans. Issues are generalized with some catchy expression that pleases the ear and hides the facts. "Our bread tastes better." Better than what? Don't swallow slogans; do your own thinking.

The Pull of the Crowd. A sort of mass hypnosis occurs and feeling overcomes common sense. This can happen at athletic games, mass demonstrations, religious revivals. Mounting emotional tensions create a climate where normal thought processes are supressed, and one goes unthinkingly along with the crowd.

Cardstacking. Choosing the facts that support your position and ignoring those that contradict it.

Appeal to Authority. "A vegetarian diet is better than a meat diet. Bernard Shaw was a vegetarian." Sometimes used to cover weak evidence.

Transfer. We seek to secure good or bad responses through association with someone well known as a symbol. "Jack will make a good class president; his father is president of the Chemical Company and Jack went to Disney World."

TALKING UP: OBJECTIVES, GRADES K-6

Attitudes

To enjoy speaking

To believe that everyone's speaking can be improved and to learn to respect the rights of others to speak

To appreciate articulate speaking and work toward this end

To respect one's audience, trying to interest or entertain, instruct or persuade

To regard speaking with others as a means of developing greater understanding, whether of a problem or of someone else's feelings

To enjoy mime and improvisation as a way of "trying on" roles and identifying with a character

Understandings

To understand that speaking is enjoyable and provides a means of communication

To understand that speaking can be improved and to observe courteous speaking habits

To develop the understanding that articulate speech is a desired goal

To understand that the chief characteristics of effective speech begin with thought, are social and purposeful, and require an appropriate attitude toward one's listeners

To understand that role playing is a way of feeling the emotions of a character

Skills

To develop a pleasant, flexible, and clear voice and to carry on intelligent and courteous discussions and conversations

To be able to read orally with intelligent interpretation and expression

To develop the ability to ask pertinent questions as well as to answer them

To be able to explain clearly and utilize such social skills as introducing people to each other, telephoning, and giving simple directions

To develop the ability to participate constructively in discussion, acting as the leader, the summarizer, the originator, the skeptic, as opposed to the monopolizer, the critic, the digressor

To gain experience in making up and telling stories to the group and in improvising dramatically

Habits

To speak clearly -- to enunciate and speak up

To read orally with good expression and fluency

To grow in the ability to lead and to take a cooperative part in a discussion

To develop in the ability to originate, tell stories, and to improvise dramatically

Talking Up, Grades K-3

Children come to school with language patterns largely formed and with a great love of chatter. Oral activities are so central in the early grades that every teacher concerns herself/himself with them in some way. There is no need for a detailed program in this area. Included here are some notes and guidelines so that the teacher can judge the balance of activities in her/his classroom. The objectives on the previous page suggest the ultimate goals. The classroom should be a place where children are free to talk, play, discuss, do, do, do, rather than sit in silence while the teacher expounds.

I. Free Talk. Children should have the opportunity to chat with others, mutter while working, and come up to tell the teacher something. Young children chatter as an extension of their work and play, and it is a mistake to curtail this chatter when they enter the classroom. Instead, it should gradually be channeled and disciplined so that others can work, too.

II. Purposeful Talk By school age, children are ready to practice using talk for specific purposes. There are a variety of ways of fostering group talk in the early years. The class may be divided into small groups for the purpose of 1) reading together in pairs or small groups, 2) doing a work assignment, 3) talking about a book, 4) sharing original stories for ideas or proofreading, 5) developing science experiments, 6) discussing social studies projects, 7) constructing art projects, 8) planning and acting out dramatizations. A flexible room arrangement, such as putting desks together in groups or using tables can contribute to the development of group talk.

A. Asking questions. This activity is of two kinds: asking questions within a small group to clarify or redirect a discussion; and asking questions of a teacher, another person, or another pupil who has just given out information but was unclear on some point. Children need to learn when to ask questions and how to ask effective ones. The teacher can provide practice in natural ways, for example by following show-and-tell with questions to the speaker. The game "Twenty Questions" stresses appropriate and efficient questioning. A panel is alotted twenty questions to guess the person, place, or thing the contestant is thinking of.

B. Giving directions. This skill can be developed in small group work. It also needs to be developed as an end in itself: directions on how to get to a place or about how to accomplish something, as in building a structure or playing a game. Direction-giving can be made into a game, such as "Simon Says".

C. Offering an opinion. In the primary grades, opinions will be brief and subjective. Children can begin to back up their opinions with reasons, such as when they are reacting to a book or film, and to recognize that opinions will differ. They can begin to respect the opinions of others.

D. Discussion. In purposeful talk and in the more specific and complex activity of discussion, it is necessary that children practice and practice. It is important that organized small group work begin at this age level. The following quotation from James Moffett should clarify this point of view:

"Although class-wide talk is often helpful or necessary, it cannot teach discussion; it can only benefit from discussions having been learned some other way. So far as I can tell, the only way is pupil-to-pupil talk in small groups of no more than six. The sheer size of 'class discussion' precludes a high enough degree of attention, participation, and interaction--essential qualities of discussion. The teacher has to talk too much to maintain continuity, and invariably does talk too much. He resorts to prompting by questions, and except for occasional solos by a loquacious few the children play the very restricted role of answering these questions. As vocal exchange, such a process is severely limited. The heart of discussing is expatiation, picking up ideas and developing them; corroborating, qualifying, and challenging; building on and varying each other's sentences, statements and images. Questioning is a very important part, but only a part, and should arise out of exchanges among students themselves, so that they learn to pose as well as to answer questions. For his part, the teacher should be relieved from the exhausting, semi-hysterical business of emceeing."
(A STUDENT-CENTERED LANGUAGE ARTS CURRICULUM, p. 48)

III. Extended sharing. The following are opportunities for the child to monologue and to develop the courage, organization, and sense of audience that such solo performances require.

A. Show and Tell Teachers vary this type of activity in many ways. Whatever the variation, the experience of bringing in an object and expatiating about it is valuable in developing body control, the ability to elaborate on a topic one knows, and a sense of audience. This may grow into just "Tell Time". By the middle of first grade many children outgrow the need for having an object as a supportive measure.

B. Story Telling. This may take the form of a child's re-telling a familiar story, summarizing what he has heard or read, or making up an original story. Such telling is an excellent preliminary for developing ideas for acting out.

C. Reciting and reading aloud. Reading aloud is a major part

of the reading group, but it can be extended to other experiences: helping a teacher read a story to the class, reading a poem, reading an original story to others, reading into a tape recorder, reading to children in lower grades. Some time may be profitably spent on the reciting of poetry or choral reading.

Talking Up, Grades 4-6

In the upper elementary grades much of the oral communication will be carried on in the various subject areas. There will, however, be some direct teaching of speaking skills and development of understandings which should be applicable to all of the subject areas. Following are some suggested activities, more complex extensions of activities begun in earlier grades.

I. Purposeful talk

A. Giving and following complex directions. Puzzles can be purchased or constructed which challenge one's ability to direct another person. The "Fractured-T Puzzle" (obtainable from "Advanced Seminars", 1725 Beverly Blvd., Los Angeles, California) consists of a "T" made of five plastic pieces of different colors. The object is for one child with a completed "T" before him/her to direct a second child in putting together the five pieces scattered about in front of him/her. The two children are separated by a simple partition, so they cannot see each other, and must rely only on talking. Other tasks in direction-giving can be of a real problem or project. One pupil can be asked to instruct others in how to set up an experiment, make some object, or get to a particular place. In all such tasks, the class should consider how to organize directions effectively and use precise vocabulary for direction, distance, and measure, etc.

B. Scribe. When small groups working together on a project or debate need to report back to the whole class, one member will

take the responsibility of reporting.

C. Opinion. During writing workshops much of the writing will be shared with others in a small group. The writer will read his/her product and others will be expected to serve as constructive critics, praising what is noteworthy, offering suggestions, or asking questions about vague parts. Pupils will need help in becoming good critics. The teacher should monitor group sessions to help critics become more effective.

II. Discussion. Small group discussions will continue to function in variety of situations at this level. Much of the discussion will be pupil-directed, but occasionally it will be structured and monitored by the teacher.

A. Unstructured discussion. Pupils will often work together to plan projects and talk over ideas. By this age, they should be able to work jointly and to learn from each other. In language arts, they will continue small-group sharing of papers as part of the writing workshop. They might also begin to work on such tasks as understanding an unfamiliar poem or preparing a group dramatic reading.

B. Structured discussion. A structured discussion is a formal discussion of a question by a group and a leader following specific rules.

1. Class discussions may be useful at certain times, but small group discussions are preferable because they are informal and give everyone a chance to participate. (See James Moffett quote on page 25.)

2. Small group discussion techniques can be learned and can become effective if certain rules are observed. The leader must 1) direct strategy, 2) keep the group relevant, 3) see that the summary is achieved. Small group discussions could follow this procedure:

   a. Understand. Everyone thinks about the meaning of the question before the group tries to answer it.

   b. Contribute. Everyone tries to answer the question.

   c. Listen. Everyone tries to understand what is said so that he/she can respond.

   d. Be relevant. Everyone keeps to the point.

   e. Sum up. Everyone tries to state the main point of the discussion.

3. Debating is an activity which involves children in doing research, organizing ideas, listening and thinking critically, as well as in speaking. (See page 32 for the format of a debate.) Arguments are less formal than debates. Pupils can be asked to present strong arguments in favor of or in opposition to proposals which involve a change in their lives (e.g. a lengthened school year). They should list their ideas first, then organize them into strongly-worded written statements. The oral presentations, preferably given from behind a rostrum, should be delivered forcefully, perhaps with an occasional raised arm or pointed finger!

III. Extended sharing. By now pupils should be accustomed to performing before a group. All pupils should be given the opportunity to speak

before a variety of audiences: making announcements to other classes, speaking at assemblies, reporting to another group on some topic, reading aloud to or working with younger children. To hold class interest the teacher should delegate only a few individuals at a time to take on a speaking project.

A. Monologuing. This can be carried on through having a pupil 1) read original compositions to the group, 2) take over for the teacher in reading to the class, 3) talk about a book by sharing parts of it with others, 4) explain something he/she has made or grown, 5) tell an original story, 6) tell about something which moves or works in a funny or interesting manner, 7) explain something that means a lot to him/her and tell why.

B. Reporting. Pupils at this grade level are now ready to give longer reports of many types. They can begin to use prompting notes occasionally, learning to write notes that are brief and legible. Pupils should begin to act as critical listeners by taking the responsibility--instead of leaving it to the teacher--of evaluating each other's talks.

C. Interviewing. Through the process of interviewing, children learn to listen carefully and report accurately. Subjects for interviews: 1) imaginary historical characters, 2) a group of witnesses to an historical event, 3) characters from literature, 4) class members, 5) visitors.

D. Tapes. Pupils should have many opportunities to practice speaking or reading with a tape recorder. This is a fine way to rehearse a speech. It could be done during a workshop time in

place of writing for that day. Children learn a great deal about how they sound--and how they can improve--simply by listening to their own voices.

E. Choral reading. Through choral reading a child learns to appreciate the sound of language and can develop certain desirable elements of personality. Timid children are given the opportunity to lose themselves in the group and experience a feeling of enjoyment in participation. Aggressive children learn to act within the group and thus to cooperate. Choral readings may be tape recorded so that the children can learn to avoid sing-song. By having some students acting out the words as the group recites them, dramatics can be combined with choral reading.

Activities for Talking Up

1. Vocabulary booster. On the board or overhead projector list a number of words, perhaps 20, that are appropriate for the class but also challenging. Divide the class into two or more teams. They take turns using each word orally in a sentence, receiving one point for each correct sentence.

2. What are you reading? Pupils try to "whet the appetite" of class for books by telling a brief interesting episode from a book they are reading. (The librarian can demonstrate how to give such a talk. (See also pages 149 & 150 for other ideas on sharing books.)

3. Dramatic improvisations on books, stories, myths, historical events, personal experiences.

4. Role Playing -- "You Are There"

5. Panel discussions and formal debates (see pages 32 and 33).

6. Prepared speeches: introductions, campaign speeches, "how to" speeches.

7. Stories: humorous anecdotes, horror tales, adventure stories.

8. Question-Answer Game
   a) Pupils ask each other questions.
   b) Pupils must answer with complete sentences.

9. Radio-TV Script. Encourage pupils to write radio scripts and to produce them on the tape recorder. The approach could be documentary and permit interdisciplinary work. Advanced pupils will especially enjoy carrying out this activity on their own. With the use of the video tape recorder this activity could be expanded into a "live TV" production.

10. Spontaneous Talks. Make a list of 6 or 10 topics chosen by the class on the board. Let pupils talk on them after four or five minutes of preparation.

11. Video-taping. Video-taping can enhance many areas of the language arts program, especially Talking Up and Acting Out. The staff of the Instructional Materials Center will be happy to help in the planning and carrying out on any television project. An effective on-going video-taping project is "Weekly News." Each member of a class becomes either a reporter, script writer, director, announcer, etc. The categories for news may be school projects, class doings, sports, teacher news, etc. The reporters go to the sources and gather material. The information is then compiled into scripts, and, under the direction of the directors, announcers practice reading scripts. Then the program is taped. It can be played back to other classes in the school.

DEBATING

1. The subject of the debate is called the PROPOSITION. It is stated briefly, clearly, and affirmatively. For example, Resolved: Pupils should be allowed to buy candy and soda in the school lunch room.

2. There are two teams in a debate. The AFFIRMATIVE team supports the proposition. The NEGATIVE team attacks it. A team usually has two members.

3. The speeches in a classic debate follow a definite order:

    1. First affirmative constructive
    2. First negative constructive
    3. Second affirmative constructive
    4. Second negative constructive
    5. First negative rebuttal
    6. First affirmative rebuttal
    7. Second negative rebuttal
    8. Second affirmative rebuttal

In the constructive speeches, each team presents its arguments for

its side of the proposition. In the rebuttal speeches, each side attacks the other side's arguments and defends its own. This order may be modified. For example, the rebuttal speeches may be reduced to two.

4. The debate has a chairperson, who introduces the topic and the members of the two teams to the audience. There may also be a timekeeper to insure that the speakers do not speak too long.

5. A debate normally has judges, who determine which side wins the debate. A special group of students might be appointed, or the members of the class who are not debating might serve. In any case, the judges decide the winner on the basis of which side debated better, not on the basis of the side of the proposition they happen to agree with.

ACTING OUT: OBJECTIVES, GRADES K-6

Attitudes

To enjoy acting out ideas, incidents, feelings, and situations drawn from personal experiences, one's fantasies, or from literature.

To appreciate that dramatizing can be done without elaborate sets and a formal audience

To value dramatizing as a way of trying out unfamiliar situations and roles

Understandings

To understand that through acting one can gain personal satisfaction

To understand that dramatizing can be achieved through simple settings

To understand that through acting one may derive a deeper meaning of material one has read or better understand a person (living, literary, historical)

Skills

To be able to use one's body and voice effectively in dramatization

To gain experience in portraying a variety of characters and emotions and to be able to use movement to express ideas and feelings

To gain experience working to prepare dramatic presentations

To begin to develop original scripts and then to interpret them

Habits

To grow in the ability to appreciate written materials more fully through dramatic interpretation

To see the dramatic potential in real-life situations or in works of literature

To grow in the ability to participate in dramatizations

To grow in the ability to understand character through acting

To grow in the ability to develop original dramatizations

Acting Out, Grades K-3

Acting out comes naturally to children. From their early years they indulge in dramatic play. Many a small child has acquired an imaginary companion or played at being a doctor, fireman, or pilot.

Acting out at the primary level includes the simple verbal and non-verbal activities started in kindergarten, where a child uses a toy or simple prop, as well as the more complex plays developed from stories or as original works at the end of these years.

Acting out has many purposes. It enables children to grow in understanding themselves and their emotions, in their use of language and speech, in their appreciation and understanding of literature, in their imagination and expression, in their awareness of the enjoyment gained through acting. It gives them security and poise for other talk activities.

I. Non-verbal expression. Non-verbal acting is pantomime. A child acts out a role or part by movement and expression without words. It may be done in kindergarten or first grade with or without a prop. This type of activity limbers up children. It helps them develop body movement and prepares them for the talk stage. It moves from step one, the enactment of an activity, to step two, the enactment of an activity plus a mood. The first requires body movement; the second, facial and body movement.

   A. Simple activities. This involves such activities as pretending to throw a ball or pulling a wagon. A prop may be used: the child grasps a flag or puts on a paper hat and marches to imaginary music.

B. More complex activities. These include the enactment of a mood plus an activity, such as an old man climbing stairs or a mother being cross with a naughty child.

C. Charades. This is a guessing game. One child or a small group pantomimes an activity, such as a nursery rhyme or a person making a snowman, and the rest of the class guesses what they are doing.

D. Dance-drama. This is body action to fit the mood of music.

II. Verbal expression. In verbal expression a child acts out a role using words. It starts with simple role playing and progresses to the development of a play, either created from a known story or as an original story.

A. Role playing.

1. Solo mime (monologuing). A child acts out a given activity often using a prop, e. g. talking on a telephone, answering the door, talking to a doll.

2. Role playing with a partner demonstrates the interaction between two children, such as two little girls playing house--one is the mother, one the child--or teacher-pupil play.

3. Role playing in larger groups shows the relationship of one player to another. For example, a group of six or eight children may play train. The train may be constructed with chairs or blocks; various characters are selected, such as conductor, engineer, passengers, candy and newspaper vendor, and their parts are enacted.

B. Creative Dramatics. The children suggest a story to be read either by the teacher or student. After the reading the children discuss how it may be developed into a play. Characters are chosen and plans made for simple props and the set. Children make up their own speaking parts and act out their interpretations from their knowledge and recall of the story.

Activities for Acting Out

1. Shadow Play. Behind a screen backlighted with a strong lamp (use an overhead or slide projector) show just hands (or another part of the body, such as feet) washing hands, knitting, unscrewing jar lid, painting, hammering nails, etc. Children guess what the action is.

2. Charades. Think of something you like to do. Act it out. The others guess. How do they know?

3. Pantomime.
   a) Act out a scene such as at a train station. One child is the ticket seller; others buy tickets, buy and read papers, get drinks from a drinking fountain, carry heavy suitcases, etc. Similar scenes could be set for the lunch room, the school bus or the playground.
   b) Circle Games
      1) Pass around something (imaginary) hot.
      2) Lift and pass a heavy object.
      3) Pass around a box, stick, or ball; each child uses it in a different way. (This can also be done with an imaginary object.)
      4) All walk clockwise, pretending to walk on hot asphalt, beach sand, stones in a creek, mud, ice.
   c) Become a Machine. A group of children form a circle. One child begins the machine with a simple motion. One by one the other "parts" join in with related motions so there is continuity throughout the machine. The children may also make sounds appropriate to their movements.

4. Creative Interpretation.
   a) Exercises to do alone: make believe you are an elephant, a high stepping horse in a circus, a bunny hopping about, a duck waddling on the water's edge, or that you are a weeping willow tree that grows on a bank by the water and there is a slight breeze, or a tin soldier that was just wound up, or a limp rag doll such as Raggedy Andy.

b) With a partner: Face your partner, and as he initiates movements and facial expressions mirror him exactly. (The initiator should move slowly.) OR As your partner speaks (slowly) echo his words and sentences.

5. Role Playing. Children learn to dramatize best when they begin with one or two actions or feelings. Let from four to six children perform at one time.
   a) After a honey-hunting bear story, pretend to be a bear hunting honey. Make appropriate remarks.
   b) After listening to Pooh Bear's visit to Rabbit's house, act out the pushing and pulling scene when Pooh gets stuck.
   c) You are a child who sees a beautiful butterfly on the way home. Talk and act as you would if you were the child.
   d) You have grown-up company at your house. It is your bedtime. Your mother tells you to go to bed. You want to stay up. Talk and act as you'd like to. Then act as you probably will act.
   e) You are a cautious rabbit; you never take any chances. You meet a turtle for the first time. Two children act out what happens and is said.

6. Dramatizing a story.
   a) Read a story, such "Jack and the Beanstalk" or "The Tortoise and the Hare," or play a record of the story or show a film strip. Then discuss the theme, the setting, the characters. Set the stage by placing furniture or objects at hand. Choose the characters. Discuss what they say, how they'd act. Act out the story-play. The librarian will be able to suggest other stories and fables which may be dramatized.
   b) Puppets may also be used to dramatize a story.

Acting Out, Grades 4-6

Verbal and non-verbal expression and the use of the body for portraying actions and denoting feelings are a part of "acting out".

I. Non-verbal expression. Pantomime or "body English", without words or props, makes use of the body to convey thought.

A. Simple activities such as having pupils take turns acting out eating a banana, hanging clothes, washing dishes, setting a table, etc., are good introductions to pantomime.

B. More complex activities involve mood and action: a tired mother/father finishing sweeping and sitting down to rest, an angry man chasing a dog from his lawn, a timid child entering a cold swimming pool.

C. Charades. A guessing game involving pantomiming words, titles, slogans, original suggestions from students.

D. Dance-drama. Interpretive dance. This is a process of pantomiming actions to fit the mood of music.

E. Shadow play. Action from behind a translucent sheet in front of a strong source of light. Shadow play can make use of the whole body or isolated parts to create action or a character: washing hands, combing hair, hammering nails, sewing on a button.

II. Verbal expression. Verbal expression makes use of words as well as the body and blends them into a total action.

A. Role playing may be done individually, in pairs, or in small groups with each participant deciding upon his/her action and dialogue based on the situation he/she faces.

1. In solo mime (momologuing) each pupil is asked to act out (with action and words) a given situation, such as: imagine barging into a teachers' meeting when you thought no one would be in the room; imagine arriving at school and finding out you have two different shoes on your feet; imagine standing in a super market with a dozen broken eggs at your feet.
2. Role playing with a partner shows the relationship of one's movements to those of his/her partner, as in sawing down a tree; pushing a child on a swing, one in front, one behind; a tug'o-war; a pitcher throwing a ball to the batter.
3. Role playing in larger groups (8 or fewer) demonstrates the relationship of one player to others: a group moves a large obstacle, such as a tree or log, blocking a bridge before a group of travelers can proceed; a spy is discovered in an enemy camp; a slave travels via the underground railway to the north, aided by a variety of people; a family puts down a new carpet (identify furniture, size and shape of room, location of door; roll up old rug and lay new rug.)

B. Creative dramatics provides the opportunity for children to develop ingenuity, resourcefulness, and creative thinking and to express themselves with spontaneity and originality. Selections from children's literature (see library collection), subject areas, or original writing can be dramatized. The first step is to choose the material (the librarian can help), analyze it, settle on the characters and the number of scenes. The play

begins with pupils making up the action and the dialogue as they go along. Only a small part of the play is created at a time. Through practice, evaluation, and discussion, the pupils create the play.

Activities for Acting Out

Many of the activities suggested for the primary grades will also be appropriate, or can be adapted, for the intermediate grades.

1. Individual pantomime
   a) Kinds of walking: an old man, an indian stalking a bear, yourself on the way home with a good (or bad) report card, a mother/father with a bag of groceries.
   b) Eating: a peanut butter sandwich with no jelly, a dripping ice cream cone, a plate of spaghetti.
   c) Simple characterizations: a fussy person, a proud person, a frightened person, an angry person, a happy person.
   d) Changes in feelings: 1) You are hiking through the woods on a beautiful day. Suddenly you enter a clearing and notice a huge bear near a tree. 2) You are a burglar stealing across an unfamiliar dark room. You step on a squeaky board, then bump into a chair. Suddenly the lights flash on, and you are discovered.

2. Group pantomime
   a) Methods
      1) Plan the action around an interesting situation with a logical and clear-cut conclusion.
      2) Use strongly-contrasted characters.
      3) Be sure that the stage picture is always balanced.
      4) Be sure that the group pantomimes are individual interpretations within the group, not merely imitations.
   b) Suggested activities
      1) A circus with all the different acts
      2) Setting up a camp in the woods, each child doing a different chore
      3) A bank hold-up with different characters: guards, tellers, spectators, police, hold-up men
      4) An elevator caught between two floors

3. Dramatization: transition to dialogue
   a) Methods
      1) Have pupils supply their own dialogue, after they have become familiar with the characters and action in a scene which they have pantomimed.
      2) Use short dramatic material for several sessions before attempting longer stories.

3) Be sure that the children understand the characters to be portrayed before starting dramatic activity.
4) Place pupils in roles which contrast with their own personalities.

b) Suggested activities
1) Add dialogue to some of the situations listed under group pantomime or devise similar ones.
2) Use ballads which lend themselves to action and dialogue, such as "Get Up and Bar the Door", Robin Hood ballads.
3) Dramatize folk tales and stories, after a study of characters and action, e.g. "Cinderella," "Rumpelstiltskin," "Paul Bunyan," "Aladdin," "Ali Baba and the Forty Thieves."
4) Divide the class into groups of three. In each group one child becomes the director who poses the other two members of the group. The positioned actors, without moving, improvise appropriate dialogue. Repeat so that each child has a chance to be the director.
5) The teacher prepares four or five paper bags filled with a variety of interesting objects. The class divides into small groups, and each is given a bag. Each group then improvises a skit using the objects in the bag.

4. Dramatizing longer stories
a) Methods
1) Pupils should be thoroughly familiar with the material and should have studied the work as literature before attempting dramatic production.
2) Each student should understand the character he is to play.

b) Suggested activities
1) Dramatization of short stories, such as "The Sorcerer's Apprentice," "The Firebird," or any available story which readily lends itself to dramatization.
2) Dramatization of scenes from a novel or biography such as Tom Sawyer, Homer Price, Treasure Island.

5. Formal Plays
After doing pantomimes and improvisations, children will enjoy and profit from performing a play for an audience. The play may be produced from a prepared script (see PLAYS magazine, Fifty Plays for Junior Actors, Special Plays for Special Days, One Hundred Plays for Children), or pupils may dramatize a story they have read or an historical event or write an original play. In any case, the simplest plan for producing the play would be:
a) Choose or write the script.
b) Hold tryouts and assign parts.
c) Walk through the scenes with dialogue.
d) Memorize the parts and action.
e) Make use of props, scenery, costumes and make-up.
f) Present the production for an audience.
g) (Optional) Videotape the play.

WRITING: OBJECTIVES, GRADES K-6

Attitudes

To enjoy writing imaginatively

To accept the fact that writing requires discipline and control

To strive for orderliness and careful phrasing because of a wish for clarity and style

To be willing to try new ideas and experiment with new forms

To accept the fact that, in informing and discussing, one must seek information and understand the subject before preparing to write

To enjoy sharing some of one's writing with others

Understandings

To gain some insight into the creative process: that ideas emerge from any number of sources but that rendering the ideas requires work as well as inspiration

To gradually understand one's strengths and limitations, accepting the fact that one's skill in writing will improve through discipline and hard work

To understand that effective writing requires note making, outlining, recording, and proofreading

To understand that creativity may be stimulated through the use of new forms and ideas

To recognize that in informing or discussing, one will need to be clear about one's main idea or point and will then expect to illustrate or elaborate in an orderly fashion

To realize that one can learn from carefully reading works by other students and by adult writers

Skills

To practice observing with each of the senses and then recording these observations

To think-up and talk-out before writing down

To be able to recognize and use various types of writing: exposition, narrative, description, letters, notes, outlines

To develop precision in written language: to make choices among words and word groups, to differentiate shades of meaning, to be able to use a dictionary or thesaurus effectively

To gain experience in developing characterizations and plots

To know and apply the accepted mechanics of the various written forms and to be able to proofread effectively one's own material

To be able to write original poetry

To become familiar with the form used in dramatic selections

Habits

To be observant and to record one's observations

To strive to grow in one's ability to articulate ideas in written words

To strive to grow in the ability to use accepted mechanics of writing and proofreading

To grow to accept helpful criticism cheerfully

Writing, Grades K-3

In kindergarten, writing is what the teacher puts down as the child talks. It may be a list, a label, a title for a story, a sentence about a child's drawing, or an experience story dictated to the teacher by a child or the class as a whole. These types of writing activities continue into the early part of first grade.

Independent writing may be encouraged at this early stage, however, through the "scribble" technique, which involves the chilren's using scribble marks to represent words. The children learn the sound-letter relationships; they may insert a beginning or ending letter into a word. As their skill in the encoding process increases, they can learn to write whole words. It is important at this stage that writing be fun and have some purpose and that the children be encouraged to write anything they want in their own vocabulary without giving too much attention to the mechanics of writing or correct spelling. The purpose is to get them to write, write, write and to express themselves as freely on paper as they do orally.

Independent writing at the first grade level will depend to some extent on the beginning techniques used to teach reading. If a strong emphasis is placed on the encoding process, as well as the decoding, and if dictation practice is used early, the children will become independent sooner. But, regardless of the beginning technique, much encouragement and time should be set aside for writing. Children should be taught to reread their work and make corrections. In first grade it is not too early to begin teaching proofreading skills. The ability to be a self-critic can be reinforced through group sharing of papers and through

conferences with the teacher.

By second grade the children will be urged to become increasingly independent. Reminders about form and mechanics will be given at the beginning of each lesson and the children will be expected to become more proficient in spelling and the ability to check their own accuracy.

Third grade skills in writing will be built on those acquired in second grade. By this grade an understanding of the basic skills in the mechanics and spelling should be pretty well established. The ability to organize writing and to develop a simple paragraph begins at this level. An introduction to outlining through use of teacher-prepared forms starts here, too, and the first steps in notemaking are introduced (see pages 76and 77). Children are not expected to do outlining themselves but simply to recognize the form and to be able to follow one developed by the teacher. First steps in notemaking may be done through writing down the things to be remembered when viewing a film or film strip. Continued teacher conferences and the group sharing of papers build the habits of self-criticism and correction.

I. Practical Writing

Practical writing is what is written down to explain an experience, to tell about a film or a happening in school, to write an invitation or a note to say thank you or to ask permission, or just a list of things to remember. It is utilitarian and factual rather than imaginative.

A. Correspondence. Letter writing will begin in first grade. The need to write to say thank you, to invite someone to a special event, to cheer up a sick friend will create the opportunity

to give practice in this skill. First letters will include the salutation, body, closing, and signature. As writing ability grows, this should be expanded to include the complete form for letters. By the end of third grade, children should have the skill of letter writing pretty well established (see pages 55 and 56).

B. Report Writing. In writing reports, a child should have an immediate purpose. Thought can be stimulated through questions and discussion. Pictures or lists of vocabulary words needed can also stimulate ideas. The librarian can be of great assistance in the teaching of report-writing skills.

Report writing will come logically in social studies and science, where a child writes up what he/she has learned. It will start in kindergarten and first grade through the teacher's acting as scribe. The children will talk, and the teacher will write down. The second half of first grade will find some children able to do simple reporting independently. By second grade it will be largely independent, and by third not only should the child's independence be total, but his/her ability to organize and stimulate his/her own ideas should be greatly increased. Continued group sharing and teacher conferences will improve the child's awareness of the mechanics and organization of his/her work.

C. Signs and Lists. Under signs and lists are included: 1) labeling objects, collections, book displays, exhibits; 2) captions on pictures or posters or bulletin boards; 3) lists of birds or

flowers seen in the spring, of supplies needed for a project, and of words needed for spelling or for a particular writing assignment (such as abbreviations of the names of the states). At kindergarten level, practical writing is of this type. The teacher labels objects in the room, bulletin displays, locations in the room, interesting objects, etc. From this, some children develop sight vocabulary and the habit of wanting to make signs for things of interest.

D. Newspapers. In kindergarten, this may be class news told by the children, written down by the teacher, and displayed either on the chalkboard or story paper for the class to see and read. Early first grade will follow this pattern, but as soon as a child can encode adequately he/she may write his/her own personal news. It should include the day and date, something about the weather, and even something about what the child has just done or is about to do or an item that is class news. This may be a once- or twice-a-week activity and may be tied up at times closely with "Show and Tell." Some of this type of personal news writing may continue into second and third grades, but generally at these levels it consists more of reports of events such as field trips, sports contests, plans for trips, parties, and special events. The best of these can be used as contributions to the all-school paper. If a class newspaper is issued at the primary level, it would consist of writings by class members, reporting school or class events, items about class members, original poetry, riddles, selections from an

imaginative writing project, or book "reports." Producing a newspaper should involve the children as much as possible and should not become a teacher-made project.

E. Sharing Reading. Book "reporting" in the early part of the primary years will be mostly oral. It may be the retelling of a story, the showing of pictures of a favorite section of a book, or a statement about how a book was liked or disliked and why. It may be an illustration by a child or an illustration plus the title. At the time a child becomes an independent writer, he/she may be expected to write independently about a book. This may take the traditional form, or it may be accomplished through various other ways. (A list of suggestions for sharing books with others may be found on pages 149 & 150.) If a child is always required to write a report, his/her interest and enthusiasm for reading may be dulled.

F. Mechanics, Proofreading, and Evaluation. A chart for general guidance in both mechanics and proofreading will be found on page . Beside the notes on mechanics mentioned in the preceding sections, it is suggested that a teacher use dictation for practice in this area. Dictation may be started at first grade through use of simple sentences or short stories and is a step beyond the dictation used to teach the encoding process. Such practice should be a frequent exercise during the primary years.

Mechanics should be stressed before the children start to write, but not to the point where their thought processes are

hindered by it. Proofreading should follow writing. It may be done independently, or through group sharing or teacher conferences. The teacher should correct papers as often as possible through a conference, during which a child makes his/her own corrections under the teacher's guidance. Because time is limited, this is not always possible, so corrections by the teacher should be limited to those items that she is stressing at the moment or expects an individual child to be able to perform correctly according to his/her own rate of progress. Lots of red marks on the paper are discouraging to a child. On the other hand, no red marks may indicate to the child that the teacher hasn't bothered to read his/her work. It is suggested that in evaluating papers in the early grades, a note, such as "Fine work", "Pretty good", etc., is better than a letter grade.

II. Personal Writing

Personal writing is imaginative writing. Responding imaginatively to one's world is a vital aspect of a person's development. What may be written down divides into two main categories: perceptions of outer things like sights and sounds and perceptions of inner things like thoughts and feelings.

In early years, children should be given frequent opportunities for this type of writing. They should be encouraged to try to make up stories or whatever they wish. The form their ideas take doesn't matter, as long as the children feel they have said as much as they want to and like how they have said it.

The role of the teacher--the librarian will help here, too--

is to give time, encouragement and inspiration through much oral reading of literature and through the use of pictures, film strips, or films to arouse thoughts and ideas. Abundant time preceding the writing devoted to oral expression is of utmost importance in stimulating and helping pupils to organize their thoughts. The time spent talking is as valuable, and probably more so, than the time spent writing. So talk, talk, talk. Then write, write, write!

A. Picture Stories. In kindergarten and early first grade, stories may be developed through pictures drawn by the children, first one large picture and then pictures in sequence. The teacher may act as a scribe and write down a title, a caption, a sentence, or a little story dictated by the child.

B. Scribble Writing. In kindergarten and early first grade, a child makes up a story or remembers an incident, then "records" it by left-to-right scribble to represent words. He/She should then be encouraged to read the story aloud in a small group, in a teacher conference, or to the whole class.

C. Independent Writing. As soon as the child becomes proficient in the encoding process, he/she will begin independent writing. The organization for this has been outlined in the introduction. A good block of time two or three times a week should be allowed for independent writing. It should include imaginative stories, diaries or journals, and poetry. (Some teachers keep a two-way diary going with each child for a whole year. This gives the child a personal ear and the teacher a continuous check on the children's progress in writing.)

D. Evaluation. In personal writing, less stress should be put on mechanics and spelling than in practical writing. The idea is to get the child to write down what he/she sees and feels as freely and naturally as possible. However, proofreading and group sharing of papers should be encouraged. Corrections should be done by the child during a teacher conference. The teacher might compile a list of the words the children frequently misspell (anonymously so no child is embarrassed) and use it as part of her spelling lesson. Seldom should a child be required to copy his/her works. However, if his/her efforts are of sufficient worth to be shared beyond the class--such sharing has great motivational value--copying for neatness and accuracy may occasionally be requested.

NOTE: The suggested writing activities for Grades 4-6 on pages 72 - 81, especially those for "Personal Writing," can be used or adapted for Grades K-3.

Headings for Papers

Grade 1

First and last name
Date

Name	Date

Grades 2 and 3

Subject
First and last name
Date

Subject	
Name	Date

For writing original stories in first or second grade, story paper with a space at top for illustrations is desirable (available from the Cascade Paper Company).

Proofreading Guide

Did I put my name and date in the right place?

Does my writing make sense?

Did I write complete sentences?

Did I begin my sentences with capitals?

Did I use capitals in my title?

Did I use the right sound-letter patterns for correct spelling?

Did I use the correct punctuation marks?

Did I use my best handwriting?

Did I indent for a paragraph?

Does my paragraph keep to the topic?

Letter Writing

It is expected that a child will have adequate practice in writing letters of invitation, of thanks, and of news so as to obtain a satisfactory level of proficiency by the end of third grade.

Charts showing examples of form can be kept ready to hang up when children write letters. The correct form should become habitual.

Letters of Invitation

1. Tell what is going to happen.
2. Tell when it will happen.
3. Tell where it will happen.
4. Say something that will let the person know you want him to come.

Thank-you Letters

1. Write soon after the event or the gift.

2. Say thank you.

3. Tell how or what you liked about the gift, trip, party, or whatever.

Letters of News

1. Write a news letter to a friend or relative.

2. Tell something you have been doing.

3. Tell about a special event.

4. Tell about something you are going to do soon.

Letter Forms

Grades 1 and 2

May 2, 1975

Dear Dan,
Please come.....

Your friend,
Tim

Grade 3

21 Fox Lane
Darien, Conn.
June 6, 1975

Dear Sue,

Your friend,
Mary

Envelope

Name
Street
Town, State, Zip Code

Mr. _____
Street
City, State, Zip Code

Writing, Grades 4-6

I. Practical Writing.

Practical writing is utilitarian. It is factual rather than imaginative, and it may follow a specific form. Pupils in the intermediate grades should be able to take a topic about which they already have information and organize their ideas into coherent paragraphs. They will write up all kinds of ideas and projects; work with longer, more complex materials; take notes on class ideas and ideas from books; use outlines when the subject warrants; and begin to write reports and discussions well over a page in length. They will study selected pieces of non-fiction, observing how other writers "sound" and how they organize their discussions and paragraphs. In all practical writing, pupils will go through several steps: collecting information, organizing information, writing, revising, and in some cases presenting the material in a polished form.

A program in practical writing should include: 1) a range of expository types, such as explaining, describing, defining, discussing, and comparing; 2) specific instruction and practice in the nature and types of topic sentences and in such methods of paragraph development as enumeration, illustration, and comparison.

It is recommended that a given writing lesson focus on one specific point which is explained clearly and in some depth. Within this one point the teacher should use a variety of illustrative materials and offer a choice of topics for writing. Pupils should be permitted to work at their own pace. The teacher should

circulate, providing help and additional information for individuals who need it and discussing ideas with small groups. Each writing lesson should provide opportunities for the review of mechanical skills and proofreading techniques (see page 65).

A. Correspondence. Pupils now should have mastery of the form of the personal letter. The class might also like to share examples of well-written personal letters they have received. The form of the business letter should be introduced in the fourth grade (see page), and the difference between business and personal letters should be explained. Throughout the intermediate grades pupils should be given opportunities for writing all types of letters.

B. Report writing. By fourth grade, pupils will perhaps be ready to write more about one topic than can be handled in a paragraph or two. At this point it is appropriate to teach them how to collect, organize, and write up more extensive information. The following is just a brief description of the steps that might be appropriate throughout the middle grades. The librarian can reinforce the teacher's work at each step.

1. Notemaking. Notemaking is the process of gathering information which is necessary in writing a report. Pupils should be taught to make their notes on index cards, one topic per card, and to record notes in list form or in abbreviated paragraphs. Making notes from books without plagiarizing is a difficult skill that children should learn. The librarian will be glad to teach a lesson on plagiarism and can also be

of great help in teaching notemaking.) They should be taught to paraphrase the material and to credit their sources of information. In addition to making notes from books, children can draw from first-hand or remembered experiences of films, texts, and discussions. For a first report, pupils might work in small groups, each group having a topic, with each individual being responsible for writing down notes on one aspect of the topic. (See "Making Notes", page 76.)

2. Outlining is a tool for organizing ideas. It is like a road map. In introducing outlining, a simple two-point outline, listing the main topics and any supporting facts, can be used. To illustrate this technique, the teacher works with groups orally and develops each point slowly and in sequence. The "Bubble Outline" technique (see page) works well for this. The members of small groups can make notes on a given topic and develop a group outline from their notes. As pupils' proficiency increases in this area, individual outlines and reports should be assigned. (See "Outlining," pages 76 - 78).
3. Writing up. The organization of this step will depend on the topic and the class. Small groups can work together, from notes and outline, to talk out and dictate a report to their scribes. Or, each individual in a group can write his part of the report in outline form. Whatever the procedure, these reports will be read to the groups, revised, and recopied, if the teacher desires. They can be presented to members of other small groups, to parents, or to other classes.

4. Bibliography. By fifth grade, pupils should begin including bibliographies in their reports. See page 78 for the proper form.

5. Practical writing outside the language arts classroom.

Below are listed some types of practical writing that will be done as part of other subject areas. (If teachers other than the language arts teacher handle these subjects, there should be much cooperation between them and the language arts teacher.)

a) Science experiments and reports. Scientific writing is of a particular type, usually done in the impersonal third person, with specific kinds of vocabulary and organization. These techniques will need to be taught to students. In some cases, the kinds of organization and vivid vocabulary stressed in language arts may be helpful in producing lively scientific writing. Some of this writing may be taught as an extension of the observing and the recording of sensory perceptions taught in the language arts program.

b) Reports and discussion questions for social studies. Research papers and other types of reports are frequently assigned at this grade level. An assignment for a social studies paper could easily become the subject of several lessons in the language arts classroom and the library; guiding pupils in locating information, recording and organizing information, and drawing up the final form in which the information is to be presented.

c) Newspaper stories. It is suggested that upper grade children read and become familiar with formats of newspapers and with some types of newspaper writing. It would be natural for the class to try writing news articles. In writing a good news story stress should be placed upon developing a good lead sentence, in which the information (who, where, what, when, why, and how) is presented clearly and concisely. The body of the story should give the remaining information in order of descending importance. Writing headlines for news stories can also become a challenging assignment for the children at this level. Feature story writing and composing ads can also be explored. A class newspaper might evolve from these activities, with as much of the make-up and writing handled by the pupils as possible.

C. Independent writing. As pupils gain experience and independence in writing up their ideas, more organization is expected.

1. Summaries. In learning to summarize, pupils must recall the steps of the plot of a poem or story, organize them, and distinguish significant events from details. With practice, they should be able to write a summary in one logical, well-worded paragraph.

2. Telling "how to". In this type of writing pupils try to explain how to make or do something, how to get somewhere, or how some small group goes about doing something. The paragraph will be enumerative: arranged chronologically or

logically. Emphasis should be placed on the value of a topic sentence, a pre-planned organization, and the use of precise connectives.

3. Writing up an issue. Explaining an idea or arguing an issue is more abstract than the tasks above. When an issue arises--a problem in the classroom, a disagreement over the outcome of a story, or a decision in history--individuals or small groups might feel strongly enough to want to put their arguments down on paper. These papers could be compared and discussion could ensue about which papers are the most convincing and why.

D. Sharing reading. Written formal book reports on individual reading are discouraged. Being required to write about a book can deter children from reading for pleasure. Instead, informal talk, debates, illustrations, and skits about books are encouraged because they introduce books to others. A book may be shared through a picture, a book jacket, a diorama, or a brief statement (including title, author, and reaction) on a 3x5 card. These cards may be put on file in the library for other children to refer to. (See other suggestions on pages 149 and 150)

E. Mechanical skills through dictation. The use of dictation and transcription is a way of teaching, reinforcing, and giving practice in "hearing" sentences, punctuating, capitalizing, and spelling.

1. Taking dictation from the teacher. The goal is for the pupil

to learn to attend to his/her own silent composing voice. He/she must listen to himself/herself as carefully as he/she listens to someone else. This skill is difficult for a child to learn all at once. He/she becomes aware of it gradually from having to pay attention to another's voice in order to transcribe it. Also, taking dictation gives practice in spelling at the same time the pupil tries to punctuate by listening to vocal cues.

2. Punctuating unpunctuated texts. Pupils can practice punctuating dittoed copies of an unpunctuated text as the teacher reads it aloud. Allow children to compare transcriptions and decide where the punctuation should go, justifying their responses. Let children read pieces of their own writing aloud as the class punctuates dittoed copies.
3. Principle of punctuating by voice. Except for questions and exclamations, a drop of the intonation contour calls for a punctuation mark. Whatever the child chooses to put in, he/she is sequenting the flow of speech. A drop in the intonation--or the kind of drop--is not always easily discernable, so the teacher should allow leeway for the childrem's interpretations.
4. Taking dictation from classmates. This occurs when a pupil acts as a secretary to the whole class or in various discussion groups, It is a purposeful exercise in that ideas are being recorded for future use.
5. Taking dictation from younger children. Exchange halves of

a first grade with an upper grade so that children can be paired off. The older children transcribe stories or whatever else the smaller children wish. There are advantages for all. The dictators get a chance to see what their oral speech looks like on paper. They read it, learn spellings, and have the satisfaction of keeping the paper to show others. The attention and help of older children, as well as the desire to emulate them, are powerful learning forces. The older children sharpen their transcription skills and enjoy helping and being looked up to.

6. Dialogue recording. The teacher may introduce this skill by writing down conversation of the children as they enter some morning or by taping and then replaying. Then he/she will ask them to record live conversation at home, catching as much of it as they can and filling in the blanks later. This leads into the teaching of the typographical devices for keeping speakers straight, such as quotation marks, paragraphing, and colons after speakers' names. The teacher may also ditto or project a transcribed conversation and let the class read it so that they will become familiar with every device--paragraphing, parentheses, quotation marks, and dashes for interruption--which is used to help make writing a more accurate representation of speech. Besides furthering their transcriptive ability, the recording of overheard conversation will prepare them for writing stories and plays and for reading the dialogue of fiction and drama.

F. Form of written work for Grades 4-6. Directions for pupils.

1. Write your name, class, and the date of the assignment in the upper right corner of the top margin.
2. Put a suitable title on the top line.
3. Leave a margin of about one inch on the left and one-half inch on the right.

G. Proofreading is an important skill which should be encouraged at every opportunity. If it is accepted as the necessary second step in all written work, it should not inhibit the creativity involved in the earlier stages of the writing act.

1. A proofreading guide helps children to learn to proofread. It should contain such questions as the following and might well be posted in a prominent place in the classroom.

Do I say what I mean?

Is my paper interesting?

Have I used the best words?

Do I have a good title?

Have I followed the mechanics of writing:

indented my paragraphs

spelled words correctly (checking when necessary)

used capital letters where required

used correct punctuation

written my paper in neat, legible handwriting?

Have I reread and made corrections where needed?

Am I satisfied that what I have written and how I have written it is my best work?

2. Pupils should be encouraged when writing first drafts to underline words which they suspect may be misspelled. A check later on (with another child, the teacher, the dictionary) will not distract the child from the immediate task of getting his/her ideas down.
3. Pupils can practice proofreading by checking each others' papers. One class can exchange its papers with those of another class.
4. For proofreading, the class can be organized as a newspaper office. Editors are appointed, and each pupil takes his/her paper to the Spelling Editor, the Period Editor, the Comma Editor, the Capitalization Editor before submitting it to the Editor-in-Chief (the teacher).

II. Personal Writing, Grades 4-6

Personal writing is done for the pleasure of the individual--to explore a problem, to react to an experience, to capture a feeling--sometimes with an intent to share and sometimes only for private satisfaction. Personal writing takes many forms: stories, prose descriptions, poems, or diaries. It helps to sharpen the child's experiences and self-understanding by allowing him/her to voice those concerns closest to him/her. It provides the most significant of all experiences with written language. Because of the private nature of personal writing, it cannot be assigned or required in the same way that practical writing can, nor should it be evaluated and graded in a quantitative way. The ideas expressed by the child in personal writing are of primary importance. However, it is

hoped that errors in mechanics will be corrected, through the process of proofreading, by the pupil or the group, or if necessary, by the pupil-teacher conference.

The following are guidelines for conducting personal writing in a classroom situation:

1. The classroom will have a workshop atmosphere, with children reasonably free to talk, move about, read, daydream, and write, possibly working with friends. The teacher will move about the room to observe and help individual pupils.
2. The writing time will often be preceded by talk, a group experience, or the sharing of some literature or some experience in viewing. The length and form of the written product will be flexible. On some days an individual may be unable to write and these uninspired moments will be respected. (In turn, he/she must respect the right of others to concentrate on their writing.)
3. As pupils mature, they will be encouraged to experiment with different subjects and forms, using models from literature--a wide variety obtainable in the library--or from the writing of other children.
4. In addition to learning to write, pupils can learn to function as positive and sympathetic critics when sharing their papers with others. With experience and guidance they can grow in their understanding of what is an effective piece of writing and in the ability to make helpful suggestions to each other.
5. Standards of correctness will be secondary in personal writing.

The criterion that a paper should be neat enough to be read and understood by others is enough for a first copy. However, this does not mean that careless or sloppy work will be condoned.) Revision will be encouraged, but fully corrected final copies will be requested only when there is a purpose for them. Some writing may even be discarded.

6. Children thrive on praise and are intimidated by "marked up" papers. The most positive form of evaluation should be a few specific comments that will help the student perfect his writing style, form, and mechanics. Folders will be kept as a way for both student and teacher to see the range and progress of an individual's writing, and these should serve as the basis for evaluating the pupil's written work. Probably only a child's best work should be formally evaluated.

A. Writing Stories

1. Structure of a story. The simplest story tells about a single event. It is based upon a personal experience or upon a fictitious event and has three parts: a beginning, which includes characters, time and place; an exciting part, where something happens; and an ending, where the story is brought to a satisfying conclusion.

2. Selecting an event. Writers choose events that 1) help the story move along; 2) show the characters of the people involved; 3) add interest to the story through suspense or humor.

3. Dialogue. Dramatic moments in stories come alive when

characters speak. In writing dialogue, students should learn to use a new paragraph for each speaker and to put quotation marks around the spoken words. To encourage accurate dialogue, the teacher could provide opportunities for students to listen to and transcribe conversations at home, to tape each other and observe how their voices sound, to tape young children and adults as a way of observing how their speech differs. Small groups may want to work together, listening on the playground or in the cafeteria, taking notes, writing up dialogue, and sharing with the rest of the class. Mechanical accuracy should be stressed in a few of the expanded and polished transcriptions. (See pages 67-68 .)

4. Writing a book. Fifth and sixth graders enjoy writing and illustrating books, involving all the steps above, perhaps to be read by first or second graders. They may even want to bind their books, either themselves--the art teacher can be asked to help--or they can send them to a commercial bindery, such as the Heckman Bindery, North Manchester, Indiana 46962, which charges $3-$5. An excellent source of ideas on writing an extended piece of fiction is Carrie Stegall's The Adventures of Brown Sugar, published by the National Council of Teachers of English.
5. Use of literature. Growing out of the literature in reading books and books read independently, the class can attempt to write stories of similar types. Before writing, discuss the plot, the mood, and how the writer makes the story funny, exciting, or mysterious.

B. Writing diaries and journals. A diary is a kind of writer's notebook. The writing in it tends to be personal and free-flowing. Pupils should keep diaries for short periods of time, a week or two. Daily entries should be dated, but the entries need not be a strict record of events. The first five to ten minutes of each language arts period could be devoted to recording in the diaries information from the previous day, reminders, thoughts, or ideas for stories. A journal contains written observations which are much less personal than those in a diary. A ship's log, a record of a trip, a daily record of happenings are the types of information entered in a journal. Journals could be kept for science observations or written in conjunction with social studies units (e. g. a day in the life of a colonial family, a day at the Olympic Games).

C. Writing poetry. Writing poetry should be a creative experience for the children. It should develop an appreciation for this form of writing. To write original poems one must hear poetry of all kinds. (The best poems to start with are those whose language is the same as the children's own.) The teacher should read poetry to the class often and have the children begin to look at simple stanza forms and try writing original poems. Many books of poetry are available in the library. The librarian can play an active role in introducing poetry: finding poems, reading to children, playing records.

1. Introduction. Poetry writing could begin with the haiku. After reading some haikus and writing a few on the board, the

teacher might have the pupils think of something about which they feel strongly, take an idea from the class and develop it on the board, then let the pupils try writing their own haikus. Some pupils may illustrate their poems, while the teacher helps others get started. Pupils could also help each other. Read and display the best. Haikus could be followed by tankas and cinquains. (See pages 83 and 84 .)

2. Stimulating imagination. Experiences in imagination and emotion are necessary for pupils in order to write poetry. The teacher must guide pupils to differentiate between purely physical and imaginative observations. E. g. "As a physical sight, a tree is brown or white, rough or smooth barked, green or silver gray, leafed. Imaginatively it may claw at the sky, trap the clouds or stars, or sweep the sky clean."[1]

3. The shape of poems. Some poets arrange their words in different ways: to catch the eye, to create an overall impression (a picture), or to make the reader read the poem as the poet wants it read. Example:

A Christmas Tree

Star,
If you are
A love compassionate,
You will walk with us this year.
We face a glacial distance, who are here
Huddl'd
At your feet.

- William Beerford

1. A Curriculum for English--Poetry for the Elementary Grades. University of Nebrasks Press, Lincoln, 1966. P. 13.

4. See page 82 for other ideas on poetry writing activities. See also "Bibliography of Resource Books" (pages 151-154) for several excellent books on poetry writing.

D. Sensory Experience. Every experience affects the child through his/her senses and is recorded somewhere in his/her memory, but the child often shuts these senses off when it comes to writing. So a large part of teaching is aimed at getting the child to open them up, to discover what things are really like in a fresh, close observation of whatever is being examined. This is difficult because the world of the child's experience presents him/her with such an abundance of sensations that he/she cannot be conscious of all of them. The child's mind generalizes and groups many sensations under one word. We must make the child really see what he/she is to write about: the bubbles bursting in the froth as the sea comes in, the gradual deepening of yellow and green shades in the motley patches of low grass. Teaching careful observation is the important beginning step in all writing. John Treanor in Oral and Written Composition and James Moffet (op. cit., pp. 183-210) have many excellent suggestions.

Writing Activities

Practical Writing

Announcements and Directions

1. Fill in simple forms, such as an announcement of a particular event, including starting time, date, and place.
2. Write announcements for assembly programs, clubs, and special activities.

3. Develop a cooperative list of rules for classroom conduct, lunch procedures, or fire drills.

4. Explain the rules of a game orally; then write them in the form of simple, step-by-step directions.

5. Tell about a hobby by writing directions for doing or making something or telling how something works.

6. Develop a new game and write up the object and rules.

7. Write out the directions for carrying out a science experiment.

Definitions and Descriptions

1. Label pictures and objects to relate written symbols with their meanings.

2. Write captions and titles for pictures.

3. Make charts to illustrate the different meanings of homonyms (e. g. chute, shoot; tacks, tax; core, corps)

4. Write a description based on only one of the five senses: the colors of a meal, the sounds of the street, the smell of a store, the feel of velvet.

5. As one pupil pantomimes an action, describe it in writing.

6. Describe a place: a room, a vacation spot, the principal's office.

7. Describe an interesting person (fictional, historical, contemporary). Or describe a member of the class. (The rest of the class guesses who is being described.)

8. Write a story about "The Most Unforgettable Character I Have Ever Met".

Summary and Paraphrase

1. Write a summary of the main idea of a story, poem, or newspaper article.

2. Paraphrase a famous proverb.

3. After the teacher reads a short, well-written paragraph, write down the ideas in your own words. Compare your version with the original for accuracy.

Paragraphs

1. Write a paragraph telling "why": "Why I Like Summer," "Why I'd Like to Visit France".

2. Write a paragraph supporting something you believe in: The lunch period should be lengthened. The school day should be shortened. The age for obtaining a driver's license should be raised.

3. Write a paragraph comparing two things:
   Swimming in salt water and swimming in fresh water
   Vermont in the winter and Vermont in the summer
   The city vs. the country as a place to live
   Baseball vs. basketball as spectator sports

4. Give pupils a paragraph in which the sentences are in scrambled order. Have them put the sentences into the proper order.

5. Give pupils a paragraph from which the topic sentence has been removed. Have them write an appropriate topic sentence.

6. Ditto a paragraph containing many overworked words (underlined). The children rewrite the paragraph substituting interesting words for the underlined ones.

7. Emphasize paragraph control in a story format by giving the class a "shell" and having them fill in the details -- each "topic" is covered by a paragraph. E. g.
   RUNNING AWAY
   1. Leaving home
   2. Getting lost
   3. Finding shelter
   4. Solving a problem which develops in the shelter
   5. Returning home

Letters

1. Write letters to parents, inviting them to attend a PTA meeting, open house, or other school function; also to sick classmates, room mothers, speakers.

2. Through Pen Pal clubs, exchange letters with children from other parts of the country or world.

3. Write to a favorite author or movie or television star.

4. Write to a congressman or senator about some current issue.

5. Write to chambers of commerce, state departments, or industrial concerns asking for information.

6. Write an absurd friendly letter:

   a) Try to persuade your letter-mate that he should buy your prize poison ivy plant or trade his 10-speed bike for your not-so-friendly boa constrictor.

   b) Try to sell a swimming pool to your friend the Eskimo.

   c) Convince the Superintendent of Schools that Wednesdays should be "local holidays" and so the schools should be closed.

7. Pretend to be in some part of a foreign country which the class is studying. Write a letter home describing the place you are visiting.

Form of a Business Letter

Letter

21 Fox Lane
Darien, Connecticut 06820
July 20, 1975

Mr. David Osgood
World Toy Company
110 West 14th Street
Cleveland, Ohio

Dear Mr. Osgood:

Yours truly,

Donna J. Campbell

Envelope

Donna J. Campbell
21 Fox Lane
Darien, Connecticut 06820

Mr. David Osgood
World Toy Company
110 West 14th Street
Cleveland, Ohio 44102

Making Notes on Oral Lectures

1. Use a loose-leaf notebook for your notes.

2. Be alert.

3. Make your notes clear and complete. Do not doodle.

4. Write on every other line, and write legibly.

5. Develop abbreviations. Use a symbol to mark ideas the teacher emphasizes.

6. If you miss a point, leave a blank and check on it later.

7. Review your notes after the class.

Making Notes on Written Material

1. Before beginning to make notes, read the entire selection.

2. Make notes on only those points that you need for your purpose, one note to a 3 x 5 card.

3. Use only points you think are the most important.

4. Make notes in your own words. Be sure that your notes don't change the meaning given by the author in the book.

5. Ordinarily, do not write a note that you do not understand; however, if a hard point seems important, write it down (with the title and page of the book), and ask your teacher about it later.

Outlining

1. Outline the steps involved in performing some task: a recipe for cooking, directions for doing something.

2. Outline a story as a guide to dramatizing it.

3. Summarize a unit in social studies by outlining the parts of the unit.

4. Make an outline to compare and contrast life in colonial days with life in modern times or life in the United States with life in another country.

5. Outline the plans for a field trip.

6. Write main headings of a story outline on the board. Ask the children to supply the supporting details.

7. Collect old magazines for children to examine for pictures and articles. After cutting out and mounting the material, the children classify, catalogue, and file the items under appropriate headings for future reference.

8. Duplicate a short newspaper or magazine article -- perhaps found in the library -- and have pupils outline it.

Rules for Outlining

1. Ideas have a definite order in an outline.

2. Outlines often show the relative importance of these ideas.

3. The language of the outline should be simple and clear.

4. Use as few words as possible for each topic to make your meaning clear and to show the organization of ideas.

5. Place the title (and the purpose) above the outline. It should not be numbered or lettered as part of the outline.

6. Use Roman numerals for the main topics. Subtopics should be given capital letters, then Arabic numerals, then small letters, then Arabic numerals in parentheses, then small letters in parentheses.

7. Indent subtopics so that all letters or numbers of the same kind will come directly under one another in a vertical line.

8. There must always be more than one subtopic under any topic.

9. For each number or letter in an outline, there must be a topic.

10. Each subtopic must be closely related to the main topic beneath which it is placed.

11. Begin each topic with a capital letter.

Summary -- In teaching children to summarize a paragraph, the following might be helpful:
   a) The first sentence of the summary gives the subject of the paragraph.
   b) Each sentence of the summary gives one main topic of the paragraph.
   c) Sentences after the first should be placed in the order in which main topics occur in the selection read.

Bubble Outline

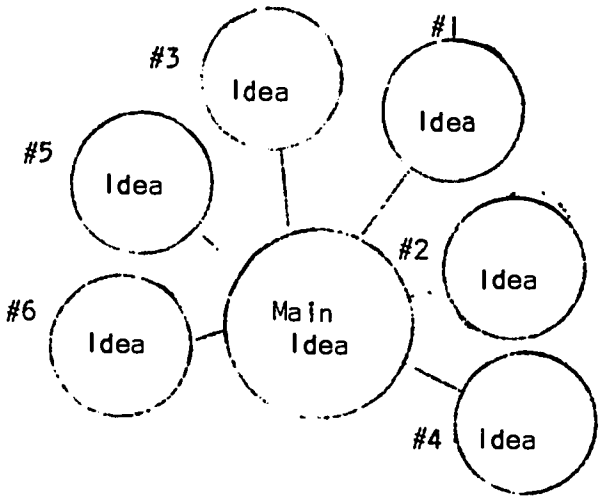
1. In the outside circles of a blank bubble outline form (see right) pupils jot down ideas related to a topic. They may add more circles if necessary.

2. They sequence these ideas by numbering them.

3. In the center circle they write a main idea derived from the ideas (sub-topics) in the outer circles.

4. They transfer the sub-topics to the blank outline form. As they do this, they elaborate on each idea. This will require discussion and/or consultation with the teacher.

5. They are now ready to use the outline as a guide for writing up the topic.



I. Idea #1 _____

A. Elaboration _____

B. Elaboration _____

II. Idea #2 _____

A. Elaboration _____

B. Elaboration _____

III. (etc.)

Bibliography Form

Book — Author's last name, first name.
Title, underlined.
Publisher,
Date.
Page or pages referred to: P. or Pp.

Example: Radlauer, Edward. Scramble Cycle. Watts, 1971. Pp. 25-27.

Encyclopedia — Name of encyclopedia, underlined.
Most recent date.
Volume, abbreviated Vol., and the number of the volume.
Page or pages referred to: P. or Pp.

Example: World Book. 1969. Vol.5. Pp. 129-132.

Periodical Article

Author, if given.
Title of article in quotation marks.
Periodical title, underlined.
Date.
Page or pages referred to: P. or Pp.

Example: Crawford, Kenneth. "UN's Friendly Critics." Newsweek. April 16, 1962. P.37.

"UN Drawing the Battlelines." Newsweek. July 3, 1961. Pp. 29-30.

Example of a Bibliography (Note that the items are placed in alphabetical order.)

Crawford, Kenneth. "UN's Friendly Critics." Newsweek. April 16, 1962. P. 37.

Radlauer, Edward. Scramble Cycle. Watts, 1971. Pp. 25-27.

"UN Drawing the Battlelines." Newsweek. July 3, 1961.

World Book. 1969. Vol. 5. Pp. 129-132.

Personal Writing

Diaries and Journals

1. Keep a class log to record the progress of work on a project.

2. Take minutes of class, school, club meetings; record group activities.

3. Pretend you are an explorer and write a diary entry about your most exciting adventure.

4. Keep a diary account of life during pioneer, colonial, Roman times, such as the diary of:
   - A young man who was a rider for the Pony express
   - A girl who was traveling in a covered wagon a hundred years ago
   - A girl or boy who lived in Boston at the time of the Boston Tea Party
   - A girl or boy who was at the first Thanksgiving

5. Each day have the class write a paragraph about the most interesting or exciting thing that happened that day. At the end of the week collect the stories and mimeograph them in the form of a newsletter or news sheet.

Stories

1. Write stories about ME: "My Most Exciting Adventure", "My Greatest Fear," "My First Airplane Ride," "My Friend ...," "If I Could Change the World," etc.

2. Make up a new adventure for a favorite story character or invent a new character and write about his adventure.

3. Write tall tales; use gross exaggeration or implausible events.

4. Write about a "Day of Discovery," such as "The Day I Discovered that School Was Interesting."

5. Write stories about imaginary situations: "If I Were Shipwrecked on an Island," or "If I _Were Very Small and Had Wings."

6. Use personification in writing about animals and inanimate objects. "I Am a Pink Shirt," "If Someone Strikes Me" (the story of a match), "The Talking Toad"; a dollar bill, a piece of driftwood, a rusty padlock.

7. Make up legends to explain phenomena of nature (thunder, hail, lightning).

8. Write myths: "Why the Rabbit Twitches His Nose," "Why the Grasshopper Hops."

9. Compose riddles: "Who Am I?", "What Am I?", etc.

10. Cartoon a sequence of story events, using characters from a book. Use five to ten pictures. Put the conversation in "balloons" or write a narrative to go with it.

11. Dramatize surprise endings: a desert is suddenly flooded with rain, a street becomes a canal for a day; the Sahara Desert is covered with snow; you are an adult for a day.

12. Present an unfinished story to the class to finish.

13. Write a group of words, phrases, or pictures to stimulate ideas for story writing, having children incorporate them into their stories.

14. Once each week choose a thought-provoking opening sentence such as, "Suddenly an eerie shadow appeared in my path." Allow a week for writing, and then have these shared with the class. Other opening sentences:
    Once upon a time there was a little elf who lived in the woods near my house.
    There was a giant living in the castle on the hill.

Yesterday a strange-looking package was tossed from a car onto our lawn.
My pet skunk Gardenia went to a lady's party to which she hadn't been invited.
Captain Nelson picked up the battered rifle and examined it closely.
The old lady was a strange sight.
There I stood in the middle of all those people.
One night I had a strange dream.

15. Suggest plots, settings, and characters on separate pieces of paper. Place them in boxes and let the children pick one piece of paper from each. Then incorporate these into original stories.

16. Story Endings
I told you it was a joke.
Next time I'll obey my Dad.
It wasn't such a bad idea after all.
Moving to a new town turned out to be fun.
Boy, was that exciting!
Sometimes it's better to stay right at home.
And he stayed that way the rest of his life.
Would you believe that this could really happen?
He was contented at last.
Somehow it didn't matter that he had missed the party when he saw his father coming home.
He wasn't too small after all.
Some guys have all the luck.
Then I woke up.

17. Story Settings
A locked cellar
A rowboat in the middle of a lake
A hospital
A kitchen
An athletic field
A lighthouse
An old fort
An old empty house
An abandoned mine
A winding cavern
A rushing river

18. Dialogue
An imaginary interview between yourself and a famous person.
The conversation between the shoes of two famous people.
The conversation between a radish seed and the soil in which it is being planted.
What might a tennis ball and a tennis racquet say to each other after a hard match?
What might the two tires of your bicycle say to each other after a long ride?

What do your pocket and its contents talk about?
What might two famous paintings say to each other at night when the museum is closed?

19. Historical Fiction
    Pretend you were there when an important event in our history took place. E.g. the signing of the Declaration of Independence, the California Gold Rush, the landing on the moon.
    A variation on this activity would be to write about an event from a point of view most people wouldn't think of. E.g. An angry mother whose baby is awakened by the noise of the Boston Tea Party.

Poetry

1. Complete unfinished poems, given one or two lines.
2. Write limericks and nonsense rhymes; write riddles in verse.
3. Compose verse for greeting cards for different occasions.
4. Write a poem about a familiar object: a fork, a hairbrush, a telephone.
5. Rewrite a folk tale or story in the form of a poem.
6. Write a skating poem to the music of "The Skaters' Waltz."
7. Make up an insect's song using its sounds and rhythms.
8. Write a poem describing the sounds of the city.
9. Pretend you are a particular animal. Tell your story in verse.
10. Pretend you have just seen a particular important historical event. Comment in poetry.
11. Write a ballad about yourself as a hero.
12. Write a poem about a picture or a film.
13. Choose a color. List all the things the color makes you think of. Organize these things into a free-verse poem.
14. Base a poem on just sounds or smells or touches.
15. Write a poem about something you own or about an object in the classroom.

16. Write a poem about what you see through a window.

17. Write a poem about a book you have read.

18. Write a poem about the most beautiful (or ugliest) thing you have ever seen.

19. Write a poem about an unusual experience or about an event in the news.

20. Write a poem about something that has strong rhythm, such as a marching band, a merry-go-round, a ticking clock.

21. Write a poem about a person or place you love.

22. Write a poem about some habit you despise.

23. Write a poem about your favorite food.

24. Write a poem about a time of day: dawn, noon, midnight.

25. Write a poem full of exaggeration.

26. Write a jingle for a product.

27. Write a farewell poem.

28. Write a poem about your favorite sport.

29. Write a poem about one of the four seasons.

30. Write a poetic epitaph (Here lies...).

Haiku, Tanka, and Cinquain

These forms with their fixed syllable patterns and sharp images are fun for children to work with. Writing these little poems can also teach children much about the writing of poetry in general. All three forms can be presented inductively. Give several examples of each and let the children discover the pattern for themselves.

The haiku has three lines, with five, seven, and five syllables and telling "where", "what", and "when" respectively.

On a gnarled limb
A crow above is cawing,
Autumn stillness now.

The tanka is like the haiku with two extra lines. The syllable pattern is five, seven, five, seven, seven. Again, rhyme and meter are not used.

Fall has come, I see,
In flame and brassy colors
brushed against the sky;
On Diablo's stately slopes
Veils of mist are floating white.

The cinquain has five lines with the following syllable pattern: two, four, six, eight, two. Or it may be organized as follows:

1st line - one word, the title
2nd line - two words, describing
3rd line - three words, describing an action
4th line - four words, expressing a feeling
5th line - one word, a synonym for the title

Sloop,
Swift, lovely,
She knifes through the water;
Ashore, we shout with excitement:
"Intrepid!"

Winter
So cold, dreary
Is life in this season.
The trees echo the howling winds,
So bare.

After mastering these forms, children can progress to poems with rhyme and meter, such as limericks and ballads.

Miscellaneous Ideas for Writing Assignments

1. Brainstorming: Write about this little box on the table. What was it meant to hold? Where was it made? Could it be a magic box?

2. Colors: How do certain colors make you feel? Do some colors make you feel better than others?

3. Music: What did the music you have just heard on the record say to you?

4. Nature: What do the clouds today make you think of?

5. Vacations: What would be your ideal vacation?

6. Wonder: What do you wonder about?

7. What would Columbus have said to Lief Erickson?

8. Using the senses
   a) Close your eyes. Write what you hear or feel (touch).
   b) Look out the window. Write what you see.

9. Behavioral Implications: If John does disobey and stays out past 8:30 P. M. what will happen?

10. Values. If you had one week (one year) to live.
    If you had the powers of Superman or Superwoman.
    If you had a genie who could transform your appearance in any way you desired.

11. What if...
    The South had won the Civil War.
    Rip Van Winkle had slept 200 years.
    I had three wishes.
    This ruler were a magic wand.
    Mother were away and I could do what I wanted.

12. Animals to people. What kind of animal does Archie Bunker make you think of?

13. Design the ideal garbage disposal, town highway system, etc.

14. Bumper stickers and credit cards. Describe the kind of person who would want to own a special bumper sticker or credit card.

15. Gourmet's Delight: Describe an exotic dinner or dessert.

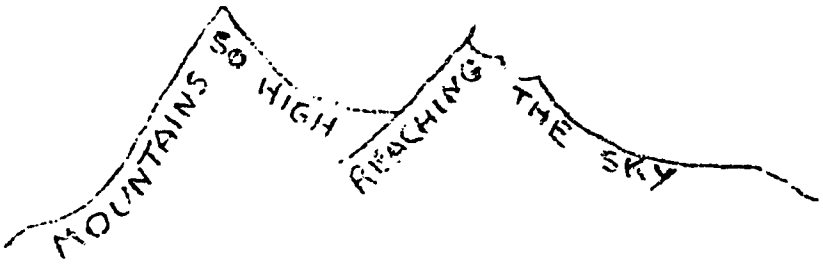
16. Slanted news story: A bank robbery from the thief's point of view.

17. How would you explain things on Earth to a spaceman?

18. If I were the sphinx, what could I tell about the Rule of Ramses II?
    If I were the Berlin Wall...
    If I were the President's desk...

19. After reading Happiness Is a Warm Blanket or A Hole Is To Dig, write your own "definitions".

20. Poetry Broadsides. On a large piece of paper (4 or 5 feet) paint, draw, or color the main idea conveyed by a line of poetry, incorporating the words of that line in the picture. You may want to work with a partner.



21. Titles:

First Prize for Laziness
The Bear That Couldn't Sleep
Autobiography of a Flea
What I Would Like Most to Be
What I Would Like Most to Do
The Little Man from Mars
Living with the Early Pioneers
Balloon in the Treetop
The Children Bake a Cake for Mother's Birthday
The Funniest Thing Happened
The World's Biggest Dog
A Pixie Did My Homework
Sam Patch Jumps Over Pike's Peak
Pecos Bill and the Pony
Paul Bunyan Goes to Jupiter
How the Raccoon Got His Black Mask
Why the Birch Has White Bark
Why Thunder Usually Follows Lightning
The Missing [illegible]e
Beginner's Luck
Who Laughed Last?
My Family
What I Am Thankful For
Gift from Outer Space
Satellite Hero
The Trap
Surprise Award
An Important Date
A Midnight Visitor
My Experience on Skis
Worn-out Shoes
A Wild Ride
A Scary Night
Why the Wind Blows
A Horse for Henry
The Haunted House
My New Friend
My Lucky Day
Why Florida Extends into the Gulf of Mexico

GRAMMAR, USAGE, & MECHANICS: PHILOSOPHY AND PROCEDURE

1. The teacher is of utmost importance. If children are to learn effectively and enjoy their learning, the teacher must have enthusiasm for language and the way it works and a knowledge of grammar that goes beyond the contents of the texts he/she uses with his/her pupils. (See "A Handbook of English Grammar," pp. 96 - 105.)

2. A multi-text approach is suggested: to capitalize on the strengths of several systems, to accomodate the learning styles of individual pupils.

3. As much as possible, grammar instruction should be tied to pupils' own oral and written productions and not conducted in the abstract.

4. We should teach a limited number of concepts each year but ensure that they are really learned. (See pages 94 - 96 .)

5. We should recognize that children (intuitively) know language well and that when we are teaching them about it we are dealing with a subject which, at least in speech, they handle with ease. Owen Thomas says. "The problem is not getting language into a child's head; rather, the problem is getting language out..."

6. We should realize the futility of trying to teach an abstract grammatical system to pupils who do not have the ability to handle abstractions.

7. In our classrooms we should give first priority to children's using language, rather than to their learning about it. Our goal in teaching them about it should be their increased ability to use it.

8. We should prefer the inductive approach to the deductive approach. For example, instead of telling pupils how nouns form their plurals, we might give them a list of plural nouns and let them generalize as to how plurals are formed. Postman's DISCOVERING YOUR LANGUAGE is a text which presents grammar inductively. Ask the coordinator of English for a copy.

9. We should keep terminology, rules, and definitions as simple (and as accurate) as possible. High falutin terms(like 'interrogative sentence') should be avoided.

10. We should emphasize sentence building rather than sentence analysis. For example, have pupils fill adjective slots in a sentence instead of picking out the adjectives in a sentence.

11. We should give pupils many exercises involving sentence manipulation and combining. (See pages 107-108.)

12. Especially with younger children, correct usage is better taught by rote than by rule. For example, give children many opportunities to hear and say sentences in which nominative case pronouns are used as subjects, instead of teaching them the abstract rule "When a pronoun is used as s subject, it should be in the nominative case."

13. We should teach punctuation and capitalization as they are needed in the course of pupils' speaking and writing and as they can be related to concepts of grammar. For example, teach capitalization in conjunction with proper nouns, commas for series in conjunction with the compounding transformation.

14. See "Parts of Speech" (pp. 89 - 92), "A Handbook of English Grammar" (pp. 96 -105), and "Activities" (pp. 106 - 109) for other suggestions.

Parts of Speech

The major focus of the grammar program in the elementary grades should be the parts of speech. The charts on the following pages present the essential concepts about each class of words. It should be emphasized, however, that these concepts should be presented to pupils only when they are ready to grasp them. Some pupils may not be able to understand everything listed on the charts until they reach high school.

Basic points

1) The parts of speech consist of the FORM CLASSES (words which are inflected and which make up the greatest part of the lexicon) and STRUCTURE WORDS (of which there are relatively few.)

2) A part of speech can be defined in terms of
   a) the patterns in which it occurs;
   b) the other words with which it patterns (especially structure words);
   c) its distinctive endings,
   d) its meaning,
   e) its functions.

   It is recommended that the definitions based on meaning be taught after the definitions based on more tangible features (patterns, structure words, endings), since meaning-based definitions are too abstract for many pupils.

For further information on the parts of speech and suggestions for teaching them see "A Handbook of English Grammar" (pp. 96 - 105).

	NOUN	VERB
PATTERNS	I saw a _____. The _____ surprised me. We found it under this _____.	We should _____. Don't _____it.
STRUCTURE WORDS	DETERMINERS a (book) every the some (books) this many my two	AUXILIARIES (helping verbs) can (eat) has (eaten) is (eating) is (eaten)
ENDINGS	Inflectional boys (plural) boy's (possessive) boys' (possessive plural) Derivational attendance encouragement employee goodness singer purity etc.	Inflectional walks walking walked Derivational purify dramatize lubricate etc.
MEANING	A noun is a word used to name a person, place, thing, or idea.	A verb is a doing, being, or having word. (To refer to a verb as an "action word" is to cause much confusion.)
FUNCTION	1) subject of verb 2) direct object of verb 3) indirect object of verb 4) predicate noun (also called predicate nominative or subject complement) 5) object of preposition 6) noun modifier (glass house) 7) appositive (Joe, my friend)	1) headword of predicate 2) noun modifier (flying fish) 3) nominal (see noun functions 1-5, 7) Swimming is fun. I like to swim.

	ADJECTIVE	ADVERB
PATTERNS	The ___ (noun) is ed very __. (A word must fit in both blanks to be an adjective.)	He worked ____. He fell ____.
STRUCTURE WORDS	INTENSIFIERS very (late) rather quite somewhat	INTENSIFIERS very (slowly) rather quite somewhat
ENDINGS	Inflectional fatter more beautiful fattest most beautiful Derivational funny dangerous cooperative intelligent agreeable etc. cheerful	slowly backward nowhere
MEANING	An adjective is a word which tells what size, what color, what kind, etc.	An adverb is a word which tells where, when, how, or how often.
FUNCTIONS	Noun (or pronoun) modifier NOTE: Other kinds of words besides adjectives also modify nouns: determiners, nouns, verbs, adverbs. Not every noun modifier is an adjective.	1) verb modifier 2) noun modifier that man there

P R O N O U N

A word that replaces a noun or noun phrase.

FUNCTIONS: See noun functions 1-5.

Sub-classes of pronouns

PERSONAL	RELATIVE	DEMONSTRATIVE
I, me, mine	who, whom, whose	this, that
you, yours	which, that	these, those
he, him, his		
she, her, hers	INTENSIVE-REFLEXIVE	INDEFINITE
it	myself	some (body, one, thing)
we, us, ours	yourself	any (body, one, thing)
they, them, theirs	etc.	every (body, one, thing)
		no

D E T E R M I N E R

A word that signals a noun. (See NOUN.)

FUNCTION: Noun modifier

Other determiners:

an	her	all
each	its	most
that	no	more
those	both	either
your	much	neither
our	few	two
their	several	second
his	any	

NOTE: Some determiners may sometimes be pronouns.
We ate several.
I didn't see any.

A U X I L I A R Y (helping verb)

A word that signals a verb. (See VERB.)

FUNCTION: Verb modifier

Other auxiliaries.

could	am, are, was, were	
may, might	be, being, been	
shall, should	have, had	
will, would	do, does, did	
must		

NOTE: The auxiliaries in the second column may sometimes be predicate verbs.
She was lovely.
I had a cold.
He did the work.

I N T E N S I F I E R

See ADJECTIVE and ADVERB

FUNCTIONS: Adjective modifier
Adverb modifier

Other intensifiers:
awfully
pretty
really
extremely
extraordinarily
surprisingly
too

P R E P O S I T I O N

Patterns: The dog ____ the (noun).

FUNCTION: Prepositions (with nouns or pronouns) form prepositional phrases. Prepositional phrases function as noun and verb modifiers.

Some prepositions.

about	beyond	along	for	through	
above	by	at	from	to	
across	on	behind	in	into	
after	opposite	below	like	toward	
beneath	over	down	near	under	
beside	around	up	off	with	

Some prepositions do not fit the test pattern:
among
during
except
of
but(meaning except)

C O N J U N C T I O N

FUNCTION: Connects words and groups of words

Some conjunctions:
and
but
so
for
yet
or
nor

GRAMMAR IN A NUTSHELL

Three little words you often see

MATERIAL REMOVED DUE TO COPYRIGHT RESTRICTIONS

Herbert R. Mayes in Saturday Review
October 1, 1966

* In our system, these are called determiners.

MECHANICS AND USAGE

Grades 1 & 2

The items listed below should be taught as the need for them arises in pupils' reading, writing, and speaking. Pupils, especially in Grade 1, will learn to recognize certain uses of capital letters and marks of punctuation in their reading before they begin to use them in their own writing.

Capitalization

Proper nouns
- People, pets, etc.
- Schools
- Days of the week
- Months of the year
- Streets, cities, states, countries

Titles: Mr., Mrs., Miss, Ms.

First word of sentence

First word of line of poetry

Titles of books, stories, etc.

Greetings & closings of letters

Punctuation

Period
- End of sentence
- Abbreviations: days, months, initials, Mr. & Mrs., etc.

Question Mark

Comma
- Dates
- Addresses
- Greetings & closings of letters
- Series

Apostrophe
- Contractions
- Possession

Quotation Marks

Exclamation Mark

Usage

There are two main trouble spots in usage at this -- and even later -- levels: pronouns (agreement, case) and verbs (agreement, tense forms). In Grades 1 and 2 these should be brought up only as problems arise in pupils' speaking and writing. Then, pupils should have much practice in hearing and saying the correct forms.

Grades 3 - 6

The items listed below represent the concepts which are tested on the COMPREHENSIVE TEST OF BASIC SKILLS (California Test) and, thus, should be covered in these grades. Most will naturally come up in the course of pupils' reading, writing, and speaking. Others may have to be purposely brought up by the teacher to prepare pupils for the CTBS.

	Grade 3	Grades 4 & 5	Grade 6
PUNCTUATION	Period End of statement Abbreviations Question Mark Comma Series Dates	Period End of statement Abbreviations Question Mark Within quote Comma Series Addresses	Period End of statement Question Mark Comma Series Appositive Introductory phrase & clause Exclamation Mark Quotation Marks
CAPITALIZATION	Proper nouns, etc. I State, city Title (e.g. Mrs.) Initial Nationality Book titles	Proper nouns, etc. Ocean Pet's name Title (e.g. Dr.) Initial Nationality Month First word Sentence Direct quote Book titles	Proper nouns, etc. Title (e.g. Mr., Aunt) Nationality College, airport, island group Abbreviation (e.g. M.A.)

U	Comparison of adjectives	Article (a or an)	Pronouns
S	Double negatives	Double negatives	Relative pronoun
A	Demonstratives (agreement)	Demonstratives (agreement)	Possessive (agreement & spelling)
G	Pronouns	Comparative-superlative of adjectives	Intensive (agreement & case)
E	Agreement	Pronouns	Compound subject (case & order)
	Case	Case	Verbs
	Verbs (tense forms)	Relative pronouns	Agreement
		Verbs	Tense forms
		Agreement	Can & may
		Tense forms	

A HANDBOOK OF ENGLISH GRAMMAR

NOTE: This "Handbook" is designed to be used as a reference by the teacher. It should not be used directly with pupils, since it contains much that is too detailed and abstract for them.

GRAMMAR

1) THE grammar of a language is the (fantastically complex) system by which the language works.

2) A grammar of a language is an attempt to describe the system by which the language works.

There is basically only one Grammar 1; there are many Grammar 2's. The outline which follows is composed of elements of several grammars.

WORD CLASSES (PARTS OF SPEECH)

A fundamentsl concept in grammar is that there are different classes of words. Words in one class do not behave the same way as those in another class. It is suggested that pupils learn to recognize and define classes of words by their behavior before their meaning. By "behavior" is meant primarily the patterns in which words occur in sentences and the endings they take.

Pupils should 'play' with a class of words before attempting to define it. For example, to learn about verbs, they can complete, with as many different words as possible, such sentences as PLEASE _____ IT or WE WERE ___ ING THERE YESTERDAY. The text DISCOVERING YOUR LANGUAGE (see #8, page 87) has many such exercises. See also the activities on pages 106 - 107.

SENTENCE

No simple, accurate definition of a sentence exists. Actually, a grammar (as a whole) defines what a sentence is. Instead of having pupils learn a definition like 'A sentence is a group of words expressing a complete thought," it is suggested that they learn what a sentence is by writing a great many of them and by contrasting sentences (both their own and others') with non-sentences. After much practice of this sort, pupils should be able, by induction, to develop their own definition of a sentence. They should be able to 'hear' the difference between sentences and non-sentences. (See page 108.)

English sentences are either kernel sentences (relatively short and simple) or transforms (relatively complicated). Kernel sentences are changed into transforms by transformation rules.

By structure (according to the number and kind of clauses they contain), sentences are also simple (one independent clause)
compound (two or more independent clauses)
complex (one independent clause and one or more dependent clause)
compound complex (two or more independent clauses and one or more dependent clause).

A clause is a group of words containing a subject and a predicate. An independent clause can stand alone (as a sentence); a dependent clause cannot.

According to purpose and structure, sentences take the form of
statements
questions
commands — formed from statements by transformation rules
exclamations

KERNEL SENTENCES

A kernel sentence consists of a noun phrase and a verb phrase.

A phrase is a group of words with a headword (a key word in the phrase to which the other words are related). A noun phrase has a noun as its headword; a verb phrase has a verb as its headword. When the headword appears alone, we still have a phrase even though we no longer have a group of words.

The NP is a structure which functions as the subject of the sentence; The VP is a structure which functions as the predicate of the sentence.

Subject" and "predicate' are difficult to define -- and probably do not need to be. To say that the subject is "what the sentence is about" is not desirable, since a sentence is "about" everything in it, not just about what is expressed in the grammatical subject.

Pupils can learn the concepts "subject" and "predicate" by first working with sentences in which the subjects and predicates consist of single words: Birds sing. Bulldozers roar. From these simple sentences they can work up to more complicated ones. The birds in the tree were singing sweetly yesterday. The three bulldozers roared along the road in front of the factory. Pupils can be given subjects and asked to write predicates for them, and vice versa. They can work in pairs. One pupil writes a subject, the other a predicate. They exchange papers and complete the sentences.

A NP may be a proper noun (John, Chicago, the Taj Mahal)
a personal pronoun (I, you, he, she, it, we, they; me, him, her, us, them -- note subject and object forms)
an indefinite pronoun (anyone, somebody, everything)
a determiner plus a common noun

A pronoun is a single word which replaces a noun phrase: The old lady with the cat is nice. She is nice. Exercises involving this kind of replacement are an effective way of teaching pronoun usage.

A determiner (noun marker) may be the definite article (the)
a non definite article (a, an, some)
a demonstrative (this, that, these)
a cardinal number (one, two, three)
an ordinal number (first, second)
a quantifier (many, several)
a specifier (any, all, each)
Some determiners may be used as pronouns, e.g. I bought some. They are determiners when followed by nouns, pronouns when they stand alone.

A common noun is a word like apple, beauty, or desk. It occurs in patterns like I SAW A _ _ or _ S ARE PRETTY.

Common nouns are either count (they stand for things that can be counted: apple, desk) or non-count (they stand for things that cannot be counted: beauty, coal, rice). Count nouns have plural forms (usually ending in s).

Nouns often show possession (with a combination of s and the apostrophe).

Nouns name things (and persons, places, ideas, etc.) Note that we save the "meaning" definition for last.

A VP always includes auxiliary.

Auxiliary always includes tense; it may also include certain other structures.

Tense is either present or past. Tense is not equivalent to time. We often use present tense to express past time (He has been working here for six years.) and future time (I am going to the city tomorrow.).

Present:	Past:
work, works	worked
chop, chops	chopped
am , is, are	was, were

The optional components of the auxiliary are modal, have + en, be + ing. (These are often called helping verbs.) Any or all of these may be present in the auxiliary. If more than one occurs, they come in the order given above.

The modals are	Present form	Past form
	can	could
	may	might
	shall	should
	will	would
	must	

-en is whatever needs to be done to a verb to make it able to go with HAVE (e.g. has eaten, has left, has looked, has been). The technical name for the resulting form is PAST PARTICIPLE. -ing is added to the simple form of the verb to produce a PRESENT PARTICIPLE (e.g. eating, leaving, looking, being).

Examples of the ways in which auxiliary behaves in predicates:

Present	The hunter leaves.	verb alone
	may leave.	modal + verb
	has left.	have + en + verb
	is leaving.	be + ing + verb
	may have left.	modal + have + en + verb
	may be leaving.	modal + be + ing + verb
	has been leaving.	have + en + be + ing + verb
	may have been leaving.	modal + have + en + be + ing + verb

Past	The hunter left.	
	might leave.	(Same structures as above;
	had left.	only tense changed.)
	was leaving.	
	might have left.	
	might be leaving.	
	had been leaving.	
	might have been leaving.	

(This may be repeated for the other modals.)

After auxiliary in the VP of a kernel sentence comes a verb (alone or followed by other structures).

Verbs are words like sing, beautify, and arrive. They occur in patterns like DON'T ____ IT and WE SHOULD ____. Verbs have the following inflectional endings: s, ing, ed, en. Verbs are doing, being, and having words (again, the meaning definition last).

There are several kinds of verbs:

Transitive verbs are verbs which have direct objects.

Joe saw me.

Intransitive verbs are verbs which do not have direct objects.

Joe lied.

Linking verbs are followed by complements (predicate nominatives) or adjectives. The linking verb BE may also be followed by an adverbial of place.

Sarah became an actress.
Sarah looks tired.
Sarah is upstairs.

Both direct objects and complements are NP's. One can distinguish them by the fact that a complement means the same thing as the subject and a direct object, except in a special case, does not:

Sarah is an actress.	(complement)
Sarah shot an actress.	(direct object)
Sarah shot herself.	(d.o. -- special case)

An adjective is a word like small, lively, intelligent. Adjectives occur in patterns like IT WAS VERY ___. Adjectives have comparative and superlative forms (with er and est, more and most):

smaller, smallest
more intelligent, most intelligent

Adjectives modify nouns and pronouns. But not all noun modifiers are adjectives. See noun modifier transformations, page 103.

Modification is a difficult concept for pupils to grasp. Again, it is suggested that students learn to understand the process by using it. They might look at a picture or object the teacher holds up and complete the following pair of sentences: THE PICTURE/OBJECT IS _____. THE TEACHER IS HOLDING THE _____ PICTURE/OBJECT.

Proper adjectives are adjectives derived from proper nouns: Japan, Japanese, Shakespeare, Shakespearean. Like proper nouns, proper adjectives are capitalized.

In summary, the main predicate patterns are

intransitive verb	They left.
transitive verb + NP (d.o.)	Joe lost his wallet.
linking verb + adjective	Sue seems intelligent.
linking verb + NP(complement)	We are Democrats.
trans. verb + NP(indirect object) + NP(d.o.)	They gave her a present.

Predicates may also contain adverbials of place (tell where), manner (tell how), time (tell when), and frequency (tell how often).

They left for Paris.	place
They left suddenly.	manner
They left yesterday.	time
They left often.	frequency

An adverbial consists of either a noun phrase, adverb, or prepositional phrase.

He went home.	NP
He went quietly.	adverb
He went after dinner.	prepositional phrase

Adverbials are mobile. They can often occur in various places in a sentence without changing the meaning.

They left often.
They often left.

An adverb is a word like over, slowly, often. Many adverbs end in LY. Adverbs occur ir patterns like HE FELL _____. Adverbs have comparative and superlative forms (with -er, -est and more, most): faster, fastest; more efficiently, most efficiently. Adverbs modify verbs and sometimes nouns.

A class of words called intensifiers (e.g. very, rather, somewhat) patterns with adjectives and adverbs.

He is very smart.
He studies very hard.

A prepositional phrase consists of a preposition (a word like in, after, among) plus a NP, which functions as the object of the preposition. Prepositional phrases function as adverbials and as noun modifiers.

The cat crawled under the fence. adverbial
The cat on the sofa is mine. noun modifier

The teacher can introduce prepositions by holding an object in various physical relationships with another and having pupils tell the relationship in sentences. E.g. The book is (in, under, beside, over, behind, along side of, etc.) the chair. See also "The Preposition Song", page 107.

Note that some words are sometimes adverbs and sometimes prepositions. They are prepositions when followed by NP's, adverbs when they are not followed by NP's.

The teacher walked around. adverb
The teacher walked around the room. prep.

TRANSFORMS

Transforms are either single base or double-base. Single-base transforms result when certain changes are made to one kernel sentence. Double-base transforms result when certain changes, including combination, are made to two or more kernel sentences.

Pupils can learn to handle transformations easily, simply by following models such as those below. They should have much practice of this sort. They need not know either the names of the transformations or the specific manipulations that are required to accomplish them, because they make such transformations (and even much more complicated ones) in their speech all the time.

SINGLE--BASE TRANSFORMS

	Original kernel	Transform
Command	You close the door.	Close the door.
Inversion	The dog raced down the street.	Down the street raced the dog.
Exclamation	She is beautiful. He is an actor.	How beautiful she is! What an actor he is!
There	A cat is outside. A guard was standing at the door.	There is a cat outside. There was a guard standing at the door.
Passive	The hunter shot the deer. The class will elect Bobby president.	The deer was shot by the hunter. Bobby will be elected president by the class.
Negative	Pat is washing dishes. They left yesterday.	Pat is not washing dishes. They did not leave yesterday.
Yes-no question	Ann is the star. He lost his book.	Is Ann the star? Did he lose his book?
Wh question	The store is on Main Street. He did it. Sue can come tomorrow. The part fits exactly. I saw him. He might buy that one. It is my bike.	Where is the store? Who did it? When can Sue come? How does the part fit? Whom did you see? Which one might he buy? Whose bike is it?

DOUBLE BASE TRANSFORMS

Compounding

K: I saw him.
He saw me.
TR: I saw him, and he saw me.

K: The principal attended the meeting.
The counselor attended the meeting.
TR: The principal and the counselor attended the meeting.

K: The vase is hideous.
The vase is worthless.
TR: The vase is hideous and worthless.

K: The fire engine sped down the street.
The fire engine sped around the corner.
TR: The fire engine sped down the street and around the corner.

K: It was raining.
We played the game anyway.
TR: It was raining, but we played the game anyway.

K: My mother has recovered.
We can go on our vacation.
TR: My mother has recovered, so we can go on our vacation.

Possessive

K: John has a sled.
The sled is new.
TR: John's sled is new.

K: Shaw wrote some plays.
The plays are amusing.
TR: Shaw's plays are amusing.

K: The school is for girls.
I go to a school
TR: I go to a girls'school.

Comparison

K: Joe is strong.
Ken is strong.
TR: Joe is stronger than Ken.

K: Sue skates smoothly.
I skate smoothly.
TR: Sue skates more smoothly than I.

Noun modifier

K: The boy studies hard.
The boy is ambitious.
TR: The ambitious boy studies hard.
(adjective as noun modifier)

K: The man is my neighbor.
The man is in uniform.
TR: The man in uniform is my neighbor.
(prep. phrase as noun modifier)

K: Mr. Jones is a salesman.
Mr. Jones sells boats.
TR: Mr. Jones is a boat salesman.
(noun as noun modifier)

K: The weather has been lovely.
The weather is here.
TR: The weather here has been lovely.
(adverb as noun modifier)

K: We watched the water.
The water was rushing.
TR: We watched the rushing water.
(verb - pres. participle -- as noun modifier)

K: The police recovered the keys.
The keys had been stolen by someone.
TR: The police recovered the stolen keys.
(verb -- past participle -- as noun modifier)

The following transformations are accomplished through the intermediate step of transforming a kernel sentence into a relative clause. A relative clause is formed by replacing a word or phrase in the original sentence with a relative pronoun (who, that, which, whose) and placing the relative pronoun at the beginning of the clause. The relative clause is then inserted into another kernel sentence after the noun which it is to modify. Such a clause is often called an adjective clause.

K: The movie was boring.
I saw the movie.
TR: The movie which I saw was boring.

K: The reporter stuttered.
The reporter interviewed me.
TR: The reporter who interviewed me stuttered.

K: The motel was clean.
We stayed at the motel.
TR: The motel at which we stayed was clean.

K: I know the man.
His house burned down.
TR: I know the man whose house burned down.

Appositive

K: Mrs. Jones loves children.
Mrs. Jones is a doctor.
TR: Mrs. Jones, a doctor, loves children.

Substitutes for NP's

In the following two examples, relative clauses replace NP's. A relative clause which replaces a NP is often called a noun clause.

K: We found out about something.
They said something.
TR: We found out about what they said.

K: Someone will be happy.
Someone opens the box.
TR. Whoever opens the box will be happy.

In the following two examples, subordinate clauses replace NP's. A subordinate clause is formed by merely adding a subordinator (that, whether, if) to the beginning of a sentence. A subordinate clause which replaces a NP is also often called a noun clause.

K: I know something.
He will come.
TR: I know that he will come.

K: Something is questionable.
They understood the directions.
TR: Whether they understood the directions is questionable.

In the following two examples, ING verbs (and the structures that follow them) from one kernel sentence replace the NP in another. Such ING verbs are traditionally called gerunds.

K: Something took hours.
He was milking the cows.
TR: Milking the cows took hours.

K: I enjoy something.
I am skiing in Vermont.
TR: I enjoy skiing in Vermont.

Two sentences may also be combined by making one of them into a subordinate clause and placing it either before or after the other. Normally, the sentence whose ideas are of lesser importance is the one made into the subordinate clause (which is often called an adverb clause).

K: It was raining.
We started the game.
TR: Although it was raining, we started the game.

K: I like him.
I canceled the debt.
TR: I canceled the debt because I like him.

Activities for Grammar, Usage, and Mechanics

1. Parts of speech.
   a) Nonsense sentences provide a good test as to whether children have learned the form classes. (A nonsense sentence is nonsense only in its form class words, the patterns, structure words, and endings are those of standard English.)
      Example: Identify the nouns, verbs, adjectives, and adverbs in the following sentence.
      When the slopy wamtupper had eviptally loofed the strambix, every tollopash voibfully scomed up his forbous flibbles and skorked.
   b) Cut light-colored construction paper into geometric shapes large enough to hold a noun and an illustration (one pair on each side). Suspend them from the ceiling. Do the same for verbs and adjectives. These may be referred to in many different sentence games and writing activities.

2. Nouns. Read aloud a poem or fable or play a popular song on the record player and ask the children to write down all the nouns they hear. A good song is "My Favorite Things" from THE SOUND OF MUSIC. (The same procedure can be used for other parts of speech.)

3. Adjectives. Show the class a picture and ask them to say or write down all the adjectives that could describe the picture. (The same thing can be done for verbs.)

4. Verbs.
   a) COFFEEPOT is a good game to go along with the teaching of verbs. "It" thinks of an action (e.g. Washing the dog). Others try to guess the action by asking yes/no questions in which the word "coffeepot" is substituted for the verb expressing the action they are trying to guess. For example, "Do you coffeepot alone?" "Do you coffeepot in the morning?" "Do you need a special tool to coffeepot?"
   b) Verb Pantomime. One pupil performs an action before the group, and the class tries to guess the action. Whoever guesses the verb must use it in a sentence to describe the person's action. (Other parts of speech can also be acted out.)

5. Adverbs can be amusingly taught with "Tom Swifties." After providing basic instruction in adverbs and after explaining "Tom Swifties" -- divide the class into brainstorming groups to compile Swifties of their own. A few starters:
   "I'd like a glass of water," said Tom dryly.
   "You mean you enjoy eating lemons, skins and all?" asked Sue sourly.
   "I hate dark bread!" exclaimed Ralph wryly.
   "I could really go for a hot dog," slobbered Joe frankly.
   "I can't stand fairy tales," announced Jim grimly.
   (Note: This is also an excellent exercise for reviewing the punctuation of quotations and for practicing using alternatives for "said" when writing dialogue.)

6. Prepositions.
   a) Prepositions can be taught with "The Preposition Song" (sung to the tune of "Bell-bottom Trousers"). If you don't know the tune, ask the music teacher.

In, over, under, on,
Across, against, among,
Beneath, between, beside, below,
Above, for, by, beyond.
Near, from, before, within,
Up, to, after, down,
With upon, through, at,
Of, during, toward, around.

   b) Preposition Art. Have the children draw or paint a picture illustrating a certain preposition: under, behind, beside, etc. Each child should write a sentence, using the preposition to describe the picture. The finished products can be used for a bulletin board display. (This activity can also be used with other parts of speech.)

7. Subjects and predicates. Make a list of subjects and a list of complementary predicates. Scramble the lists and place them side by side. Ask the children to pair the subjects with their appropriate predicates. Then create silly situations by pairing subjects and predicates in incongruous ways.

Subjects	Predicates
The angry dog catcher	revised the teachers' gradebooks.
The ambitious turtle	chased Spot around the block.
The eager boys	waddled across the street.
The curriculum coordinator	raced to the ball field.

8. Sentence expansion. If you are plagued by children who write only short, choppy sentences, divide the class into small groups and give each a "bare" sentence (e.g. Susan walked. The cat purred.). The group is to expand the sentence, each pupil in turn adding a word or phrase. (This can also serve as a good listening exercise, as each pupil must be able to remember and repeat what previous children have added.)

   Example: Everybody works.
   Today everybody in the second row wearing red socks with yellow stripes and eating peanut butter crackers works hard on the spelling words in collaboration with the person sitting directly behind him/her.

9. Sentence manipulation and combining.
   Recent research indicates that students who are given much practice in sentence manipulation and combining tend to write better sentences.
   a) The simplest exercises of this kind are based on the transformation rules (see pp. 102 - 105). The teacher gives several examples of kernel sentences transformed in a particular way and then gives pupils other kernel sentences to transform in the same way.
      Joe has finished his work. Has Joe finished his work?

Sally is playing with her doll. Is Sally playing with her doll?
We will have lunch soon. ?

b) In another kind of exercise, the teacher presents a sentence and asks the pupils to express the same ideas in as many other ways as they can.
Don Brown, a pitcher for the Mets, won 15 games last year.
Mets pitcher Don Brown won 15 games last year.
Last year pitcher Don Brown won 15 games for the Mets.
Don Brown pitched and won 15 games for the Mets last year.
etc.

c) Another effective exercise involves pupils' combining a group of sentences into one longer sentence.

The vase sits.	The slender glass vase sits on the
The vase is slender.	table by the sofa.
The vase is glass.	
The vase is on the table.	
The table is by the sofa.	

Two books on sentence combining are SENTENCE COMBINING by William Strong (Random House) and SENTENCECRAFT by Frank O'Hare (Ginn). The exercises are designed for high school pupils but can be easily adapted for elementary school children.

10. Complete sentences

Many pupils have a great deal of difficulty grasping the concept of "complete sentence." They cannot tell where sentences end and, thus, fail to use correct end punctuation. They often string several ideas together with a succession of "and's." We need to train their ears to hear the differences among a fragment (less than a sentence), a sentence, and a run-on (more than a sentence). Oral and aural drill (perhaps individualized through the use of tape recorders) is recommended.

a) Say to the class, "These are sentences," and then read 10-15 of them (made up or taken from books or the children's own writing). Then say, "These are fragments," and recite a list of them. Do the same with run-ons. It would also be helpful to use an overhead projector so that pupils can see each sentence, fragment, or run on as it is being read. The next step would be to read a scrambled group and have the pupils identify each item as a sentence, fragment, or run-on. This should be done again and again so that the coordination of hearing and seeing is constantly reinforced. Dictation exercises will also help (see pages 62 - 63).

b) Have pupils pair off. One reads something he/she has written to the other, slowly. Every time the listener hears the end of a sentence, he/she says, "Stop!" The reader checks to see whether he/she has a period there. The idea, of course, is that writers begin doing the same thing for themselves, as they read over their work, saying, "Stop!" in the right places.

c) How about temporarily outlawing the use of "and"? Then writers won't be able to string ideas together. Short, choppy sentences may result, but they can be tolerated for a while as long as pupils can begin to see each idea as a unit and learn to use correct end punctuation.

II. Punctuation.

a) What's My Line? One pupil pretends he/she is a particular punctuation mark (or part of speech). The class asks him/her questions to try to determine his/her identity.

b) Punctuation Orchestra. The teacher divides the class into groups: periods, question marks, commas, etc. The teacher writes a short unpunctuated paragraph on the chalkboard and asks the pupils to read it silently, deciding where their groups' punctuation marks should be placed. The teacher then reads the paragraph aloud, and each group stands up (then sits down) at the appropriate times.

c) Quotation Marks. Pupils cut out comic strips in which the characters speak in sentences. They read the comic strips and write the characters' words in dialogue form, placing quotation marks around the words each character uses.

HANDWRITING

Introduction

Handwriting is a tool of communication, one which should become routine for children as quickly and efficiently as possible. Handwriting is a visual-motor skill for which children develop readiness at different times. This suggests that a handwriting program should be highly individualized. This Guide does not offer a complete handwriting program, as the commercial materials available have proved generally satisfactory. Presented here are 1) objectives for a handwriting program, 2) findings of research on handwriting, 3) recommendations for procedures to be followed in a handwriting program, and 4) handwriting activities.

Objectives

Attitudes

To cultivate an attitude of satisfaction in making one's handwriting legible and attractive on all occasions

To take pride in improving one's handwriting; to believe almost everybody can improve his/her handwriting through practice and instruction

Understandings

To understand that the lack of good handwriting is a constant hardship

To understand that handwriting reflects the person, that one is often judged by his/her handwriting

To recognize that legible handwriting is a matter of courtesy to the reader

Skills

To be able to write legibly and with reasonable speed

To be able to identify the chief characteristics of legible handwriting, including the formation of each letter, number, and punctuation mark

To be able to diagnose the trouble spots in one's own handwriting

Habits

To notice the impression which other handwriting makes

To take the time to write legibly

To proofread one's writing, correcting illegibilities

To practice handwriting improvements, especially one's "problem" letters

Research

Formerly handwriting was taught to produce a stylistically attractive hand. Today it is taught for legibility and efficiency. Research on the merits of manuscript versus cursive writing indicates that a) there is no conclusive evidence that cursive writing is actually faster; b) manuscript writing is generally slightly more legible but good writers are good at both, c) young children find manuscript writing easier to learn effectively, and d) there is no measurable difference in spelling accuracy with one or the other method.

Because manuscript writing is not demonstrably slower, there is no rationale for shifting to cursive writing except one of social pressure. As for shifting from one to the other, researchers disagree as to optimum age, ranging from mid second grade to early fourth grade. They do agree that a child learns cursive writing effectively only after he has skill in manuscript writing. Because of this readiness factor, starting all children on cursive writing at the same time is probably a mistake. There is also a strong question as to whether a child with problems of perception and motor coordination should be asked to learn cursive writing at all.

Research shows copying to be the most efficient method of learning handwriting. Thus, children should have many experiences in seeing letters before trying to copy them. Because efficiency in copying has a

stronger correlation with mental than with chronological age, it seems wisest to start children writing at different times.

A few poorly-formed letters (a, r, e, t) have been shown to account for about 50% of all illegibility. Researchers recommend direct, repeated teaching of letter formation in problem areas.

Recommendations

1. All grades in a school should use the same handwriting system so that there will be continuity and consistency.

2. Teach writing (manuscript) before reading. While teaching the formation of letters, teach the sound each letter represents. In the case of cursive writing, many children need to learn to read cursive letters before they can write them well.

3. In the first stages of teaching manuscript, use large sheets of unlined paper and large writing implements (primary pencils, paint brushes, felt tipped markers) or the chalkboard before using lined paper and regular pencils.

4. Have the children practice their handwriting through purposeful writing exercises (see activities in the Writing section of the Guide) in preference to drill.

5. Pupils should develop skill in manuscript before going on to cursive writing. (One authority states that a sign of readiness is children's beginning to slant their manuscript.) If pupils have the skill and the motivation to begin cursive writing, the teacher should instruct them so that they do not acquire bad habits working on their own.

6. Up until the start of cursive writing, pupils should continue to double space their manuscript. This will make the transition to cursive writing (double spaced) easier.

7. After they have learned the basic skills of cursive writing, many pupils should be given continued practice in order to maintain and further develop their writing skills. The teacher's individual analysis of child's weaknesses can help him/her improve.

8. In evaluating a child's handwriting, the chief criterion should be legibility. While pointing out that good handwriting is characterized by consistent slant, even spacing, differentiation between tall and low letters, round tops on round letters, etc., the teacher should allow personalized forms, as long as the writing is legible.

9. The teacher should not demand the same degree of legibility in all writing situations nor insist on the exclusive use of cursive writing.

10. The teacher should always feel that what a child writes is more important than how he/she writes it.

Activities

1. Holding the Pencil. Have the children wind rubber bands around their pencils approximately one inch from the point. Have them place their third finger up against the band and their second finger on top of the band. The band can remain on the pencil as a guide for correct finger position.

2. Have the children write letters or words on a dusty chalkboard using wet paintbrushes.

3. Have the children write letters and numbers using clay, sand, yarn, or felt-tipped markers.

4. Prepare plastic overlays of letters for pupils to use in checking the size, shape, and slant of their letters.

5. Take a Hand and Practice. Cut out outlines of hands with lines drawn in the center. The children use these to practice their handwriting. Display good examples.

6. Have the children write a letter with crayon or paint and then develop it into a picture.

7. Have the children write jingles or rhymes for letter and number practice.

   A is for at, apple...
   B is for bat, beach...
   C is for cat, candy...

   Tall and straight as it can be
   With a cross at the top -- that's a T.

   1, 2, buckle my shoe.
   3, 4, shut the door.

8. Have the children write tongue twisters for practice with particular letters. E.g. She sells sea shells by the sea shore. Peter Piper picked a peck of pickled peppers.

9. Have the children write sentences in which every word begins with the same letter. E.g. Five fat friends fetched forty-four frozen fruits from the French frigate.

10. Many children become fascinated with the idea of handwriting as art. They enjoy using lettering pens and guides to produce calligraphy, italic writing, illuminated letters, etc. The art teacher can help in this area.

SPELLING

Introduction

On the following pages you will not find a fully-developed spelling program. Because Darien elementary schools use different methods of teaching beginning reading and because a spelling program should not be in conflict with a reading program, it will probably be necessary for each school to develop its own spelling program. Three kinds of aids are provided here to help the schools develop their own materials: 1) a set of objectives for a spelling program, 2) a review of research on spelling, and 3) a model spelling program developed at Ox Ridge School for the third grade.

Objectives

Attitudes

To value correct spelling, to desire to become an efficient speller; to deplore poor spelling

To believe that almost anyone can learn to spell

To be willing to consult a dictionary when in doubt about a word

To be willing to proofread one's own writing for spelling errors

Understandings

To understand that writing containing misspellings <u>looks</u> illiterate

To understand that comparatively few words are frequently misspelled

To understand that many words are not spelled the way they sound or are pronounced

To realize that many spelling errors result from confusing homophones and from confusing words similar in features other than sound

To realize that one remembers difficult spellings less by rule than by one's own tricks of associating

Skills

To learn the basic principles of phoneme-grapheme correspondences

To memorize distinctions among the most common homophones and among other frequently confused words

To learn the few spelling rules worth knowing (e.g. ie-ei, doubling final consonant, dropping silent e before suffix beginning with a vowel)

To master the spelling of words most frequently used in one's writing

To develop the skill of creating tricks of association for one's own "spelling demons"

To develop the skills of proofreading

Habits

To keep lists of one's own "spelling demons"; to throw away the lists after triumphing over the "demons"

To check in a dictionary the spellings of all words one is not absolutely sure of

To develop the "say, write, say, (rewrite)" habit pattern

To visualize the spelling of words

To use in writing the best word one can think of to express one's meaning rather than to avoid an appropriate word for fear of misspelling it

To proofread automatically after completing any piece of writing

Research

There has been voluminous research in the area of spelling, and while much of it is inconclusive, even contradictory, several findings emerge which have strong implications for teachers of spelling and writers of spelling programs. A summary of the research (taken from two main sources*) follows.

*Sherwin, Stephen J., Four Problems in Teaching English: A Critique of Research. Scranton, Pennsylvania: The International Textbook Company, 1969.
Horn, Thomas D., ed., Research on Handwriting and Spelling. Champaign, Illinois: National Council of Teachers of English, 1966.

1. Spelling involves a process different from reading, one of encoding rather than decoding. This suggests that the phonics materials being taught in reading do not have automatic carryover into spelling. Spelling phonics need to be taught in such a way that the child is learning to encode.

2. More than 80% of the phonemes in English (minimal significant sounds) are represented in writing by predictable graphemes (letter or letters used to represent phonemes). Thus, the English spelling system is not really as bad as we often say it is. Instead of discouraging pupils by harping on the inconsistencies of the system, we should concentrate on its regular features. (Note that many spelling books often group words with unpredictable spellings in with those with predictable spellings and make no distinction in modes of learning.) The predictability of phoneme-grapheme correspondences implies that the single most efficient way to teach spelling is to teach principles of these correspondences. (Most spelling books do this, though not always efficiently.) Most irregular spellings have to be memorized one by one.

3. Research studies emphasize the primacy of the spoken language and the fact that writing and spelling are secondary. The encoding process is from talk to written words. The pupil should learn how to listen to words, analyze their phonemic and morphological structure (roots, affixes, inflections), encode them in the appropriate graphemes, check the results orally, and rewrite if necessary. Working from written lists is of some value, especially for children whose greatest strength is visual learning, but for most the oral-aural

approach should be the primary method.

4. Research indicates that individualized instruction is better than group instruction. Any spelling program should be built around a wide variety of multi sensory materials so that children may practice using the learning techniques most helpful to them as individuals. The program should include the use of tapes, charts, lists, workbooks, flashcards, tachistoscopic devices. spelling labs, and not be based merely on one book which all children in the class go through together.
5. Haptical learning, which depends on tactile and motor learning of words by writing, tracing and using raised letters, helps some older children and is probably valuable for all beginning spellers. Researchers emphasize using a variety of sensorimotor faculties, with dominant emphasis on oral aural learning.
6. Which words should be studied? Research says teach words that a) occur frequently in writing, b) are spelling problems, and c) are appropriate to the age level and grade level at which they are taught. (Spelling books are not always reliable on point c. We need to make our own lists of words pupils frequently use and will be needing.) Pupils should be asked to practice only those words which they do not know.
7. Rules offer limited help in teaching spelling. To be effective, rules must apply to many useful words and have few exceptions (e.g. ie-ei, doubling final consonants, dropping silent e). Researchers urge the use of inductive methods for teaching rules. Thus, books which present the rule as a given and then list examples of applications of the rule are not asking for efficient learning. Research

offers some evidence, however, that children with low I Q's, who do not possess much cognitive ability to abstract, learn better by rote than by dealing with rules, even those arrived at inductively.

To summarize, research in spelling suggests that spelling programs should include a variety of teaching procedures -- dictation, oral analysis of words, some written drills, memorization of irregular words, learning of selected rules -- and a quantity of materials geared for individualized learning. All this suggests a non-textbook approach.

Ox Ridge School Grade Three Spelling Program

Introduction

Any spelling program, especially in the primary grades, should never be treated as an isolated subject, but should be integrated into the total language program. It must be a continuing and flexible process. Much of the material will review skills introduced in previous years, mastered by some, but never by all. These skills are built upon and applied to more complex words as the child's vocabulary expands and he/she feels the need of more sophisticated words with which to express himself/herself.

It is important to remember that what the child feels he/she needs will be learned and retained. Therefore, the teacher should make every effort to choose those words for weekly lessons which will help the child express himself/herself in other subject areas.

The patterns given in this program are to guide the teacher so that he/she has a check list from which to work. This assures a complete coverage of needed skills. To insist that they be taught, or presented, in any special order would defeat the flexibility felt to be essential to

this program. There is, however, a progression of difficulty and use which would enable the teacher to follow the order given if he/she so desired, and if it met the needs of his/her group.

The patterns presented here should not be "taught" as rules to be memorized. Using the inductive approach, these patterns should be presented in such a manner that the children will themselves discover the relationships. They should be presented again from time to time as review lessons in order to reinforce learning.

It is suggested that words be added to each lesson from the lists of math, science, and social studies words as they are pertinent to classroom activities. The more "custom tailored" the program, the more successful it will be. This indicates grouping within the classroom according to achievement and speed of acquisition of skills. However, research has shown that for maximum teaching efficiency, there should be no more than three groups within a class.

Program Essentials

1. The alphabet should be mastered as soon as possible. The child must recognize each separate letter to learn the common letter sounds by name.
2. How to study is as important as what to study. Good study habits must be learned:

   Hear the word.
   See it.
   Say it.
   Write it.
   Check it to be sure it is correct.

   The more senses brought into play during study, the more complete and lasting the learning will be.

3. Pretesting is important. No child should be forced to, or indeed allowed to waste time on words he/she already knows. Pretest, study those words misspelled, then test again. Use those words again and again. Dictation is extremely valuable. It can take the form of sentence, paragraph, or short story dictation.

4. Show pupil progress. Everyone likes and needs to know that he/she is accomplishing something. Be sure to plan some method showing each child his/her own progress and growth. This could be done by recording in a notebook, by a personal chart, or by a simple graph kept in a spelling folder. Be careful to avoid any public display of the record of a child who is working below class level.

Suggested Word Patterns to Develop

The following list of word patterns and skills should be read through frequently and used as needed in the classroom. A lesson may include part of a pattern, or more than one pattern, as is applicable to the classroom situation.

I. Long vowel sounds.

a	e	i	o	u
apron	Pete	ride	hole	June
agent	complete	bike	wrote	tune
(ai)	(ea)	(igh)	(oa)	(ew)
paint	meat	might	coat	blew
train	treat	tight	float	threw
(ay)	(ie)	(I)	(ow)	(ue)
hay	believe	I'm	blow	true
play	grieve	I'll	window	glue
(eigh)	(ee)	(ie)	(oe)	
sleigh	feet	fries	goes	
weight	bleed	dries	toes	
(ey)	(y)	(y)		
they	pretty	sky		
	sunny	fly		

2. Short vowel sounds

a	e	i	o	u
brag	nest	ring	hot	shut
flag	then	thing	bottle	butter
	(ea)			
	bread			
	thread			
	(ai)			
	said			
	(ay)			
	says			

3. Words with oo.

Short sound		Long sound	
foot	cook	moon	too
hood	wood	roof	cool
book	stood	boot	smooth

4. Consonant digraphs (two letters make one sound).

ch	th	ng	wh	sh
child	think	bring	where	wish
reach	worth	song	when	sharp
(k sound)				
Christmas				
(sh sound)				
machine				

5. Sounds of s.

c	s
place	skin
ice	store
once	said

6. Sounds of k.

k	c	ck
kill	clock	trick
week	corn	back

7. Sounds of c.

soft c	hard c
prince	music
except	cost
race	cloud
twice	cabin

8. Sounds of g.

soft g	hard g
general	great
range	gravity
village	goes
huge	drug

9. The Bossy R.

mark	serve	sir	form	hurt	farther
term	dirt	worry	curl	firm	turn

10. Or can have an er sound.

world	word	worth	work	harbor
worm	worry	worship	worthy	neighbor

11. Words that say ou.

ou	ow
ground	flower
pound	town
around	frown

12. Ph has the sound of f.

photo	phone	(gh also says f)
phonics	phrase	laugh

13. Words ending in le and el.

eagle	angel
shingle	tunnel
title	travel
marble	camel

14. Confusing ei and ie words.

eight	chief
reindeer	field
their	untie
deceive	piece
receive	soldier

15. Words which change spellings in the past tense.

drink	see	write
drank	saw	wrote
drunk	seen	written

16. Endings.

ing	ed	s	es
walking	walked	walks	reaches
asking	asked	asks	pitches

d says ed
iced
placed

t says ed
burnt
lent

17. Drop silent e before adding ing.

move - moving
close - closing
leave - leaving

18. Er and est endings.

light	lighter	lightest
high	higher	highest

19. When the letter before y is a consonant, change y to i and add es, when forming s forms of verbs and noun plurals.

study - studies
fly - flies
city - cities
cry - cries

20. Double final consonant before adding ing, ed, er.

hop	pin	stop
hopping	pinning	stopping
hopped	pinned	stopped
hopper	pinner	stopper

21. The six sounds of ough.

oo	u	o	o	aw	ou
through	rough	cough	though	ought	bough
	enough	trough	dough	brought	plough
	tough			fought	

22. Homonyms.

threw	-	through
eight	-	ate
here	-	hear
for	-	four

23. Antonyms.

hot	-	cold
wet	-	dry
tall	-	short
dark	-	light

24. Contractions.

that is		that's
could not	-	couldn't
I will	-	i'll
will not	-	won't
have not	-	haven't

25. Dividing words into syllables.

2	3	4
al/so	mul/ti/ply	com/bin/a/tion
ri/ver	con/ti/nent	par/en/the/ses
chick/en	e/qua/tor	ther/mo/met/er

26. Compound words.

anything
something
outside
grandfather

27. Q is always followed by u and has the kw sound.

queen
quick

28. Tion and sion patterns say shun.

tion	sion
addition	expression
vacation	division

29. Silent letters.

b	l	g	h	gh
comb	talk	gnaw	hour	night
bomb	walk	sign	honest	might
limb	calf	reign	ghost	sigh
dumb	would	foreign	herb	high

30. Possessives.

(1.) 's if noun does not end in s.
boy's
teacher's
mother's

(2.) s' if noun ends in s.
books'
dogs'

(3.) No apostrophe for a personal pronoun.
its
theirs
his
yours

31. Capitals

names of days of the week	Friday
proper names	Miss Jones
names of the months	April
important words in book titles	Men of Iron

32. Alphabetizing and dictionary work.

Alphabetize through at least the first three letters of words. Once this concept is understood, the children can carry on indefinitely. Although this skill is listed last, it should be presented early and frequently!

REMEMBER TO REINFORCE LEARNING BY INCLUDING SOME REVIEW WORDS IN EACH LESSON.

Sample Lesson -- Suggested activities for the week

1. Review of long vowel sounds.

a	o	e
late	globe*	mean
skate	hope	heat
space*	bold	clean
fade	cold	sphere*

2. Additional words not related to vowel sounds, but pertinent to daily work (taken from special lists, math, social studies, science, etc.).

Monday -- Pretest

The teacher should dictate the words, using sentences, while the child writes just a list of the words.

Example: late We will not arrive late for school. - late

Each child should correct his/her own pretest. The teacher, using the overhead projector or chalk board, says each word, writes it as he/she says it again, writing each unit of sound as he/she says it. (It may help some children if the teacher spells the word orally as he/she writes it.) If the child has made an error, he/she should circle it, writing it correctly next to the original word. It is helpful to have the child say the word as he/she writes it correctly. The teacher should group the words as they fit patterns, without bringing this to the attention of the class. When all correction has taken place, if no one has remarked about a pattern, the teacher will then ask why the class thinks he/she grouped those particular words together. With very little guidance from the teacher, the class will soon arrive at the desired generalizations, and a discussion follows. Pupils should then copy into their notebooks the words they must study for the week.

Tuesday -- Dictation

The teacher might dictate sentences using some of the words. They should be repeated several times (at least early in the year) and broken into phrases after having been read through once. In dictation, the children should be aware from the beginning that handwriting, capitals, and periods are just as important as the spelling words. Correct the dictation

with the children immediately, using the overhead projector or the chalk board. Let each child circle his/her errors and correct them. For additional reinforcement, he/she should then write correctly the sentences in which there were errors and turn the paper in so that the teacher may review the child's progress.

Wednesday -- Work Sheet

A work sheet of some kind, perhaps completion sentences or a cross-word puzzle, can be given. A reminder to be studying words missed on Monday would be helpful. The children may work together as they finish the written work.

Thursday -- Short paragraph dictation

Before dictating, review what a paragraph is, indentation, capitalization, and periods.

Example: We live in Darien. Our school is called Ox Ridge. We learn about our world. We hope to keep our earth clean for all people.

Again correct this dictation together, following Tuesday's pattern.

Friday -- Final test

Dictate the words in sentences as on Monday. Children write the words in list form. Have the papers passed in for teacher correction and scoring. (Immediate, if possible.) Then the child puts the final test records in his/her book next to his pretest list.

Follow up by using words in other content areas. Have the children write stories about topics where they will need these words. If the words are well chosen, there will be nothing artificial in these follow-up exercises.

Ways to vary the program and make it interesting.

1. Bulletin Board Incentives
   a. Tree. Hang apples with name of pupil, and add a star on the apple for each "hundred" paper.
   b. Roll of Honor. Bulletin board display of perfect papers.
   c. Climb the Ladder. Each "hundred" paper is a rung up the ladder. Each child has a name card shaped like a foot and moves it up as he/she has a perfect paper.

2. Teacher written letters with planned errors to be proofread and corrected by the pupil.

3. Write a story or paragraph using as many of the spelling words as possible.

4. Compile lists of opposite words.

5. Contest to find the most words with more than one meaning.

6. Timed contest of scrambled words. (Writing must be legible.)

7. Flash card abbreviations. The children number their papers. The teacher shows either side of the flash card, abbreviation or full word. The children write on their papers and at the end correct their own.

8. Spelling Baseball. Two teams, fairly well matched, have bases. Each correct spelling moves everyone one base. Three outs, or misspellings, and the other team is up. Have the "batter" write the word on the board.

9. Charts, large enough to be clearly seen, are posted on the wall to display current difficult words or words important to related studies.

10. The teacher prepares a paragraph with the words all connected. The children draw lines between the words to make sense out of the paragraph.

11. Fishing. Word definitions are written on cards and put in a goldfish bowl. A pupil fishes a card out and then must write the word correctly on the board. This can be a team game. As a word is spelled correctly the "fish" is hung on the team's line. If "fish" is not spelled correctly, it is thrown back to be drawn later.

12. Children who are having an especially difficult time and need a lower paced program, may enjoy a special spelling box or envelope. After a pretest of needed words, those missed can be written on small rectangles of colored construction paper. They can then be used as flash cards - children working together. As a child proves to the teacher, by writing the word, that he has mastered it, he/she can paste it in a special notebook or on a chart. Be especially sure that

words chosen for the slower child are meaningful to him/her.

13. There are many variations of spelling bees or relay races. They are fun,and the children enjoy them. They are truly worth while only when the words are written, not merely spoken.

14. Insurance Claim. The teacher prepares a suitcase full of items. Pretend the suitcase is lost. The children must list the items for insurance purposes. As the teacher holds up each item, the children list it. Each item should be numbered for ease of correcting papers. As a writing activity, have the children write a descriptive paragraph on one of the items.

15. Pocket words. Prepare a chart with 26 pockets, one for each letter of the alphabet. Place words in the chart according to first letter. Pupils may take words out, use them, and put them back. This may hold all words studied during the year, or may be used for an individual child, who puts in words with which he/she is having difficulty. (This has great possibilities for use in practice of alphabetizing.)

16. ABC Match. Write the small and capital letters of the alphabet. Next to the correct letter, the pupils write the spelling word or words that begin with that letter.

A animal
B beast
C cargo, caravan
D dunes
etc.

(This same process can be used when teaching alphabetizing.)

17. Write spelling words using sand, clay, felt-tipped markers, finger paint, crayons, or a typewriter.

18. The children write spelling words in the air using different parts of their bodies (e.g. elbow, finger, head).

19. Back Spelling. Each child has a partner. Using his partner's back as a slate, the other child "writes" the spelling words with his finger.

20. Hopscotch Spelling. Cut out the letters of the alphabet and paste them on large pieces of construction paper. Place the pieces of paper close together on the floor and have the children hop out their spelling words. (This can also be done on a smaller scale on a ditto sheet or game board with children using their fingers.)

21. Word Chains. Change one letter at a time to get to the last word. Use the helpful clues.

H E A T
_ _ _ _ top part of the body
_ _ _ _ _ flock of animals
_ _ _ _ in this place
_ _ _ _ give a job to
F I R E

22. Animated Spelling Words. Write your spelling words in shapes to correspond to their meanings.

23. Round Robin Spelling. One child starts by saying a word and then spelling it. The next player repeats the previous word and adds one of his/her own and spells it. The game continues until a child misses. Then it begins again with the next player.

24. Spelling Charades. One child acts out one of the spelling words, and the other children try to guess the word. The person guessing the word must spell it.

25. Write a long word on the board. Using the letters in the word, the children make as many words as they can.

Word Lists

The following lists have been prepared to assist the teacher in choosing words to be included in weekly lessons. No class could be expected to learn them all. Some are very difficult words, useful only to the more advanced pupils. Others are seemingly too simple for many children, but their mastery is vital to all. There will be repetition from list to list as words are needed in different content areas. The basic list is alphabetized. The others, for facility of use, are in probable order of need.

One Hundred Third Grade Demons

ache	develop	minute	tired
across	doctor	much	today
again	does	none	together
all right	don't	often	tonight
already	early	once	too
always	enough	piece	trouble
among	February	quiet	truly
answer	forehead	quite	Tuesday
arctic	forty	raise	two
because	friend	read	until
beginning	guess	ready	used
believe	half	said	usually
break	having	says	very
built	hear	seems	wear
business	heard	shoes	Wednesday

busy
can't
ceiling
choose
clothes
color
coming
could
country
dear
here
hour
instead
knew
know
loose
lose
making
many
meant
since
some
straight
sugar
sure
tear
their
there
though
through
week
where
whether
which
whole
women
won't
would
writer
written
wrote

Social Studies Vocabulary

globe
earth
world
sphere
space
hemisphere
continent
ocean
island
river
United States
spices
trade
cargo
explorer
discover
sail
voyage
equator
rays
altitude
Andes
llamas
village
vegetables
fishing
alpacas
terrace
poncho
corral
copper
ore
fiesta
mountains
south
climate
temperature
Greenland
Lapland
Europe
reindeer
Alaska
Antarctic Circle
Sahara
desert
drifts
dunes
nomads
camel
burnoose
caravan
oasis
fruit
sandstorm
lowlands
barefoot
banana
fishnets
initiation
palm
animals
chief
Arctic Circle
Canada
Eskimos
frozen
winter
caribou
bazaars
Amazon
region
hammock
tent
Arab
irrigate
Koran
Kalahari
Bushmen
dugout
cacao beans
cocoa
machete
South America
blowgun
stream
pepper pot
downstream
hunting
trail
seals
blubber
blizzard
shelter
cache
harpoon
missionary
Indians
Switzerland
population
natural resources
transportation
communication
gardening
traveling
trading
afraid
products
thatched
Congo River
Africa
tribe
Arabian
Australia
Gobi
Mongols
yurts
Tropic of Cancer
Tropic of Capricorn
Egypt
Nile River
tributary
fertile
Japan
Japanese
Pacific Ocean
earthquakes
volcano
valley
festival
shrine
Tokyo
kimono
shipyards
silkworms
pearls
Buddhist

Mathematics Vocabulary

numerals
set
subset
numbers
empty
equals
fewer
greater
equivalent
cardinal numbers
digits
expanded
counting
ordinal numbers
objects
pennies
grouping
dime
nickel
quarter
half-dollar
hundred
thousands
addend
comparing
equation
opposites
remaining
sum
minus
difference
patterns
pairs
Abacus
addition
subtraction
angle
area
circle
curve
parallel
radius
rectangle
square
triangle
yard
points
inches
factors
products
fraction
regions
measure
finite
infinite
multiples
prime numbers
volume
geometry
graph
symmetrical
parallelogram
sphere
cylinder
cube
lattice
remainders

Science Vocabulary

Animal Life
animals
living
non-living
spiders
insects
fish
invertebrates
vertebrates
amphibians
reptiles
birds
mammals
adapt
environment
interdependent

Plant Life
survive
plants
arid regions
tropical
temperate
arctic
reproduce
soil
moisture
warmth
air
erosion

Atmosphere
atmosphere
earth
gases
wind
space
evaporate
condense

Earth
space
rotates
axis
night
revolves
atmosphere
core
equator
moon
earth
land
water
air
erosion
decay
rocks
igneous
sedimentary
metamorphic
gravity

Simple Machines
wheels
levers
axles
wedges
pulleys
ramps
screws

Weather
temperature
air pressure
clouds
moisture
cumulus
cirrus
stratus
nimbus
condensation
precipitation
frost

Stars	light	Light
rounded	slanting rays	sun
constellations	direct rays	electricity
astronomy	shadows	fire
telescope	energy	energy
planetarium		reflected
galaxy	Moon	transparent
	astronaut	translucent
Sun	satellite	opaque
star	craters	
heat	eclipse	

Basic Word List

about	bay	butter	clothes
able	bear	buy	coat
above	beautiful	by	cold
absent	became	cage	color
add	because	cake	cook
across	become	call	corn
afraid	been	came	could
after	bee	camp	country
again	before	candy	county
ago	began	cannot	cow
air	beginning	can't	cream
alone	behind	cap	cry
along	being	card	cup
also	believe	care	cut
always	belong	careful	dark
an	beside	careless	dear
animal	best	carry	dinner
another	better	cart	dirt
ant	bird	cash	dish
answer	birthday	catch	does
any	blew	caught	doing
are	blow	cent	door
arm	blue	chair	done
around	board	change	down
ask	boat	charge	drank
ate	born	cherry	dress
aunt	both	child	drink
away	bought	children	dry
back	box	chimney	duck
bad	brave	chin	each
bake	bread	Christmas	ear
balloon	bridge	circus	earn
bank	bright	city	eight
bark	bring	class	elephant
barn	broke	clean	end
basket	brother	climb	even
bat	brought	clock	ever
bath	build	close	every

eye
face
fail
fairy
fall
family
far
farm
fast
fat
father
fear
feed
feet
fence
few
field
fight
find
fine
finish
fire
first
fish
five
flag
flew
floor
flower
follow
food
foot
for
found
four
forget
Friday
friend
front
full
fur
funny
funniest
game
garden
germ
glad
goes
gone
grandfather
grandmother
grass
great
ground
grow
guess
hair
hand
hard
head
hear
heard
help
high
hit
hood
hope
hot
house
hundred
hunt
hurry
hurt
ice
I'll
I'm
Indian
its
it's
I've
jet
joke
jump
just
keep
kill
kind
kiss
kitchen
knew
knock
land
lake
large
last
late
laugh
lawn
lay
learn
leave
left
leg
lesson
let
letter
lift
light
line
list
listen
lit
long
lost
loud
love
low
luck
mad
made
mail
make
mean
meat
merry
met
might
mine
Miss
money
moon
more
morning
most
mouth
move
Mr.
Mrs.
much
must
nap
near
need
nest
never
new
next
nice
night
nine
noise
nose
nothing
number
numeral
o'clock
off
often
oh
once
only
open
or
outside
own
owl
pack
page
pain
pair
paper
part
parties
pass
pay
peach
pen
pencil
pennies
people
pick
picnic
picture
pie
piece
pin
pink
place
plant
plays
please
pole
pond
pony
poor
price
prize
proud
pill
pumpkin
puppy
push
queer
quickly
quiet
rabbit
race
rain
rake
reading
ready
really

remember
right
ring
river
road
robe
rock
rode
round
rug
safely
same
sand
sang
says
school
seat
second
seen
send
sent
set
seven
shall
share
should
shout
show
sick
side
sign
six
sixth
sixty
skip
sky
sleep
slowly
small
snake
snow
soap
someone
something
sometimes
son
song
soon
sorry
sound
south
space
spell
splash
spoon
spring
stand
star
start
station
stay
steps
stick
still
stood
stop
store
stories
storm
stormy
story
stove
straight
strange
street
string
strong
studies
summer
supper
sure
surely
surprise
swiftly
swim
table
tail
taking
talking
tank
tape
tea
teacher
teeth
telephone
ten
test
than
thank
their
them
these
thing
think
third
those
thought
through
throw
tied
tired
together
too
took
tooth
town
train
trick
this
try
turn
tying
uncle
under
until
upon
use
using
vest
vine
visit
voice
wagon
wait
wake
walk
wanted
warm
wash
watch
water
way
wear
week
wet
what
where
which
while
why
window
winter
wish
won't
wood
word
would
write
written
yard
year
yesterday
yet
yours
zero
zoo

LITERATURE

Introduction

Though it comes last in the Guide and though it contains few suggested activities, this section is among the most important. For it is through literature that the language arts curriculum probably makes its greatest impact on the affective side of students, on their feelings and imaginations. A teacher can make no greater contribution to a child's future than by helping him/her to learn to love to read. It is also through literature that children are exposed to human values and develop a greater understanding of themselves and others.

The language arts curriculum as a whole is inseparably linked to the reading program, and the link is especially strong between literature and reading. This Guide, however, makes no attempt to present the Darien reading program, which is designed in the primary grades to teach the decoding process and in later years to develop students' speed and comprehension. The reading program is basically skills-oriented and the literature program basically appreciation-oriented. Thus, the two are different but nevertheless interdependent. Research shows, for example, that when teachers give greater attention to literature they improve children's reading skills as well.

The language arts teacher should make literature a <u>daily</u> part of her program. Time devoted to children's reading or listening to good literature is time well spent, especially since at home most children spend much more time watching television than reading. Through such techniques as reading aloud, dramatizing, and playing recordings the teacher can make the literature "lesson" a part of the day children eagerly anti-

cipate. Here, as in all other parts of the language arts curriculum, the librarian is the teacher's strongest ally. The teacher knows the students. The librarian knows good books. As a team they bring students and good books together.

Few activities are suggested in this section because children respond to literature by talking about it, acting it out, or writing about it. Since many activities in these areas have been presented earlier in the Guide, one need only refer to them. However, a list of ideas for sharing books has been included (page 149.)

Objectives

Attitudes

To enjoy reading and being read to

To regard reading as an important source of information

To enjoy reading and listening to poetry

To appreciate non-fiction as well as fiction

To begin to be aware of written drama and the responsibility of the reader to make it come alive

To value books and care for all books intelligently

To enjoy using the school and town libraries

To respect the fact that writers' and readers' opinions will differ

Understandings

To realize that much information is gained through reading

To understand that much pleasure can be gained through reading and listening to poetry

To understand that drama has many of the purposes of other literature but that its structure depends on its being seen and heard

To understand the value of books and the responsibility of caring for them

To recognize the importance of making use of the town and school libraries for obtaining information and for enjoyment

To be aware that there is a wide range of excellence in reading materials and that our intellectual and aesthetic tastes are shaped in a large measure by what we read

To understand the writer's purpose and to judge the value of the book and the opinions of the author in this light

Skills

To comprehend equally well when reading or being read to

To become competent in oral and silent reading

To develop the skills of concentration and perception in listening to materials read aloud

To gain in the ability to acquire information from reading and to recognize main ideas, supporting details, and sequence of events and to be able to make reasonable inferences

To be able to enjoy reading poetry expressively, phrasing not just by line, but by units of meaning

To be able to distinguish between fiction and non-fiction

To gain in the ability to read drama aloud with expression and to interpret the experiences and emotions of the characters

To recognize the importance of proper handling of books

To develop the skills necessary for using the school and town libraries efficiently

To gain competence in learning to select reading materials

To learn to respect an author's point of view even though it may differ from one's own

To be able to read widely to acquire the background necessary for a well informed person

Habits

To grow in the ability to concentrate and understand the material read aloud

To be able to acquire information and pleasure from reading

To increase one's ability to read poetry for enjoyment and understanding

To grow in the habit of interpreting drama

To develop the habit of respecting and caring for books

To make good use of available libraries

To select the proper reading materials for specific purposes

To respect the opinions of others

To do sufficient reading to be well informed

Literature, Grades K-3

Literature plays a central role in the primary grades. Comprehension gained through literature is a major part of learning. This is especially true in kindergarten and first grade. Literature is a source of pleasure and of ideas for children to talk about, write about, and act out.

I. Teacher reading aloud. Before children learn to read, they need to come in contact with the best in literature by being read to. Listening to good literature expands their imaginations, opens them up to the whole world of books, and gives them a purpose for being able to read themselves. The teacher and the librarian should read large numbers of stories and poems at this time in children's schooling, and a good portion of time should continue to be set aside for reading aloud throughout the primary years. The adults' reading gives the children a model to emulate. It shows what good oral reading is like: how it recreates the storyteller's voice or the voice of the characters, how it brings out mood, feeling, and meaning, and how it follows punctuation clues. The teacher may also do some oral reading from the books children read in groups. This helps to change the pace of reading in the early years, when it may be slow for some children, and again acts as an inspiration to the youngsters to develop better phrasing and expression on their own. This oral reading or reading aloud with the group is of most importance for poetry. It gives the children an example of how to gain expression and carry over line endings for meaning and aids in the pronunciation of unknown or strange words.

II. Independent reading. As soon as a child reaches a stage in the decoding process where he/she can read independently, time should be set aside for him/her to choose and read library books. The teacher circulates,

helping with selection, checking level of difficulty, and conferring for the purpose of stimulating discussions about the books. Children will generally report on their reading orally to the teacher at conferences or at times to the class as a whole. Ways of checking will depend on the wishes of the teacher. (See the list of ways to share books found on page 149) Individual reading records of books completed should be kept for each child either by the teacher or by the child himself/herself.

III. Children reading aloud. Besides the teacher's reading aloud, children need to read aloud. Oral reading by the child not only enables the teacher to know he/she can say words correctly, but it enables the child to hear the voice of the writer, to feel the mood of the passage. It helps him/her to acquire good phrasing and expression and hence greater comprehension of the material. Silent reading should precede oral reading as much as possible. When a child reads aloud to a group of his/her classmates, it should be made an entertainer-audience situation where the reader is making an effort to be the story teller and the children are listening to hear what the book says.

IV. Choral reading. Sometimes reading aloud in unison is good practice, and particularly if the teacher joins in. This helps the children to visualize the relationship between the printed page and the spoken word and to improve phrasing and expression and the ability to use punctuation marks for meaning. It carries the less able ones along in an inconspicuous manner and helps to add to their confidence and enjoyment.

V. The tape recorder. The use of the tape recorder for oral practice is a most worthwhile activity. It arouses interest and enthusiasm and helps the child to overcome the self-consciousness of hearing his/her own voice,

to improve in his/her ability to relax and enjoy his/her reading, and to gain in the skills required for good oral reading.

VI. Meet-the-Author Program. In teaching literature a Meet-the-Author Program helps add to the appreciation and understanding of a book. In From Thoughts to Words by Marlene Glaus (see Bibliography, page 151), ideas for developing such a program will be found. Since many authors live in or near Darien, it is often possible to get them to come to talk to a class.

Literature, Grades 4-6

In the intermediate grades literature continues to be an important part of the language arts curriculum. In these grades, when in many children the excitement of the initial steps in reading declines, the teacher should make a special effort to help students find enjoyment in reading. Since children respond to literature through speaking, writing, and acting out, the teacher should consult these sections of this Guide for ideas for classroom activities.

I. Teacher reading aloud. The teacher should continue the practice, begun in the primary grades, of reading aloud to the class. The librarian can assist in this by reading to pupils in the library or by suggesting appropriate "read aloud" books for the teacher to use. The purposes of reading aloud may be to provide a good model of oral reading, to present unfamiliar words in the text, and, above all, to provide group enjoyment.

II. Children reading aloud. Children should be given the opportunity to read orally to their peers and to younger children. They can take turns reading stories and poems in the small-group situation or to the entire class. The material read should be interesting and unfamiliar to the group, so that a true entertainer-audience relationship is established and maintained. The reader should have read his/her material silently first, and perhaps, rehearsed it orally. If a child is uncomfortable reading aloud, the teacher should diagnose his/her trouble and provide time for individual coaching.

III. Individual reading. Now that virtually all the children have developed the basic skills of reading, they should be reading and enjoying many books on their own. The teacher, with the help of the librarian,

should constantly encourage individual reading and do everything possible to help the children enjoy their reading. Every language arts classroom should have a display of books, book jackets, posters about books, lists of good books. (Parents often appreciate having copies of such lists, too.) Children should be given many opportunities to share books with each other. (See ideas on pages 149 and 150.) Children should have the freedom to choose their own books. Lists should be open-ended and flexible, with few dividers as to level and category. If a child chooses a book unsuitable for him/her, the teacher or librarian can advise him/her to choose another.

IV. The types of literature. In the intermediate grades, pupils should begin to distinguish the various types of literature and to recognize and understand the aspects and components of each. These concepts, most of which should not be taught directly, can be presented through many types of children's books.

A. Fiction
   1. Characterization. The child learns to
      understand words dealing with different character traits
      identify various character traits through analysis of characters and their behavior
      understand reasons for changes in behavior
      look for similarities and differences in characters

   2. Plot. The child learns to
      identify the conflict in the story
      understand that the plot includes events and dialogue
      recognize how the story unfolds through a sequence of events
      recognize the climax of the story
      recognize who is telling the story
      consider alternative solutions
   3. Theme. The child learns to
      become aware that some stories teach a lesson and some give insight into life
      support his/her impression of the theme by citing details of action, description, dialogue, characters, setting
      relate the theme to his/her own experiences

4. Setting and Mood. The child learns to
   recognize setting and mood through title, descriptive words, dialogue, characterization, illustrations
   recognize the interrelationship of setting and mood
   anticipate actions that may result from setting and mood

B. Poetry (See also pages 70, 82-83)
   1. Rhythm. The child learns
      that many poems, but not all, have regular patterns of rhythm
   2. Rhyme. The child learns
      that many poems, but not all, contain rhyme
      that the rhyme usually follows a definite pattern
   3. Shape. The child learns
      that a poem looks different from prose on a page
      that some poems have regular shapes and some irregular shapes
      that some poems are shaped to fit their subjects
   4. Imagery. The child learns
      to recognize simile, metaphor, personification, alliteration, and onomatapoeia
      that poets use these figures to help readers participate in poems and to make poems pleasing, beautiful and memorable

C. Drama (See also pages 35 - 44) The child learns
   1. that drama shares many of the components of fiction: plot, characterization, setting, etc.
   2. that dialogue is all-important in drama
   3. that stage directions are an important part of a dramatic script
   4. that there are various forms of drama (radio plays, stage plays, TV plays, etc.) and that each has its special qualities
   5. that usually plays are not written to be read but to be seen and heard

D. Non-fiction. The child learns
   1. that non-fiction is factual rather than imaginative
   2. that non-fiction is written to inform, to instruct, or to persuade
   3. that there are various kinds of non-fiction: personal accounts, articles, biographies, histories, true animal stories, etc.
   4. that much of this material can be found in magazines and newspapers or in books such as those used in science or social studies
   5. that a piece of non-fiction usually follows a definite pattern of organization

It must be emphasized again that few of these concepts should be taught directly. The emphasis of the elementary school literature program should be on enjoyment of reading. Through discussion, however, students can be made aware of the characteristics of the types of literature.

V. Values and Human Understanding. Through reading and discussing literature, children can learn about human values and develop a greater understanding of themselves and others. Such discussions can be based on questions like the following.

What was X like?
Why did he behave as he did?
Did he change in the course of the story? Why?
How might you have behaved in a similar situation?
What kind of problem did X have?
How did he solve his problem?
In what other ways might he have solved his problem?
Have you ever faced a similar problem? How did you solve it?
Does X deserve what happens to him? Why or why not?
How much of what happens to him is the result of his own efforts, and how much is the result of luck?
How do you feel about X? Are you proud of him, sympathetic toward him, annoyed at him, angry at him?
Would you like to live the kind of life X lived? Why or why not?

VI. Materials. Basal readers, or any books containing abridged selections based on controlled vocabulary lists are not recommended to be used in the literature program. Such materials may be retained for use in teaching reading skills; on the other hand, literature books (books that stir the imaginations and emotions of children) can probably be used more effectively for that purpose.

A. The first source of literature books (and of records, tapes, and film strips related to literature) is the school library.

B. Available in paperback are many titles which the class or small groups within the class can read and enjoy.

C. Some publishers have sets of books, hardcover and paperback, for individualized reading. Many literature anthologies (as opposed to basal readers) are available.

D. The librarian can help the teacher use reference books on children's literature such as
Best Books for Children
Books for Elementary School Libraries
Children's Catalog
School Library Journal
Bulletin of Center for Children's Books

E. The JUNIOR GREAT BOOKS PROGRAM has been used successfully in two Darien schools. Contact the Coordinator of English for more information.

Ideas for Sharing Books

1. Make an original book jacket. Include a brief sketch of the author and a brief review of the book.
2. Choose another title for the book. Tell why you think this is a good title.
3. Make a list of the interesting events of the story in order.
4. Write a different ending to the book or story.
5. Write a character sketch of one of the characters.
6. Write a brief biography of the author.
7. Write a letter to the author about his book.
8. Write a letter to a friend to recommend the book.
9. Tell about the funniest, most exciting, or saddest part of the book.
10. Write a poem about the book.
11. Write three special words to describe the book. Tell why you chose these words.
12. Write some riddles about the book.
13. Make a crossword puzzle or acrostic using interesting or unusual words from the book.
14. Compare the book to a book with a similar subject or to another book by the same author.
15. Make a poster to advertise the book and write a book blurb to accompany it.
16. Tell about the character you liked best, and tell why you liked him/her.
17. Illustrate the most interesting scene. (This could be done on an overhead transparency.) Write a brief explanation.
18. Paint a mural or make a collage about the book.

19. Prepare a pantomime about the story, or dramatize a scene from the story.

20. Make a map or a pictorial time line for a historical book.

21. Make a thumbnail sketch of the book.

22. Write and draw a rebus for the story.

23. Make a pie plate movie.

24. Plan to tell the story to a musical accompaniment. (This could be taped.)

25. Use puppets to retell the story.

26. Tape and "broadcast" a book review to the class.

27. Plan and make a movie or video tape of the book.

28. Read aloud or tape record an exciting scene from the book.

29. Make a comic strip about an incident in the book.

30. Make a peep box or a diorama about the book.

31. Make a mobile.

32. Dress up as a character in the story.

33. Write a letter to a character in the book, or write a conversation between yourself and the character.

34. Write some news articles about the characters' activities. Give each article a headline.

35. Gather a collection of some of the objects which are important in the story.

36. Make an overhead projector story board (a series of transparencies) or filmstrip about the book.

The librarian will assist in any of these activities and can suggest others as well. Students' written comments on books can be kept on file in the library for other students to read or included in a library newsletter.

BIBLIOGRAPHY OF RESOURCE BOOKS

Note: Most of these books will be found in each school's professional library.

Arnstein, Flora J. POETRY AND THE CHILD. (Dover)
Out of her own experience in the classroom, the author discusses ways to teach children to write and understand poetry. Many samples of children's poems and their reactions to poetry.

Basinger, John. CREATING DRAMATICS IN MOVEMENT AND WRITING. (Xerox)
Stretches imaginations, teaches improvisation exercises, helps students hear sound, mirror movement, act out emotions. Inexpensive.

Burrows, Alvina Treut, Doris C. Jackson & Dorothy O. Saunders. THEY ALL WANT TO WRITE. (Holt, Rinehart and Winston)
A classic on written English in the elementary school. Contains a detailed, step-by-step description of a balanced program of both practical and personal writing.

Carlson, Ruth Kearney. SPARKLING WORDS. (Paladin)
A collection of 225 ideas on how to help children write creatively. Covers primary grade writing ideas, creative writing, paragraph writing skills, and poetry.

Duke, Charles R. CREATIVE DRAMATICS AND ENGLISH TEACHING. (NCTE)
The author explores the relationship of creative dramatics to the stages of a child's development and deals with the problems of initiating creative drama in the classroom by teachers without formal training in theater. Specific suggestions for pantomime, improvisation, characterization, and role playing.

Ehrlich, Harriet W. CREATIVE DRAMATICS HANDBOOK. (Phila. School District)
The hundreds of suggestions in this handbook emerged from workshops held to train teachers in creative dramatics. Included are ideas for techniques that are used in creative dramatics -- sense memory, characterization, etc. -- and specific activities -- pantomime, word games, improvisation with music.

Esbensen, Barbara J. A CELEBRATION OF BEES: HELPING WHILDREN WRITE POETRY. (Winston)
A practical book which demonstrates how everyday words are the basis for creative communication. Encourages children to play with words until those words come together in unfamiliar and exciting ways. Includes a list of resources to spark creative writing.

Evertts, Eldonna L., editor. EXPLORATIONS IN CHILDREN'S WRITING. (NCTE)
Author stresses the importance of writing as a major means of shaping experience and discusses ways to augment children's language abilities through writing. Contains papers by James Britton, Alvina Treut Burrows, and Richard Lewis, also a dialogue between Evertts and Britton.

Gerbrandt, Gary L. AN IDEA BOOK FOR ACTING OUT AND WRITING LANGUAGE K-8. (NCTE)
The author suggests ways to use small groups successfully. Included are ideas for acting out language (pantomime, guessing games, charades, improvisation); ideas for writing out language (unfinished sentences, fables); and ideas for writing down language (scrambled sentences, dictated sentences). More than 700 examples.

Glaus, Marlene. FROM THOUGHTS TO WORDS. (NCTE)
Enrichment activities for the creative development of listening, talking, and writing skills in elementary schools. A variety of lessons for self-expression, word fun, and literature.

Henry, Mabel Wright, editor. CREATIVE EXPERIENCES IN ORAL LANGUAGE. (NCTE)
Covers selecting materials for choric interpretation, storytelling, creative dramatics, and children's theater. Includes a guide for evaluating plays for children and suggestions for building a curriculum in oral interpretation.

Hopkins, Lee Bennett. PASS THE POETRY, PLEASE! (Citation)
The author offers dozens of techniques for using poetry to enrich every area of the curriculum and for introducing youngsters to the pleasures poetry can bring them. Biographies of best-loved children's poets. Bibliography of poetry presentations available on films, film strips, records, and other media.

Jones, Anthony & Jeremy Mulford, editors. CHILDREN USING LANGUAGE. (Oxford)
Discusses the fundamental importance of imaginative work with language, writing poetry in the classroom, children's drama and storytelling, spelling, and teacher-pupil interaction. Many examples of children's writing and transcriptions of classroom discussions.

Landrum, Roger. A DAY DREAM I HAD AT NIGHT AND OTHER STORIES. (Teachers and Writers Collaborative)
The record of an oral literature project based on the open classroom. The instructors made class readers out of the children's own work, recorded the readers in a tape library, and designed a set of language exercises based on these materials. Extensive examples of the children's work.

LANGUAGE ARTS (formerly ELEMENTARY ENGLISH) (NCTE)
Monthly journal of Nat'l Council of Teachers of English. Devoted to encouraging effective teaching of reading, composition, speaking, and listening skills. Covers such topics as language development, ethnic studies, creativity, and humanistic educations. Regular features on children's literature, research, instructional materials and strategies, plus a children's page.

Lundsteen, Sara W. LISTENING, ITS IMPACT ON READING AND THE OTHER LANGUAGE ARTS. (NCTE)
This monograph shows the intimate relationship of listening to reading and the other language arts, reviews what is known about listening, and points out many aspects of listening skill that can be fostered in the classroom. Appendix gives sample lessons.

Moffett, James. A STUDENT-CENTERED LANGUAGE ARTS CURRICULUM, K-6. (Houghton Mifflin)
The book on which much of Darien's K-6 language arts curriculum is based. Moffett's curriculum combines dramatic, oral, reading, and writing activities. Students' own production of language is emphasized.

Muller, Herbert J. THE USES OF ENGLISH. (Holt, Rinehart & Winston)
A report on the major issues in the teaching and learning of English. Considers the definition of English, democracy in the classroom, and issues of responsibility as well as child development, literature, writing, talking, drama, and media.

Murphy, Richard. IMAGINARY WORLDS. (& W C)
Creating their own utopias was the stimulus for the children's prolific, inventive writing recorded here.

Murray, Donald M. A WRITER TEACHES WRITING. (Houghton Mifflin)
Traces the publishing writer's steps from initial idea to final draft. Presents methods for teaching students how to find a subject, order it, write, and rewrite. Includes lesson plans, classroom suggestions, checklists on writing, stories and articles by noted authors.

Root, Shelton L., Jr. ADVENTURING WITH BOOKS. (Citation)
An annotated list of 2400 books for preschool-Grade 8. Fourteen subject headings.

Simon, Sidney B. et al. VALUES CLARIFICATION: A HANDBOOK OF PRACTICAL STRATEGIES FOR TEACHERS AND STUDENTS. (Hart)
Seventy-nine strategies to help students examine their values. Involves students in practical experiences which make them aware of their own ideas and beliefs. Clear directions and many examples.

Smith, James A. CREATIVE TEACHING OF THE LANGUAGE ARTS IN THE ELEMENTARY SCHOOL. (Allyn and Bacon)
After a discussion of "The Nature of Creative Teaching," "The Nature of Creative Communication," and "A Creative Approach to Language Arts," has chapters on the teaching of listening, oral expression, creative writing, handwriting, grammar and usage, and spelling. Many practical suggestions.

Spolin, Viola. IMPROVISATION FOR THE THEATER. (Northwestern Univ. Press)
More than 200 exercises and teaching techniques are suggested in this handbook of theater games. With each activity are helpful coaching hints for the teacher-director.

Teachers & Writers Collaborative. THE WHOLE WORD CATALOG. (T & W C)
A practical collection of assignments for stimulating student writing, premised on an open classroom theory of instruction. Activities designed as catalysts for classroom exercises. Illustrated resource section.

Tiedt, Iris M., editor. DRAMA IN YOUR CLASSROOM. (NCTE)
Collection of articles. Authors analyze successful examples of creative play and give specific suggestions for using creative dramatics as a teaching technique in regular instruction. Ideas for puppetry, pantomime, and story dramatization.

Tiedt, Iris M. INDIVIDUALIZING WRITING IN THE ELEMENTARY CLASSROOM. (ERIC/RCS AND NCTE)
A detailed plan for setting up a writing center in the classroom and for developing mini-centers that focus attention on specific concepts. Suggestions for activity cards and task sheets which involve children in individual skill development as well as small group activities.

Walter, Nina Willis. LET THEM WRITE POETRY. (Holt, Rinehart and Winston)
A handbook for teachers who are concerned with the development of the creative impulse in children and with the teaching of poetry appreciation through the writing of poetry.

INDEX

L

M

N

O

P

Q

R

S