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ABSTRACT

Developed from a comparison of the writing performance of eighth grade students in Delaware with a representative national group, this writing resource guide provides a detailed description of the state's writing assessment procedure and offers educators guidance in evaluating student writing and improving student writing skills. After describing the state writing assessment program, the first of three sections suggests methods of preparing for assessment and applying scoring procedures in the classroom. It also presents descriptions of the primary and secondary traits of major types of writing, a completed example of preparatory work, a sample preparation form, and a checklist for mechanics scoring to aid in evaluation. The second section contains 40 teaching/learning activities labeled according to writing category (narrative, descriptive, expository, persuasive, or expressive) and suggested instructional level (elementary or secondary). The final section describes 11 books and articles related to evaluating student writing, lists several state-supported projects developed to improve student writing skills, and presents classroom activities available on microfiche. Assessment instruments are included in the appendixes. (MM)

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WRITING RESOURCE GUIDE

for

ASSESSMENT AND INSTRUCTION

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PREFACE

In October 1979, a representative sample of public school students participated in an assessment to determine how Delaware compared to the nation in student writing (composition) skills. This document was prepared to help teachers and administrators better understand the test data and to provide some suggestions for improving the quality of student writing.

Appreciation is extended to Mrs. Carolyn Huff of the Delaware Department of Public Instruction's Information Search and Retrieval Unit for locating some of the information presented in this guide. Thanks are also extended to Dr. Gary Houpt, State Supervisor of English Language Arts, Instruction Division, for reviewing and selecting the suggested classroom activities and for developing portions of this guide. Gratitude is expressed to Dr. Janet Wall, State Specialist, Educational Assessment, Planning, Research, and Evaluation Division, for coordinating the testing program for writing and preparing portions of this guide; and to Dr. Alice Valdes, Supervisor of Planning, Planning, Research, and Evaluation Division, for reviewing and writing sections of the guide.

Comments from teachers on the usefulness of the Writing Resource Guide would be most appreciated.

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INTRODUCTION

In early 1975, the Delaware Department of Public Instruction published a listing of statewide objectives for student accomplishment in the basic skill areas. Objectives for writing included handwriting, mechanics, language use, and composition.

Information on student performance in many objectives is available from the regular state assessment program. To provide performance information on some of the other aspects of mechanics, language, and composition, a representative sample of grade eight students in Delaware participated in a pilot testing program which was designed to determine how students perform when asked to compose essays rather than complete multiple-choice questions on language mechanics and expression.

One goal of the assessment was to make comparisons between performance by Delaware students and a national comparison group. The assessment was also intended to provide information of benefit to classroom teachers and administrators. It was felt that since this assessment might be relatively new to most Delaware educators, it would be useful to share a detailed description of what was done and provide guidance on how educators might evaluate student writing and help students improve their writing skills.

This publication, entitled Writing Resource Guide, has been produced in three sections.

Section I: Describes the state writing assessment and provides suggestions for adapting the procedures used for the classroom.

Section II: Gives some suggested teaching/learning activities that might be employed in the classroom to help students in writing.

Section III: Identifies some additional resources related to teaching writing and evaluating student writing.

For convenience, the guide has been prepared in a special binding so that it may be supplemented in the future.

SECTION I

WRITING ASSESSMENT

STATE WRITING ASSESSMENT

The Sample

Since analyzing the writing samples of many students was known to be a monumental and expensive task, a sample of students was drawn for participation in the writing assessment program. Using random sampling procedures, approximately 1,200 names were drawn from Delaware school districts. Numbers of students within school districts were chosen in proportion to that district's grade eight--13 year-old enrollment to the total state grade eight--13 year-old enrollment. Thus, if grade eight students in District X represented ten percent of the state's total grade eight enrollment, then ten percent of the sample was made up of students from that district. In actuality, students from every school having a grade eight population participated in the assessment.

Principals of schools were sent the list of students drawn from their school. The lists were reviewed and names were deleted if:

- a. Students were no longer in that school.
- b. Students were not in the eighth grade.
- c. Students were not 13 years old.
- d. Students were non-English speaking.
- e. Students were classified as educable mentally retarded.
- f. Students had a temporary or permanent disability which prevented them from writing.

Where more than 20 percent of the students in a school district were deleted, additional names were drawn.

It is imperative for the reader to keep in mind when analyzing the results of this testing program that students were selected to be representative of the entire state, not of individual districts or schools. Therefore, judgments made about Delaware's overall performance in comparison to that of the nation may not easily be made about the performance of either districts or schools. Educators at the school district level can, however, review the list of their students to see how representative these students are of the school/district. If the students are, as a whole, typical of the entire student group, then some comparisons may be justified.

The Test

Since a major purpose of the writing assessment was to make comparisons about Delaware versus national performance, it was necessary to locate test items with national norms. At the time of the assessment, only one source--National Assessment of Educational Progress (NAEP)--had items that both required students to write and for which normative information was available.

Released items from NAEP were reviewed for currency of norms, appropriateness of stimulus material, and type of scoring used. Two essay items and three multiple-choice items were selected. Eight other multiple choice items designed by the Delaware Department of Public Instruction were used to gather information about students. All eleven multiple choice items were structured to aid in the interpretation or explanation of student performance on the two items assessing student composition skills. The entire test is included in Appendix A.

Test Administration

All test items were compiled in one test booklet and were administered to students in a single hour session during the week of October 8-12, 1979. Each item and possible alternatives were read to the students so that student reading ability would not be a factor in student writing performance.

Completed test booklets were returned to Westinghouse DataScore Systems, the same contractor that scored the NAEP tests. During the month of November, a team of Iowa language arts teachers trained in the technique of trait scoring reviewed and scored each paper produced by Delaware students. Each essay was read and categorized into one of four categories by two readers. When a discrepancy between the category assignments of two readers occurred, a third reader resolved the discrepancy.

Scoring

There are many aspects of writing and a variety of methods can be used to score writing samples. What is important is that the items assessed and the scoring procedures used are appropriate to the measurement of goals. For the state assessment, holistic scoring, which results primarily in a ranking of papers, was rejected in favor of primary trait scoring.

Both essays in the Delaware Writing Assessment were scored using the primary trait method of scoring. In addition, one of the essays was scored for secondary traits and the other for writing mechanics. The scoring guides used were developed and used by the National Assessment

of Educational Progress (NAEP). Complete scoring guides are provided in Appendix B.

Primary Trait Scoring - The rationale underlying primary trait scoring is that writing is done to communicate with an audience and is best judged in view of its effects upon that audience. The approach used by a writer to reach and affect an audience is most important--the primary trait of a piece of writing. Particular writing tasks require particular characteristics and no others if they are to be successful. For example, the writer of a set of directions must present information in a logical and unambiguous manner if readers are to follow the directions. The primary trait of a written set of directions would be an unambiguous, sequential and logical progression of instructions. Successful papers would have that trait; unsuccessful papers would not, regardless of how clever or well written they may be in other respects. The primary trait scoring system essentially indicates whether or not a sample of writing contains the traits it must have in order to accomplish its purpose. Primary trait scoring is essentially evaluative in nature.

Secondary Trait Scoring - For the purpose of assessing writing abilities, scoring guides may be designed to gather information about aspects of an essay other than its primary trait. A secondary trait identifies particular characteristics of writing that complement a primary trait in its task-oriented structure. Secondary traits highlight some of the strategies used in writing which may greatly influence the success of the writer's response.

Mechanics Scoring - The approach used in scoring mechanics was essentially descriptive rather than evaluative. Readers coded each

paragraph and sentence by type (simple sentence, complex sentence with phrase, fragment, etc.) and coded each mechanical error identified (comma used when none required, misspelling, sentence fragment, etc.).

Test Items and Scoring Categories

Two essay items were included in the writing assessment. One essay assessed student ability to do EXPRESSIVE writing; the second essay assessed PERSUASIVE writing. Each of the two items is presented in this section. The aspects assessed for each item are listed immediately following the item. Scoring categories and criteria are shown in the scoring guides in Appendix B.

The reader should bear in mind that teachers of language arts commonly recognize four distinct types of writing. They are persuasive, expository, descriptive, and narrative. Expressive writing is not commonly recognized as a separate type of writing but may well be embodied in each of the four types of writing specified above.

TEST ITEM #1

TYPE OF WRITING: EXPRESSIVE WRITING

OBJECTIVE: Demonstrate ability in writing to reveal personal feelings and ideas through conventional discourse.

ITEM: Children On Overturned Boat

STIMULUS MATERIAL:



Look carefully at the picture.

These kids are having fun jumping on the overturned boat. Imagine you are one of the children in the picture. Or if you wish, imagine that you are someone standing nearby watching the children. Tell what is going on as he or she would tell it. Write as if you were telling this to a good friend, in a way that expresses strong feelings. Help your friend FEEL the experience too. Space is provided on the next three pages.

SCORING:

Each student writing sample for the item was scored for primary trait and secondary traits.

PRIMARY TRAIT:

Entry into world of the picture.

The essays prepared in response to this item were assigned to one of the four categories. A "1" indicated absence of the primary trait, a "2" indicated marginal presence of the primary trait, "3" indicated acceptable presence of the primary trait, and "4" indicated excellence.

SECONDARY TRAITS:

The essays prepared in response to this item were also scored for the presence or absence of five secondary traits: fantasy, insights, use of dialogue, point of view, and tense.

TEST ITEM #2

TYPE OF WRITING: PERSUASIVE WRITING

OBJECTIVE: Demonstrates ability to write in response to a wide range of societal demands and obligations. Ability is defined to include corrections in usage, punctuation, spelling, and form or convention as appropriate to particular writing tasks, e.g., manuscripts, letters.

ITEM: Letter to principal

STIMULUS MATERIAL: Imagine that your principal asked for suggestions about how to make things better in your school. Write a letter to your principal telling him just ONE thing you think should be changed, how to bring about the change, and how the school will be improved by it. Space is provided below and on the next three pages. Sign your letter "Chris Johnson."

333 West Street
Loden, Ohio 99999
September 5, 1979

Mark Hopkins, Principal
Martin Intermediate School
Loden, Ohio 99999

SCORING: Student writing samples on this item were scored for primary trait and mechanics.

PRIMARY TRAIT: Defining and defending a change. Persuasion through the invention of issues, arguments and evidence appropriate to the defense of a proposition.

CATEGORIES: The essays prepared in response to this item were assigned to one of four categories. A "1" indicated absence of the primary trait, "2" indicated minimal presence of the primary trait, "3" indicated acceptable presence, and "4" indicated excellence.

MECHANICS: The mechanical aspects scored were: paragraphs, sentences, punctuation, agreement, awkwardness, spelling, word choice, and capitalization.

WRITING ASSESSMENT IN THE CLASSROOM

The testing and scoring procedures used in the state assessment were necessarily complex, time consuming, and limited to two types of writing. This section of the guide will provide a simplified and generalized version of the procedures for use by classroom teachers. Specifically, this section will provide: (1) a brief introduction to commonly used systems for scoring writing samples; (2) suggestions for the application of the scoring procedures used in the state assessment to other types of writing; and (3) a simplified version of the mechanics scoring guide used in the state assessment.

Scoring Systems for Writing

At present there are three scoring systems for writing that are prevalent nationally: the analytical scoring system, the holistic scoring system, and the trait scoring system. Each has its own set of advantages and disadvantages. This guide suggests that certain aspects of analytical scoring together with trait scoring have potential for improving student writing.

Analytical Scoring - Analytical scoring requires that the scorer isolate one or more particular aspects of the writing sample that will be scored. To check for grammatical errors or spelling errors is to apply analytical scoring. The mechanics scoring guide is an excellent example of this type of scoring. This type of scoring is primarily descriptive unless specific criteria are established regarding acceptability.

Holistic Scoring - In holistic scoring, no well-defined set of criteria are used. Instead, a reader reads for the overall effect of the writing sample. Papers generally are compared to each other rather than to an "ideal" paper. This results in a ranking of papers from best to worst. Such a ranking tells little about the writing samples other than the fact that some are better than others. It is important to note that criteria for "acceptability" could be established in this type of scoring and papers judged to be not acceptable, acceptable, or superior.

Trait Scoring - Trait scoring is built on the rationale that writing is done to communicate with an audience and is best judged in view of its ability to bring about the desired effect with that audience. Following this line of reasoning, particular writing tasks require particular characteristics, or traits, if they are to be effective. For example, persuasive writing requires the presentation of compelling arguments that are logically or emotionally based, or both, depending on the audience to be persuaded.

Primary Trait Scoring requires an evaluative judgment on the part of the scorer regarding the presence of the primary trait a writing sample must have in order to accomplish its specific purpose. Secondary trait scoring usually accompanies primary trait scoring. Secondary traits are those characteristics that complement a particular primary trait. Secondary traits highlight some of the strategies used in writing that may greatly influence a writer's success in effecting the desired reader response.

This guide will focus on procedures that will facilitate the use of

primary and secondary trait scoring and will provide materials to assist in mechanics scoring. Mechanics scoring should be done independently of trait scoring.

Applying Trait Scoring in the Classroom

Trait scoring in the classroom could be done using the items, categories, criteria and procedures used in the state assessment program. Such an application, however, has limited utility. In order to make the approach generally applicable, suggestions will be offered for using the scoring approach with other types of writing, in other situations. Hence, suggestions are provided here regarding (1) preparation for, and (2) application of the scoring procedures used in the state assessment. An effort has been made to simplify the procedures, especially those pertaining to scoring.

Preparation - Preparation for use of the trait scoring approach should include the following activities:

- Step 1. Identify the type of writing exercise to be done. Typically, a writing exercise would be one of the following types: narrative, descriptive, expository, persuasive, or expressive.
- Step 2. Specify the objective for the writing exercise.
- Step 3. Prepare the stimulus materials for the writing exercise.
- Step 4. Specify the aspects of the exercise to be scored (i.e., primary trait, secondary trait, mechanics).
- Step 5. Identify the specific primary trait for the kind of writing, the secondary traits to be scored, and which, if any, mechanics that are to be scored.
- Step 6. Specify the criteria and categories that will be used.

A brief description of each step follows: An example showing all steps completed is shown on page I-20.

Step 1. Identify the type of writing exercise to be done. Recall that the rationale underlying trait scoring is that writing is done to communicate with an audience and is best judged in view of effects on that audience. Thus, the approach used by a writer to reach and effect an audience is the most important (primary) trait of a piece of writing. That is, particular writing tasks require particular characteristics and no others if they are to succeed. Teachers of language arts commonly recognize four types of writing. They are persuasive, expository, descriptive, and narrative. Expressive writing may be embodied in each of the five types. Preparation should begin with specification of the type of writing exercise.

Step 2. Specify the objective for the writing exercise. An objective for a writing sample should provide guidance on what is to be accomplished by the writer. An objective used in the state assessment was worded as follows:

Demonstrate ability to write in response to a wide range of societal demands and obligations. Ability is defined to include correctness in usage, punctuation, spelling, and form or convention as appropriate to particular writing tasks.

Step 3. Prepare the stimulus materials for the writing exercise. Stimulus materials are those to which students are to react. For example, the stimulus material for the expressive writing exercise in the state assessment was a picture of several children on an overturned boat. This was accompanied by the following verbal material:

Look carefully at the picture. These kids are having fun jumping on an overturned boat. Imagine you are one of the children in the picture. Or if you wish, imagine that you are someone standing nearby watching the children. Tell what is going on as he or she would tell it. Write as if you were telling this to a good friend, in a way that expresses strong feelings. Help your friend FEEL the experience, too.

Note that the stimulus materials (writing task) contains three necessary pieces of information. It specifies (1) who the writer is or what role the writer is to take; (2) the audience of the writer; and (3) what the writer is to communicate.

Step 4. Specify the aspects of the exercise to be scored. The aspects of a writing exercise to be scored as (1) primary trait, (2) secondary traits, and (3) mechanics. One or more of these may be scored for a single writing sample.

Step 5. Identify the specific primary trait required, secondary traits to be scored, and which, if any, mechanics that are to be scored. Primary and suggested secondary traits for each type of writing are as follows:

PRIMARY TRAITS

Narrative Writing - Narrative is the kind of discourse which answers the question, "What happened?" It is concerned with action, with events in motion. The telling of what happened and when--that is, in what sequence--are the writer's primary concerns. The primary trait for narrative writing is the presentation of the actions associated with events and the flow of events. The narrative provides a sensible linking of events that results in a coherent sequence.

Descriptive Writing - Description tells how something appears to a writer's senses. Description usually tells what something looks like. It may also tell what it sounds like, or even smells like. It may tell of the taste or texture of something-- descriptive writing also includes descriptions of feelings and attitudes. The primary trait of descriptive writing is the presentation of sufficient detail to create vivid sensory impressions.

Expository Writing - Expository writing is primarily concerned with explanation, the why or how of things. Expository writing might define a word, explain a process, report an incident, analyze an idea, evaluate or judge an experience. The primary trait is the presentation of relevant facts pertaining to all significant aspects of the thing being explained. The presentation is made in a clear and orderly fashion at a level appropriate for the audience.

Persuasive Writing - Persuasive writing is primarily concerned with the presentation of compelling arguments that are logically or emotionally based, or both, depending on the audience to be persuaded.

Expressive Writing - The primary trait for expressive writing is the revelation of personal feelings and ideas. Depending on the intent, it may be narrative, descriptive, expository, or persuasive or even a composite of various types.

SECONDARY TRAITS

Narrative Writing - In some stories a secondary trait may be the setting which controls, almost dominates, the action. Sometimes the place is almost a character in the story because its influence is so strong. Point of view may be another secondary trait for narrative writing.

Descriptive Writing - Secondary traits for descriptive writing are appropriateness of words selected and careful use of detail.

Expository Writing - Secondary traits for expository writing are use of examples, logical development of the explanation (e.g., from general to specific or chronological steps in a process).

Persuasive Writing - Secondary traits for persuasive writing may be the quantity and quality of supporting evidence and the presentation of the argument in a logical sequence.

Expressive Writing - Secondary traits for expressive writing may be the use of fantasy, insights, use of dialogue, maintenance of a point of view, and control of tense.

Mechanics to be scored might include paragraphs, sentences, punctuation, agreement, awkwardness, spelling, word choice and capitalization.

SUGGESTED PRIMARY AND SECONDARY TRAITS
FOR
SPECIFIC TYPES OF WRITING

Type of Writing	Primary Trait	Secondary Traits
Narrative	Presentation of the actions associated with events and the flow of events. The provision of a sensible linking of events that results in a coherent sequence.	Setting, point of view
Descriptive	Presentation of detail to create vivid sensory impressions.	Careful selection of words, careful use of detail
Expository	Presentation of relevant facts pertaining to significant aspects of the thing being explained. Presentation made in a slow and orderly fashion as appropriate levels depending on the audience to be persuaded.	Use of examples, logical developments
Persuasive	Presentation of compelling arguments that are logically or emotionally based, or both, depending on the audience to be persuaded.	Quality and quantity of supporting evidence, logical sequence
Expressive	Several possible. Example: Entry into an imaginative situation.	Fantasy, insights, use of dialogue, point of view, tense

Step 6. The specification of criteria to be used in scoring essays for primary trait may be done using as few as five categories. For example, for an expressive writing task, the categories and criteria could be:

- 1 = No entry into the imaginary world of the picture. Essay is about the stimulus but the information is too sketchy or disjointed to make a point.
- 2 = Entry into the world of the picture; however, necessary structure, control, coherence or consistency is absent.
- 3 = Good entry into the world of the picture. Papers are generally competent. Quality is somewhat marred by skeletal or uneven development.
- 4 = Emotive and consistent entry into the imaginary world of the picture. Papers are structurally whole. Narrative is well and evenly developed.
- 5 = Illegible, illiterate, no response, misunderstands task.

An example showing all preparation steps completed is shown on page I-20. (See Appendix C for full-size text.) The material used in the example represents a simplified version of materials used in the state assessment. A prototype form is shown on page I-21.

EXAMPLE OF PREPARATION

TYPE OF WRITING SKILL: COMPREHENSION SKILL
 OBJECTIVE: Understanding ability to write a story around a picture
 ITEM: Children in an Overturned Boat
 STIMULUS MATERIAL:



Look carefully at the picture.

These kids are having fun boating on the overturned boat. Imagine you are one of the children in the picture. Or if you wish, imagine that you are someone standing nearby watching the children. Tell what is going on as an observer would tell it. Write as if you were talking only to a good friend, in a way that expresses strong feelings. Help your friend feel the excitement too. Space is provided on the next three pages.

SCORING: Each essay will be scored for primary and secondary traits.

(1)

SCORING: Secondary Trait
 TRAITS: Paraphrase, inferences, use of dialogue, point of view, theme
 SECONDARY TRAIT: Fantasy
 Two or more unexplained fantasy situations, or a fantasy situation with at least one elaboration must be present. Descriptions of games, for example, follow-the-leader or king-of-the-hill are not included. Fantasy is more than a liberal and logical explanation of the picture.

- CRITERIA/CATEGORIES:
- 1 = FANTASY IS PRESENT
 - 2 = FANTASY IS NOT PRESENT

SECONDARY TRAIT: Inference
 Story develops inferences from the writer's perspective on his life or life in general. The message should be integral to the story—not tacked on sentiment. The generalizations or social observations can be stated implicitly as well as explicitly. Themes are often based on positive or negative value statements about children or adulthood. Realistic () is not enough, some meaningful or intelligent statement must be implied.

- CRITERIA/CATEGORIES:
- 1 = INFERENCES ARE PRESENT
 - 2 = INFERENCES ARE NOT PRESENT

SECONDARY TRAIT: Point of View

CRITERIA/CATEGORIES:

- 1 = DIRECT QUOTE FROM ONE PERSON IN THE STORY. THE ONE PERSON WHO TALKS MORE THAN ONCE, WHEN IN STORY NARRATE TWO STATEMENTS ARE MADE BY THE SAME PERSON OR DIFFERENT PEOPLE, CODE "1." A DIRECT QUOTE OF A THIRDS ALSO COUNTS. CAN BE IN HYPOTHETICAL TENSE.

(2)

SCORING: Primary Trait
 PART: Intro, Intro, Intro, Intro of the picture

SCORING CRITERIA & CATEGORIES

- 1 = NO ENTRY INTO THE IMAGINARY WORLD OF THE PICTURE. Respondents write about children, the boat, or about anything else to do with the picture. However, there is only a single statement of the information in the drawing to give a point.
- 2 = SUPERFICIAL ENTRY INTO THE IMAGINARY WORLD OF THE PICTURE. Respondents have accepted the world of the picture. However, the content and organization necessary to create a structured presentation are lacking or, when present, are not structured but the narrative is not worked out. There is little imagination on the part of the writer to create the story. Generally, if papers are either undeveloped or developed in a haphazard or confusing manner.
- 3 = GOOD ENTRY INTO THE IMAGINARY WORLD OF THE PICTURE. Papers are generally organized. Writer shows interest and consistency to create a structured presentation. However, the good quality of the papers is served by development that is shallow or somewhat uneven. Details are in factitious, descriptive or unclear. The undeveloped areas are a definite beginning and end, yet there is not enough material to fill out the structure, or it is overdone. The unduly developed papers either have excessive details or the structure is overly filled out.
- 4 = OPTIMIZING AND COMPLETED ENTRY INTO THE IMAGINARY WORLD OF THE PICTURE. These papers are structurally solid. Lines and flow have been tied up or cut off (although a strong paper without closure can be scored in this category). Papers are consistently narrative and well and clearly organized. They do "tell" the story. The structure is unified and supported by imaginative and creative details.
- 5 = ILLIBERABLE, ILLITERATE, NO ENTRY, UNDEVELOPED THE TASK OR WRITER ON A TOTALLY DIFFERENT SUBJECT.

(3)

- 2 = DIRECT QUOTE FROM TWO OR MORE PERSONS IN THE STORY.
- 3 = DOES NOT USE DIALOGUE IN THE STORY.

SECONDARY TRAIT: Point of View

CRITERIA/CATEGORIES:

- 1 = POINT OF VIEW IS CONSISTENTLY ONE OF THE FIVE CHILDREN. INCLUDE "I" I WERE ONE OF THE CHILDREN. AND INCLUDE PARTICIPATION AS ONE OF THE CHILDREN.
- 2 = POINT OF VIEW IS CONSISTENTLY ONE OF AN OBSERVER. WHEN AN OBSERVER WATCHES THE CHILDREN IN PLAY, THE POINT OF VIEW IS STILL "I" BECAUSE THE OBSERVER PAGES A SIXTH PERSON PLAYING. INCLUDE PAPERS WITH MIXED EVIDENCE EVEN WHEN DIFFICULT TO TELL WHICH POINT OF VIEW IS BEING TAKEN.
- 3 = POINT OF VIEW CONSISTENT OR UNDEVELOPED, OR DOES NOT CONTROL POINT OF VIEW.

SECONDARY TRAIT: Tense

CRITERIA/CATEGORIES:

- 1 = PRESENT TENSE—PAST TENSE MAY ALSO BE PRESENT IF NOT PART OF THE "MAIN LINE" OF THE STORY.
- 2 = PAST TENSE—IF A PAST TENSE DESCRIPTION IS ACCEPTABLY SUBORDINATE TO PRESENT, CODE AS "PAST." SOMETIMES THE PRESENT IS USED TO CREATE A FRAME FOR PAST EVENTS. CODE THIS AS PAST, SINCE THE ACTUAL DESCRIPTION IS IN THE PAST.
- 3 = HYPOTHETICAL TENSE—PAPER WRITTEN ENTIRELY IN THE "IF I WERE ON THE BOAT" OR "IF I WERE THERE, I WOULD." THESE PAPERS OFTEN INCLUDE FUTURE REFERENCES SUCH AS "WHEN I GET ON THE BOAT I WILL." IF PAST IS HYPOTHETICAL AND NEXT PART OR PRESENT AND TENSE IS CONTROLLED, CODE PRESENT OR PAST. IF THE INTRODUCTION, UP TO TWO SENTENCES, IS ONLY PAST OR PRESENT, THEN CODE HYPOTHETICAL.
- 4 = CANNOT DETERMINE TENSE, OR DOES NOT CONTROL TENSE. (CODE UNDER TENSE PLACES THE PAPER IN THIS CATEGORY.) EXCEPT WRITTEN IN THE PRESENT.

(4)

PROTOTYPE PREPARATION FORM

TYPE OF WRITING EXERCISE: _____

OBJECTIVE: _____

ITEM NAME: _____

STIMULUS
MATERIALS: _____

SCORING: _____

SCORING CRITERIA AND CATEGORIES:

1 =

2 =

3 =

4 =

I-21

28

Application - It is strongly suggested that students be advised of the criteria to be applied in trait and/or mechanics scoring when the writing assignment is made.

Each paper should be read for possession of the specified, necessary traits and a category designation made (i.e. 1, 2, 3, 4, or 5). Comments or grades regarding mechanical aspects of an essay should be provided independent of trait scoring.

Checklist for Mechanics Scoring

The checklist on page I-23 highlights the categories of scoring rules used to detect errors in writing mechanics. The checklist can serve as a reminder of the variety of mechanical errors that might be found in a single written sample. It also can be used to teach systematically the variety of mechanical rules that need to be mastered to create a competent written product. For example, a teacher might say, "Today I will grade the essays paying particular attention to the mechanics of spelling and word choice in addition to the persuasiveness of your argument."

MECHANICS SCORING CHECKLIST*

Paragraph

- . As visual device
- . Coherence - sentences and ideas interconnected
- . Development - expressed or implied topic sentence. All ideas related to topic.

Sentences

- . Joined - sentences fused with or without the use of punctuation and conjunctions
- . Fragments - correct or incorrect use.
- . Complexity - use of simple, compound, or complex sentences, and use of phrases

Punctuation

- . Commas and dashes
- . Quotation marks
- . Colon
- . Semicolon
- . End marks
- . Apostrophe

Agreement

- . Subject/verb
- . Pronoun/antecedent
- . Noun/modifier
- . Subject/object pronoun usage
- . Shift in tense

Awkwardness

- . Faulty use of subordinate clause
- . Unclear pronoun antecedent
- . Misplaced modifier
- . Omitted or extra words
- . Faulty coordination or parallelism, split construction

Spelling

- . Letter and word reversals
- . Incorrect plurals
- . Phonetic attempt
- . Homonym confusion
- . Incorrect word separation

Word Choice

- . Incorrect use of preposition or conjunction
- . Unacceptable, or non-existent word use
- . Mismatch between word and intended meaning

Capitalization

- . Initial word in sentence
- . Proper nouns or adjectives
- . Pronoun I

*For a complete description of mechanics scoring rules, see Appendix B.

Summary

This section included a description of the state writing assessment and provided suggestions for assessing writing in the classrooms.

Suggestions for classroom assessment were made in regard to preparation for assessment and application of scoring procedures. Suggested primary and secondary traits were included for major types of writing. A completed example for preparatory work was also provided as were a sample preparation form and a checklist for mechanics scoring.

SECTION II

INSTRUCTIONAL ACTIVITIES

INTRODUCTION

The Instructional/Activities section contains forty selected teaching/learning activities in the area of writing. Each is numbered for easy reference and is labeled to show the writing category (narrative, descriptive, expository, persuasive or expressive) as well as the suggested instructional level (elementary or secondary). The activities are not organized in any special sequence or order of preference.

GUIDE TO INSTRUCTIONAL ACTIVITIES

WRITING CATEGORIES	SUGGESTED LEVELS
EXPRESSIVE	#2 (E), #4 (S), #8 (E/S), #9 (E), #14 (E), #16 (S), #18 (S), #21 (E), #22 (E), #23 (E/S), #26 (S), #27 (E/S), #28-4 (E/S), #30 (E), #31-4 (E/S), #33 (E), #38 (E/S), #39 (E/S), #40 (E/S)
PERSUASIVE	#5 (S), #17 (S), #24 (S), 28-1 (E/S), #28-2 (E/S)
EXPOSITORY	#11 (E), #29 (E/S), #31-C (S), #34 (E/S), #35 (E/S), #36 (E/S), #37 (E/S)
DESCRIPTIVE	#1 (E/S), #3 (E/S), #4 (S), #5 (E), #6 (E/S), #7 (E/S), #9 (E), #10 (S), #12 (E/S), #15 (E), #16 (S), #22 (E), #31-D (S)
NARRATIVE	#13 (E/S), #14 (E), #18 (S), #19 (S), #20 (S), #21 (E), #25 (S), #28-3 (E/S), #31-B (S), #31-D (S), #32 (S), #33 (E)

The pages in this section have been numbered so that additional activities may be inserted at some future time. The notebook format has been used in order to allow teachers to include some of their own instructional plans.

Although the instructional activities may be used as presented, they can be modified to fit the needs of particular students. They are intended to stimulate the generation of other interesting teaching/learning activities.

INSTRUCTIONAL ACTIVITIES

ACTIVITY #1-- DESCRIPTIVE (Elementary/Secondary)

Tell the students that they are to try to discover as many things as possible about popcorn by using all five of their senses. Point out that often when we describe things we are limited to telling how they look because we are not able to use the other senses in the observations, (it may be too far away or be displayed under glass; it may not make a sound; or it may be poisonous; and so on). Looking is only one of the five senses, and whenever we can safely use other senses in observing something, we will be able to give a far more complete description of it.

Have two or three people come to the front of the room and ask them to observe popcorn before it is popped. If they only look at it, ask the rest of the class to suggest other ways they can find out what unpopped corn is really like (tasting, feeling, biting on kernels, smelling, listening). Write their observations on the board.

Give students time to examine the popcorn and take turns giving their observations. (You may want to have another popperful going while they are doing this, both to keep the aroma before them and to replenish their dwindling supply.)

Plan and make a bulletin board to display graphically students' sensory observations. Divide the bulletin board space into a section for observations about unpopped corn and a section for observations about popped corn. Have part of the class cut pieces of light brown paper into the shape of unpopped kernels and write an observation from

the list on the board on each "kernel." Pin these in a mound shape in the section of the bulletin board designated for observations about unpopped corn. Have the rest of the class cut white paper into shapes of popped corn, write observations on them, and pin them to the other section of the bulletin board in such a way as to suggest the motion of popping corn. Decide on a suitable caption for the project and let a small committee prepare the lettering.

ACTIVITY #2-- EXPRESSIVE (Elementary)

Bring an interesting picture to class and have students react to it. Then ask each student to write a word, a phrase, or a sentence or two which can be mounted on strips beside the picture. Each student can read his/her own contribution.

ACTIVITY #3-- DESCRIPTIVE (Elementary/Secondary)

Select five articles having a variety of interesting textures and shapes (marble, velvet, bark, cotton). Put each of the five articles in a bag or box and write a number on the outside of the container. Place the containers around the room.

Tell students to examine the contents of each container using only their sense of touch. Tell them to close their eyes and imagine they are a blind person trying to "see" the object with their fingers. Ask them to then write words or phrases describing the textures and shapes they feel. Stress that they are to try to choose words that will create a vivid picture in someone else's mind.

ACTIVITY #4-- EXPRESSIVE/DESCRIPTIVE (Secondary)

Ask students to form groups of six to eight. Have the group sit in a circle.

Tell students that you are going to give each group an ice cube. They are to pass it around the circle to the right. As each person gets the ice cube, he/she is to examine it and tell something observed. Urge students to use all their senses as they think about the ice cube. No one may repeat an observation given by someone else in the circle.

Pass out the cubes and let students begin stating their observations. (Examples: ice is cold; ice cubes are slippery.)

After a few minutes, when everyone has had at least one turn, change the activity to making comparisons. Tell the students that this time they are to think of something to which they can compare the ice cube. Again, remind them to use their senses and to tell what the ice cube feels like, looks like, and so on. (It might be a good idea to pass out new ice cubes at this point.)

After a few minutes, when everyone has had a turn in making comparisons, again change the focus of the activity. Now ask students to tell how the ice cube affects them or how it makes them feel.

Then gather up the ice cubes and ask students to write down some of their thoughts and ideas about ice. Let them choose the form for expressing themselves. Some may write a series of sentences in list order; some may develop a paragraph and some may feel in the mood to write a poem.

ACTIVITY #5 -- PERSUASIVE (Secondary) DESCRIPTIVE (Elementary)

Give each student a piece of celery. Tell them to eat it slowly and to think about how it tastes and feels in their mouths. Ask the students to give words and phrases which describe the way it tastes and feels. Write their descriptions on the board. Help them think of things to say by asking such questions as:

What happened when you bit into the celery?

How did the celery feel inside your mouth?

What flavor was it?

Did the celery change as you chewed it? How?

Next, give each child a chocolate kiss. After they have eaten it, elicit words and phrases to describe its flavor and texture. Write their ideas in a second list on the board.

Then, ask the students to compare the two foods:

In what ways are they alike?

In what ways are they different?

Have students write a paragraph telling which they enjoyed eating more, the celery or the chocolate kiss. Stress the need to write vivid descriptions to explain their choice. Tell them to try to make the reader feel the celery or chocolate in his/her own mouth.

ACTIVITY #6 -- DESCRIPTIVE (Elementary/Secondary)

Ask the students to think of different flavors of ice cream and sherberts they have eaten. List the different kinds on the board. Ask the students to think of possible new flavors, writing their suggestions in a second list.

Divide the class into groups of three and have them write an advertisement of a new flavor. Suggest that they use highly descriptive words that will appeal to people's sense of taste and sight, creating a desire for the new product.

Note: Some students might want to try alliteration in their descriptions--crazy cranberry, goofy grape.

Students may want to illustrate their advertisements and compile them in a little booklet.

ACTIVITY #7 -- DESCRIPTIVE (Elementary/Secondary)

Tell students that they are going to play a "smelling game." Blindfold students and pass something under their noses. Ask the students to describe it, tell what it reminds him/her of and then try to guess what it is. Repeat this with several students. Write each object and the descriptive words on the board.

Then ask students to become smell detectives by finding objects that can be identified by smell alone. Ask them to choose one of these items and write a short description of the way it smells.

ACTIVITY #8 -- EXPRESSIVE (Elementary/Secondary)

Play soft, gay, sad and/or marching music and ask students to express their reactions to each. To stimulate students, ask the following questions: S

How does the music make you feel?

Does it bring any past experiences to mind?

Does it make you feel like doing anything in particular?

ACTIVITY #9 -- EXPRESSIVE/DESCRIPTIVE (Elementary)

Pass out small pieces of paper. Have students write their name in the corner of the paper and then discuss the shape of the paper. Ask them to name as many other shapes as they can and think of familiar examples of each. Ask students to choose one of the shapes and write it down on their paper. Then ask them to choose a color they think is interesting and write it. Finally, ask them to choose a number between one and one hundred and write it down.

After students have written the three things, have them try to imagine an animal in that shape, with that color fur or skin, and with that many legs. Have them close their eyes and try to get a mental image of such an animal.

Pass out drawing paper and let students make a drawing of their strange new creature. Suggest they start by making the shape they chose in the color they chose and then add other details. While they work, ask them to think of a name for their animal.

Then ask students to imagine where and how the animal lives. Have them consider the following questions:

Does your animal make any sounds? If so, what kind?

Where does it live?

How does it move? Does it move fast or slow?

What does it eat? How does it get its food?

Who are its enemies? How does it protect itself?

What kind of personality does it have?

Is it quiet and peaceful, or noisy and fierce?

ACTIVITY #10 -- DESCRIPTIVE (Secondary)

Ask students to write a short paragraph describing a person or animal. Trade papers with a classmate and ask each student to draw a picture to fit the description. Give the picture to the person who wrote the description. Let the student decide if he/she should describe the character in more detail.

ACTIVITY #11 -- EXPOSITORY (Elementary)

Materials Needed: Thread or paper cut into one-to-three-inch pieces

One inflated balloon

A small portion of dry wool or a piece of woolen cloth

About a teaspoonful of puffed wheat (optional)

Ask the students to observe closely. Rub the inflated balloon briskly with the wool to charge it. Then, hold the balloon over the pieces of thread (or paper or particles of puffed wheat) and watch them perform.

Ask each student to write a short description of what they observed. Compare descriptions. If students' perceptions of the experiment are different, discuss why this is so.

ACTIVITY #12 -- DESCRIPTIVE (Elementary/Secondary)

Choose a day when there is a great deal of contrast between clouds and sky and when winds aloft are moving and changing the formations.

Take the students outside and let them sit or lie down to watch the movements of the clouds. Guide their observation with suggestions to look for variety in color, formations which look like people or animals, and any other interesting shapes. Be sure the students have

ample time to watch the clouds, to see them move and change. (You may want to return to the classroom at this point to complete the lesson.)

Ask students to write a description of the clouds. Some may want to write poetry. If so, emphasize word choice rather than form, poetry does not have to follow a set meter or rhyme pattern. Stress the fact that they are trying to draw a picture using words.

Let students paint a water-color picture of the cloud scene they have described. Then using the opaque projector, let volunteers read their descriptive paragraphs or poems and show their pictures.

ACTIVITY #13-- NARRATIVE (Elementary/Secondary)

Bring to class an old hat (any kind: dress, engineer, police, straw). Hold up the hat and let students observe it. Pass it around for closer observation. Discuss what kind of hat it is, who might wear a hat like this, and how it is different from its new condition. Write on the board the words or phrases the students use in describing the old hat. Continue the discussion with such questions as:

Where do you think this old hat has been?

What kinds of experiences do you think this old hat has had?

What might have caused this hole (or spot or other sign of wear)?

What experience of the old hat do you think was most exciting?
Most enjoyable?

Ask students to pretend the old hat is telling them episodes from its life. Have them listen carefully to their imaginations for the interesting things it has experienced or places it has been.

Allow a few moments for thinking and then let volunteers tell stories of the old hat's life. If many students volunteer, limit each story to one adventure or episode. Then ask students to write their stories.

ACTIVITY #14 -- NARRATIVE/EXPRESSIVE (Elementary)

Clear a space in the classroom, get out a jump rope and give several children a turn at jumping rhymes. Have them "sing along" while another student is jumping.

Tell the class that many athletes use rope jumping as one of their training activities. Have them imagine that they are a boxer, baseball player or a gymnast and write a short rhyme that one of these people would use.

Note: It might be helpful to have the class brainstorm to identify action words that might be used. For example, a baseball player might make up a chant of action words heard at a baseball game; a horse-back rider might make up a story about a ride that started out with a slow walking rhythm and increased in tempo to a fast running rhythm.

Examples of familiar rope-jumping rhymes:

Spanish dancer do the splits
Spanish dancer do the kick
Spanish dancer turn around
Spanish dancer touch the ground
Spanish dancer get out of town.

Teddy bear, teddy bear turn around
Teddy bear, teddy bear touch the ground
Teddy bear, teddy bear show your shoe
Teddy bear, teddy bear that will do
Teddy bear, teddy bear to upstairs
Teddy bear, teddy bear say your prayers
Teddy bear, teddy bear switch off the light
Teddy bear, teddy bear say goodnight.

ACTIVITY #15 -- DESCRIPTIVE (Elementary)

Ask students to describe a pet; what the pet looks like, what they think the pet feels, and what they think the pet likes to do. Then ask them to try to describe the animal using only two-word phrases such as lonesome eyes, bouncing classmate.

ACTIVITY #16 -- EXPRESSIVE/DESCRIPTIVE (Secondary)

Tell students that they are going to play a riddle-and-rhyme game. Explain that they will write rhymed riddles and then try to guess each other's riddles.

First, do a rhymed riddle together as a class. Choose an object in the room, such as the clock. Ask students to think of ways to describe the clock -- its size, shape, color and use. Suggest that comparing it to other things is one way of describing. Write their ideas on the board.

From these ideas, try to make a rhymed riddle about the clock. Caution students to include clues without giving it away. For example:

One-eyed glasses
Cover its face;
Round it goes
But keeps in place.

Then ask each student to choose an object (you may wish to limit objects to those in the room). Have each student make a descriptive list of their object's size, shape, color, use, and things to which it might be compared. Then have them try to make a rhymed riddle from their list of ideas. Keep the form flexible -- let them use any rhyme scheme they wish and suggest that they might add other interesting comparisons.

Give encouragement and help to students who have difficulty writing a riddle. If necessary, gather together a group of nonproductive students and write a riddle together so they too will have something to share.

ACTIVITY #17 -- PERSUASIVE (Secondary)

Without the students being aware of what is being done, arrange a few brightly colored books of assorted sizes between book ends at the front of the room. Use one book much smaller than the others and place it at one end and slightly farther back so that it is only visible to someone looking right at it. (You may need to make the arrangement while students are out of the room and cover it until you wish to begin the lesson.) With students seated in their usual positions, ask them to describe what they see. Some students will be able to tell the titles of the books and describe cover designs while others will only be able to give general descriptions of color and size. Some will disagree on the number of books between the book ends because they cannot see the small book. (Variations of this idea include a bookmark that is visible from above, ragged pages visible from above and behind, or something inside a book that can only be seen when the book is open.)

Point out that we do not always see the same thing because we are looking from different points of view. Further explore the idea by considering that most things in a society are geared for adults and discuss what it would be like to be a small child. Have students squat down or get on their knees to get a more realistic idea of how things would look to a small child. Discuss the feeling of size,

objects at eye level, objects that obstruct a clear view. Have students tell how they think a small child might describe a German Shepherd, a table, the trunk of a big tree, a street, or riding in a crowded elevator.

Ask students if they have ever been in one of the following situations, and if so, describe what they were able to see:

- looking through a knot hole;
- looking through a crack in a door;
- looking down from an airplane;
- looking up from a big hole in the ground;
- looking through a tunnel;
- looking through thick brush.

Assign students to various positions on the playground and have them take notes on their observations from each point of view. If possible, have students observe from several levels (the top of the slide, jungle gym, or other high equipment), from obstructed views (around a corner, behind a large tree), and from a distance (the far end of the playground). Suggest that students consider sensory impressions other than visual; what they smell, hear, and feel.

After a specified observation time, take the class back to the classroom to describe and compare what they were able to observe from the various points. To help them synthesize their experiences and the points discussed, ask them if they think it would be possible for two or more people to observe the same traffic accident and present different but honest testimony in court. If so, why?

ACTIVITY #18 -- EXPRESSIVE/NARRATIVE (Secondary)

Pass out dittoed copies of Agree-Disagree Statements and ask students to follow the directions without talking to each other. When they are finished, share and compare their reactions and reasons. Then ask students to look at all the reasons they gave and try to decide what caused them to have these opinions and feelings. If they are unable to analyze how they formed their opinions, discuss experiences and sources of information (other people, reading, television/radio) that led to their opinions and feelings about these things.

Point out that their responses indicate their personal point of view -- how they interpret things. Explain that their personal point of view is how they see something, how they feel about something, as a result of their experiences, interests, and information. Because people have different experiences, interests, and information they are apt to feel differently -- to have different points of view -- from someone else.

To illustrate, ask students to imagine a beautiful bright green lawn in the springtime -- well sprinkled with daisies and dandelions. Then ask them to tell what each of the following members of the family might think as he/she looks at the yard:

- a. the sixth-grade boy (It will take me hours to dig those out; there goes my ballgame!)
- b. the mother (I hope he gets those weeds out before my bridge luncheon.)
- c. the three year old girl (What lovely flowers! I'll pick some for Mother.)
- d. the father (I wish they'd make a weed killer that worked!)

After students have discussed possible reactions to the weedy lawn, ask them to choose one of the family members and write a monologue

in which the person expresses thoughts as he/she looks at the lawn. How does he/she describe it? How does it look to him/her (disgusting, beautiful)? What does it remind him/her of? How does it make him/her feel? What does he/she want to do about it? Explain that they are to pretend they actually are that person and are to tell the thoughts as if he/she were talking out loud. To temporarily assume that person's character, they will need to carefully consider the personal point of view and portray it consistently in their writing.

If someone in the class likes to draw cartoon characters, make an interesting bulletin board. Have the artist make a large drawing of each member of the family and then cluster the appropriate monologues about each character. Pin a narrow strip of simulated lawn across the bottom of the bulletin board for a finishing touch.

ACTIVITY #19 -- NARRATIVE (Secondary)

While students are working (or are out of the room) light a piece of incense and allow its odor to permeate the room. Before long, someone will become aware of it and begin calling attention to it. When everyone seems aware of it, begin a discussion using such questions as:

How would you describe it?

Have you ever smelled it before? Where?

Does it affect any of your other senses?

What does it remind you of?

How does it make you feel?

Bring out the burned incense so students can see the remains and also show them a piece that has not been burned. Light the new

piece of incense and let students observe the active process of burning. Their original descriptions were probably limited to the sense of smell. Now as they observe, ask them to report other sensory perceptions (visual -- smoke, flame, ash; touch -- heat, watery eyes).

Point out that the perfume of incense is given off as it burns, causing the smoke, or fumes, to have a particular odor which many people enjoy. Fire, however, is not always a pleasant experience. Since early times, man has both enjoyed and feared fire. Ask students to think about their own reactions when they first noticed the incense odor in the classroom. Did they feel uneasy? Did they want to look for the source of the odor? Did they think they should report it? Tell them that people often feel the urge to do something as a result of their observations. For example, ask them what they would feel like doing if they observed:

- an animal caught in some bushes;
- an automobile accident;
- a fire burning out of control;
- a boat capsized;
- a lost child.

Their responses to each situation will likely vary, showing a range of possible actions related to their sense of need and their recognized capabilities.

Have the students choose one situation that would make them want to do something (perhaps one of those previously discussed) and write a class composition about it. Before they begin, they will need to plan the story and agree on basic details. To help them, adapt the

following questions to the situation they have chosen for the story and make brief notes of their decisions on one side of the chalk board.

What were you (the story teller) doing when you first noticed it?

What caused you to notice it? How would you describe it?

What happened?

Where did it happen?

What thoughts went through your mind?

What did you do?

What were the results of your action?

Then ask the class to decide on the story teller's physical and personal point of view. How much is one able to observe? (Is it dark? Is the vision limited in any way?) How will one's experiences, abilities and interest influence actions?

Write the story on the board as students dictate it, encouraging contributions from all students. Try to elicit vivid descriptions of the setting, actions, and feeling so the reader will be able to relate the storyteller's observations to the action.

ACTIVITY #20 -- NARRATIVE (Secondary)

Ask students to imagine observing the following situation: A man comes to the back door of a store, gets into a waiting car and drives away quickly. Then ask students to think of possible explanations for such a situation and write their ideas on the board (robbery, going home for lunch, working late at night, delivering something). Call attention to the fact that their list illustrates various ways an observed incident might be interpreted. However, if they were actually observing the scene, they would be able to observe additional

clues to help them explain the man's action. Choose an idea from the students' list and have them suggest clues they might observe that would lead to such a conclusion. For example, if their list includes "robbery," they might notice that the man opened the store door cautiously and looked in all directions before approaching the car, that he pulled his hat low over his eyes, that he carried a bag. Follow the same procedure in thinking about clues that would lead to some of the other explanations. Encourage students to think of possible clues other than visual -- to use all of their senses.

To help students narrow their thinking to a more specific setting and situation, discuss a possible location for the episode to take place. Perhaps there is a store in the neighborhood with which they are all familiar. If not, they have probably seen an appropriate scene on television. Discuss what the back door of a store looks like, what the surroundings are like, where the street or alley might lead. What sounds and smells might there be? Try to produce a definite mental image through description.

Continue the discussion by focusing students' attention on the observer. Where might the student be as he/she watched? What limitations would the student have in that particular position? Would the student be able to hear conversation or noises? Would the student have a clear view of the street in both directions? Consider the differences between night and day observations. At night, would the street lights be bright enough to see clearly? Would there be any shadows or corner to hinder vision?

Finally, ask the students to think about the attitude of the observer. Would the student approve, disapprove, or not care about

what was happening? Might it give the student a pleasant feeling? Might the student be concerned for someone's safety? What action, if any, would the student's feelings lead to? Would the student be frightened? Brave? Cowardly?

When students have had opportunity to explore various possibilities, accompanying clues, and possible reactions, ask them to work their ideas into a story. First, have them plan the story -- the man's reason for hurriedly leaving the store by way of the back door, the setting, the sequence of events and at what point they will include clues to fill the reader in on necessary details. Perhaps they will want to jot down a few notes to help them keep the story in mind.

Have students choose partners and tell their stories to each other as a trial run. Some criteria will help them evaluate the effectiveness of a story, such as:

Can you visualize the scene?

Can you imagine yourself there, seeing and feeling as the author does?

Are enough clues given to suggest the man's purpose?

Do you feel you are seeing the scene and action through one person's eyes? Is the point of view consistent?

After students have told their stories and have gotten feedback from their partners, have them write their stories incorporating any additional ideas they may have as well as those suggested by their partners.

ACTIVITY #21. -- EXPRESSIVE/NARRATIVE (Elementary)

Have students name and discuss various comic strips that feature young children, describing the main characters in each and the kinds

of things they do. Ask students to tell why these comic strips are popular -- who enjoys reading them. Bring out the point that the world of young children -- their imagination, limited knowledge, creative impulses, and constant activity -- provides interesting and entertaining story material. When we are around young children, we notice them doing silly, funny, or odd things and they frequently give a refreshing observation about the world as they see it.

Ask students to think about their own early childhood. Discuss the following questions and record the responses briefly on the board:

What interesting discovery do you remember making?

What crazy thing did you do?

What ideas did you have that you later discovered weren't correct?

Did you ever figure out an interesting explanation for something?

What do you remember especially liking to do?

What did you especially dislike?

Have students choose one childhood incident to develop into a comic strip story. Plan the story carefully. They need not limit their story to four picture-squares but may think of it as a selection in a comic book covering a page or more.

Discuss the fact that a comic strip story is carried along through pictures and conversation. Students will need to include enough background scenery to show their readers where and when the story takes place. They will need to plan the conversation to fill the reader in on necessary details and to tell the story. Have students plan the sequence they will use and how much will be in each square. Have them plan the number of squares they will need and then divide their paper neatly into squares, using rulers.

When students have completed their comic strip story, ask them to choose a good name for it. To share their stories they might remove the bulleting board display of published comic strips and put up their own "originals."

ACTIVITY #22 -- EXPRESSIVE/DESCRIPTIVE (Elementary)

Ask students, "How many different animals can you name that are used for pets?" Write the names of the animals on the board as students name them.

Then ask students to think of a pet they have been particularly fond of, either one of their own or one belonging to someone else. With this pet in mind, continue the discussion of pets, focusing on why people enjoy and choose certain animals for pets. Ask the following sequence of questions, allowing time for students to share their memories of pets:

What physical features make pets interesting and lovable (droopy ears, baggy eyes, wagging stub of a tail, silky fur, unusual coloring)?

What kind of disposition did your favorite pet have (mild and gentle, fiery and ready to fight, loving and cuddly)?

What kind of things did you and the pet do when you were together?

Was there another animal that irritated the pet? How?

Did the pet ever get into a fight with another animal? What happened?

When students have thought about and discussed their favorite pet enough to feel involved in the topic, ask them to choose one incident about the pet and write an entertaining story about it. Suggest they not only tell what happened but that they tell the reader what the pet was like -- what it looked like, how it acted and why it was funny, irresistible, or lovable.

Some students may have snapshots of their pets that they would like to bring to illustrate their stories. Perhaps others could find pictures in magazines of animals resembling their pets. Some students may prefer making their own drawings of their pets.

To share stories and illustrations, students could make a book. To do this, have students carefully proofread their stories, clearly marking corrections. (It would be a good idea to agree on a simplified set of proofreading marks. Many dictionaries include a chart of proofreader's marks if you would like a reference.) To help students recognize errors, have them read their stories to other students, following the written punctuation and reading only what is written. To catch more errors, have them listen to other students read their stories and watch for omissions and needed corrections.

When stories are in best possible form, have them typed on half sheets of paper, paste in the snapshots or other illustrations, and fasten them together into a book. Make a cover and decide on an appropriate title and cover design. After students in your room have read all the stories, place the book in the school library for other classes to enjoy.

ACTIVITY #23 -- EXPRESSIVE (Elementary/Secondary)

Show students a picture (a worm turning on itself) and let them interpret and describe what is happening. If they do not offer an explanation, ask them how this could happen, why might the worm think his other end was something else.

Ask students if they have ever unknowingly created a strange or funny situation for themselves -- have they ever been the victim of

their own doing? To help them get started thinking and reminiscing, pose questions such as the following:

Have you ever dug a hole that you forgot about and later fell into?

Have you ever rigged up a booby trap for someone else that went off at an unexpected moment and got you?

Have you ever spilled jam on the floor for your mother to clean up and then slipped and fell in it?

Have you ever arranged something so you would get the best deal and had it fall to someone else?

Have you ever hidden something so well that even you forgot where it was hidden?

If students seem to have difficulty thinking of something or seem reluctant to participate, suggest they might be able to think of an incident that happened to someone else. They may even make up names for the characters if they wish "to protect the innocent."

Give students a few minutes to think through and plan how they will tell their stories. Some may find it helpful to jot down a few notes. Remind them to make their stories interesting by including descriptive words and vivid details.

Having everyone tell an incident may take too long for continued attentive listening. If you sense students are becoming tired, have those who have not shared tape record their stories while the rest of the class goes on to another activity. Then these stories can be played back whenever convenient; two or three could be fitted into a time fragment just before physical education or some other scheduled activity.

Students might like to draw illustrations of their experiences and display them on the bulletin board with appropriate captions to help other students recall the story.

ACTIVITY #24 -- PERSUASIVE (Secondary)

Ask students to imagine the following situation:

Riding along the highway in a car, you observe a half-grown puppy stranded on an island in the nearby river. The island is about 50 yards from shore and covered with dense brush. You can see the puppy nervously running back and forth along a narrow ledge of grass and small weeds. The river appears to be only about 5 to 10 feet deep but the current is swift and the water very cold. Is there any way to save the puppy? How?

Encourage students to think of as many possible rescue plans as can. Pose questions to bring out dangers and possible problems they might encounter in attempting to carry out each suggested rescue plan. (For example, could you steer a boat in such a strong current? Would even a strong swimmer be able to swim to the island across such a strong current? Where would the helicopter land? How would you get the puppy back to shore? What might the puppy do to the rescuer when the animal is very frightened?)

Tell students that there are frequent heroic rescue attempts and they may have been an eyewitness to one. Sometimes people risk their lives to save someone or something. Ask them to tell of any such incidents they have observed.

Continue the discussion about exciting, dangerous, and dramatic events they have witnessed. They may tell about:

an accident (swimming, boating, automobile, bicycle);

a fall;

someone or something at a dangerous height;

a race;

someone or something stranded or caught.

Continue the discussion until students seem to have an experience in mind and then ask them to write down a complete account of the event

exactly as they saw it. Remind them to use vivid descriptions and to tell the action in the exact sequence in which it happened. They should also include where it happened, who or what was involved, the conditions (weather, road), what was happening just before, and the cause if it was known. Suggest that their account might be used as testimony either in court or to establish merit for a special award.

ACTIVITY #25 -- NARRATIVE (Secondary)

Begin this lesson with a positive comment about being frightened. You might say something like "Fear is one of man's basic emotions. It is something everyone experiences at one time or another. Fear is a safety device; without fear we might cause great harm to ourselves or to others. We fear an uncontrolled fire because it could burn us or our possessions. We fear a certain noise because we have learned to associate some danger with it."

Lead students in a discussion of the nature of fear, posing such questions as:

What does it mean to be frightened?

Why do we become frightened? What causes fright?

How do you feel when you are frightened? What physical reactions accompany fright?

When you are frightened, what do you want most to do?

Continue with the idea that we may be afraid of something real with good cause, or we may be afraid of something that is not really dangerous, or of something wholly imagined--something that does not even exist. We may be terribly frightened about something and later find

out there was no reason to be afraid at all. Point out that these kinds of situations are the ones we later joke about. But at the time, fears are real and anything but funny.

Either way, real or imagined, our fears make interesting story material. Some of the highest moments of suspense in favorite stories are built around a character's fear of something or someone.

Call your students' attention to the list of things you have written on the board. (See associated meaning list below.) Ask them to read through the list slowly and try to recall associated frightening experiences. Then ask them to choose one experience to write about. Have them try to remember what caused them to become frightened, how they felt, what they did, and exactly what happened. Suggest they try to add details in such a way as to build suspense--to make the reader feel their own tension, with heart pounding louder and louder.

Some students may have difficulty getting started. Give special encouragement to these--asking questions and suggesting some common frightening situations for children. If a student seems hesitant to reveal his fears, it may be helpful to suggest incidents from early childhood. When he is trying hard to prove that he is brave and self-sufficient, admitting to current fears may be threatening. Experiences one has had as a small child can be looked at more objectively.

Knowing the ability of your students, you may want to suggest that some of them dictate their stories to you or tape-record them. The desire to compose may be blocked by limited interest or ability in writing.

Plan some ways to share and enjoy each other's stories. Students may want to take turns reading them aloud or dramatizing them.

Associated Meaning List

Being lost	A prowler
Being locked in	A barking dog
A close call	Deep, swift water
A tight squeeze	A loud or strange noise
An injury.	Being in a high place

ACTIVITY #26 -- EXPRESSIVE (Secondary)

Have students take out paper and pencil and tell them that they are going to play a word association game. They are to follow the directions given, writing the first word that comes to mind. Then read the following directions allowing only a few moments for them to write each word.

1. Write a noisy word.
2. Write a happy word.
3. Write a smooth word.
4. Write an angry word.
5. Write a light word.

Have students share the noisy words they wrote and make a composite list on the board. Then ask, "What do these words make you think of?" allowing time for students to think of specific associations the words cause them to recall, and to share the associations. Continue with, "How do they make you feel?" and discuss the mood(s) the words arouse. Follow the same procedure for each category of words.

To summarize this discussion, point out that good writers can use word associations to create a mood. In describing something, they not

only use words that will create a picture in the mind of the reader, but they develop a feeling of the picture as well. We can do this by choosing words that the readers will associate with a certain feeling.

Ask students to think of an experience they have had that they would like to relive. (Pause long enough to allow contemplation.) When students have chosen an experience, have them write about it. Before they begin writing, however, talk about the need to paint a clear picture. Stress giving details that will enable the reader to see a picture in the mind and to sense the feeling of enjoyment the writer felt.

When students have finished, ask them to reread their compositions to see whether they have chosen the best words to express their feeling of enjoyment. Then have them work with a partner reading each other's compositions and discussing the words that effectively convey feeling.

Bring the class back together to share their ideas and discoveries.

Discuss:

What kinds of things have we enjoyed?

What different moods were expressed (quiet, peaceful, happy)?

Give some examples of words that helped create a feeling of mood.

You might suggest that students watch for examples of mood in stories and poems they read.

Have students bring to class illustrations of the way mood is expressed in art and music.

ACTIVITY #27 -- EXPRESSIVE (Elementary/Secondary)

Choose several of the situations suggested below (or make up others of your own) and, considering one at a time, ask students to think of all the possible ways to describe each situation. Do not rush. Give students time to really think about each situation and ask them questions as needed to help them think of other possibilities. Write the words and phrases they suggested on the board to describe each situation.

A day when the temperature is high (scorching, hot, sweltering, miserable, a day of sunburn, a good day for swimming).

A day when the temperature is low (cold, chilly, miserable, invigorating, pulse-stirring).

A big city (impersonal, crowded, bustling, smoggy, place of crime, exciting).

An uninhabited area (lonely, serene, peaceful, deserted, forsaken, land of opportunity).

A mountainous area (awe-inspiring, rugged, steep, challenging, impassable).

Someone who wants to do things his way (uncooperative, independent, stubborn, opinionated, pigheaded, self-centered, selfish).

Someone who isn't very ambitious (lazy, a slow starter, inactive, cautious about getting involved, preoccupied).

Someone who talks a lot (chatty, chatterbox, windy, talkative, a good conversationalist, rattle-brained, contributes much to a conversation).

Someone who frequently gets in fights (bully, aggressive, touchy, hot-headed, spirited, sticks up for his rights).

Something a person has made (hand-made, homemade, hand-crafted, crude, unique, original).

Go through each list, asking students to decide which words or phrases have a favorable connotation (give a favorable impression) and

mark those with a plus. Look through the lists again looking for words and phrases that have unfavorable connotations (give an unfavorable impression) and mark them with a minus. Point out that when we speak or write, we tell how we feel about something through the choice of words. By the choice of words, we can create a favorable or unfavorable attitude toward something or someone in the minds of their audience.

Advertisers deliberately do this by wording their ads to give people a favorable impression of their product and create a desire for it.

Pass out the story worksheet (see below) and have the class read the whole story through silently to get the idea of the story. Then assign half the class to fill in the blanks with words or phrases that will make the person in the story a charming, delightful, storybook character. Have the other half of the class make the person seem unloved and ugly.

When students have finished, ask for volunteers to read their versions of the story and compare the different word choices.

Story Worksheet

Not far from the village in a _____ house there lived a young _____ named _____. Every morning she would _____ out of bed, _____ dress herself, comb her _____ hair and then _____ to the nearby stream to wash her _____ and brush her _____ teeth.

The animals of the forest all knew her. She would sing and call out to them, holding out her _____ hand to offer them _____ things to eat she had gathered. When the animals heard her _____

voice, they would _____ and run to: _____. Walking _____-ly and _____-ly, she would go through the forest calling and singing in her _____ voice to the animals and wearing a _____ look on her _____ face. Her footsteps were as _____ as _____, and her singing was like the sound of a _____. Even the birds _____ when they heard her. All the creatures of the forest felt _____ when she went back to the village.

ACTIVITY #28 -- (Elementary/Secondary)

Explain to the students that they are going to role-play a number of different people today. Say that you are going to read them a description of a setting and that the setting will be very important to each of their roles. They should listen carefully to get the facts and try to imagine the place.

The Situation

Camp Crystal is a primitive forest camp on the shore of Crystal Lake. The camp is 58 miles east of Highway 1 and approximately 250 miles from Landport, the nearest town. Because of heavy undergrowth, camp sites are secluded. Wild life is abundant and fishing is good. There is no electricity, and water is available from a small spring about a half-mile higher up the mountain.

Then divide students into five groups and give each group one of the following assignments to complete individually:

Persuasive

1. You are an advertising agent and trying to lure more people to Camp Crystal. Write a TV commercial that will make people want to spend their vacation at Camp Crystal.

Persuasive

2. You are the camp manager. You wonder how so many problems can develop all at once. Complaints from campers all day long, and then that horrible noise last night! Write a letter to your boss explaining how difficult this job is. Try to make the boss feel your frustration.

Narrative

3. You are Father and this vacation is the most fun you have had for a long time. Write a note to your friends who work where you do telling them about something funny that happened the other day. Tell it in an entertaining way so they will get a chuckle out of it too.

Expressive

4. You are Mother and find this kind of vacation full of hard work and mosquitoes. You have to carry all the water for cooking and washing, cook all the meals over an open fire, and try to keep things clean. Animals have carried off part of your dwindling food supply. You are writing a letter to your sister. Let her know what troubles you are having, but tell about them in an amusing way so she will think them funny.

Persuasive

5. You are a twelve-year-old boy or girl enjoying a vacation at Camp Crystal. All day long you and your dad hike, fish, swim, or just laze around. Write a letter to your friend at home telling about your wonderful vacation. Try to make the friend wish he/she were here too.

When students have finished, let them share their work by groups. Read their assignment first, and then share what they have written. Evaluate whether students achieved their purpose.

ACTIVITY #29 -- EXPOSITORY (Elementary/Secondary)

Explain to the students that man has always been curious about why things are the way they are, and why they do the way they do. Little children are bursting with "why" questions. Why is the sky blue,

why is grass green, why does water come out of a faucet when you turn it on?). Scientists perform experiment after experiment to find out why things are the way they are.

Tell the students that primitive cultures also asked and still ask why. Why lightning occurs has had a number of explanations. Give the students the following examples of reasons various peoples have given for lightning, and as you talk, write a brief statement of the reason on the board.

The Indians of Peru believed that lightning was a god who causes rain.

Another culture believed that lightning was a flashing bird.

Another culture believed that the great sky-god, whose voice was the booming thunder, loved oak trees and that he descended from a cloud into oak trees in a flash of lightning.

The ancient Greeks believed that the chief of the gods, Zeus, hurled thunder bolts (lightning) as weapons down to Earth when he was angry.

Give students an opportunity to share explanations of lightning that they have heard or read about. Then ask them what explanations of reason a small child might think of to explain lightning. A short discussion of the imaginative nature of small children might help get students thinking along imaginative rather than scientific lines. Add each of their possible explanations to the list on the board.

Next ask students how they would explain lightning. (The dictionary says lightning is "the flashing of light produced by a discharge of atmospheric electricity from one cloud to another or from a cloud to the earth; also: the discharge itself.") Continue to add their explanations to the list on the board.



Direct students' attention to the list. Have them think of ways to group the various explanations and decide on a classification for each grouping. Ask, "Which of the explanations go together? What could this group be called?" They will likely come up with categories such as:

Magical or mythological;

Fantasy-like;

Scientific or factual.

Ask students to think about the various ways of explaining another familiar, natural occurrence, the surge in plant growth in the springtime. For example, why does a flower push its head through the ground when snow may have barely melted? Why do fir trees send forth new shoots of lighter green in the spring? Why does the grass grow so fast in the spring that you must mow the lawn nearly every week?

Have students choose one aspect of plant growth in the spring--a flower, grass, a tree--and one kind of explanation from the classifications on the board. (For example, a thoughtful sort might try to give a scientific explanation of why grass that has been dormant all winter suddenly begins to grow. Some more imaginative students may work out a fantastic explanation that links worm movement underground with the appearance of flowers.)

To share their work, students might like to edit their stories, recopy them neatly, and fasten them together to make a WHY? book.

ACTIVITY #30 -- EXPRESSIVE (Elementary)

Tell the students they are going to be thinking about effects rather than causes. Ask students such questions as:

What would happen if a fire started in the school? (Wait for a number of suggestions.)

What would happen if all the people on earth lost their voices? (List the students' ideas.)

Divide the class into three teams. Ask each team to think up five or six "What would happen if . . ." questions and write them down on a sheet of paper, keeping them secret from the other two teams, or give each team two or three of the following questions:

What would happen if everyone could be as large or small as he/she wanted to be?

What would happen if dogs could talk?

What would happen if everything in the world turned yellow?

What would happen if all car tires suddenly went flat?

What would happen if all grocery stores closed up?

What would happen if trees could walk?

What would happen if all traffic lights stopped working?

What would happen if people could jump as high as they wanted to?

What would happen if the oceans suddenly dried up?

What would happen if one strange day everyone in the world found himself/herself ten years younger?

Then ask Team 1 to read off its first question. The other two teams will have three minutes (or whatever time you decide on) to write down as many reasonable and probable effects or answers as they can. At the

end of the time, a captain for each team reads off the answers. Team 1 will decide whether or not each effect is a logical and probable one, given the event. You will probably want to ask questions to guide their thinking. For each acceptable answer, a team receives one point.

Team 2 then reads its first situation, Teams 1 and 3 responding. Repeat the process until interest and/or time runs out. You may want to play this game at later times in the year, if the students respond positively.

ACTIVITY #31 -- NARRATIVE (Secondary)

Tell the students that they will be presented with a skeleton. It will be their job to help identify the parts; then to add the flesh to the skeleton.

Give students copies of the Story Skeleton (on later page) and as you go over it with them, ask them to follow these directions:

1. MAIN CHARACTER

Write one of these: Man, woman, boy, girl or animal. Name it.

2. SETTING

Place: Write city, town, or country.

Time: Write past, present, or future.

3. CHARACTER'S SITUATION

Family: List members of the character's family and their ages.

Responsibilities: List what character has to do (go to school, job or chores).

Recreation: List what character does for fun.

Wishes: List character's wishes (what he wants to be, what he wishes would happen to him, what he wants to have that he doesn't have).

4. CHARACTER LEAVES

Why: List reasons for leaving (suggest a spell might be cast upon him/her while he/she is on a walk; or something unpleasant happens that he/she wants to get away from, or he/she is an astronaut and goes off in a spaceship).

How: Tell how he/she leaves (magically removed, walks or drives, flies in spaceship).

5. CHARACTER RETURNS AND FINDS CHANGES

Length of Time Away: Write how long he/she has been gone (choose a long enough period of time to be able to see great change):

Changes: List the changes that have taken place.

Causes of the Changes: Explain why each change has taken place.

6. EFFECTS OF CHANGE ON CHARACTER

Tell How Character Reacts to Each Change: What he/she thinks or does.

Once they have filled out skeletal details, ask students to flesh out the skeleton by taking a sheet of their own paper and developing the main character. (You may want this to be one short lesson in itself.)

Appearance

Personality

Then ask them to describe in detail the time and place in which the character lives. Suggest they think about the kinds of buildings, the landscape, and the kinds of activities going on. (This can also be a separate lesson.)

In a final step to fleshing out the skeleton, ask students to write a short paper describing a typical day in the life of the character's family. While they write about this day, suggest that students plant clues as to why the character will be leaving. Example--Talk of a trip he/she is planning to take, unhappy circumstances that would cause the character to want to leave, the character's wishes as he/she does his/her job or jobs. (You will probably want to break the lesson at this point.)

Make sure students keep their skeletons and all writing up to this point.

Now that their skeleton is fleshed out, they are ready to take the final step and write a story.

You might want to turn them loose to incorporate the various parts of the skeleton as they see fit. Or you might want to specify the structure somewhat as follows:

- Step 1: The main character, for some reason, walks around in the place he/she lives, looking and thinking.
- Step 2: The main character comes home, talks with his/her family, and prepares to leave.
- Step 3: The main character leaves. Long time passes, and he/she returns.
- Step 4: Character walks around and sees how place has changed; character discovers that family has changed; character reacts to all the changes.
- Step 5: Character does something to end the story.

Once students have revised and recopied their stories, ask them to share stories in small groups, each group selecting an especially interesting one to share with the whole class.

Or you could bind all the stories into a class book that students could look at in their spare time.

ACTIVITY #31

Part A -- Expressive (Elementary/Secondary)

Ask students to imagine themselves in the following situation:

One morning before anyone else in their family is awake, they open their eyes and realize that they have turned into a bird.

Ask students to think about and discuss any or all of the following questions. Perhaps they will think of additional points to discuss.

In what position would they be?

What would the bed feel like?

What would other things in the room look like?

What would happen if they couldn't believe their eyes and tried to rub them?

What is the next thing they would do?

What would they feel like after they realized this was no dream, that this was true--they really were a bird?

What would they do in order to fly? How would it feel?

If they flew over and looked at themselves in the mirror, what would they see? (Discuss different possibilities here.)

When you feel the students have succeeded in imagining that they are birds, ask them to draw a picture of what they look like as they view themselves in the mirror. Or if you prefer, ask them to describe their appearance in writing. When they have finished, have them show their pictures or read their descriptions to each other.

Part B--Narrative (Secondary)

Ask students to look over their descriptions. Remind them that, for the moment at least, they are these birds, looking at themselves in the mirror.

Ask students what they would do if they knew that they were to remain in this form for 24 hours and no longer. Tell them that they could still think as humans do, but that they could not speak or write.

The following questions might be helpful to get them going:

How do you feel about this 24-hour situation you are in?

How could they make the most of that hour?

You and the students will probably think of other questions as the discussion progresses.

Ask each student to choose what the form will be and to list the details of appearance, abilities, limitations, and ideas of what to do during the hour.

After the projects are done, ask them to either tell about what they look like and what they can and cannot do, or ask them to act out the form they are, along with some of their capabilities and limitations.

Part D--Descriptive/Narrative (Secondary)

Ask students to remember the form they chose and possible things they might do which they thought of in the previous lesson. Ask them to pick at least one of these possibilities and write a vivid account of what happens, including what it feels like because of their new form.

To get them going, suggest that when they hear a signal (bell, boom, twang, anything), they will begin gradually to change into their chosen form. Give the signal and ask a few students to describe what changes they notice taking place. (Example--my body is lengthening; I'm growing scales; my nose is getting longer.) Then direct them to write about their experience--how it feels to be something else and what happens.

When students have completed their stories, ask them to reread them, making needed revisions (suggest the possibility of making them more vivid). Then have students recopy their stories neatly and practice reading them before presenting them to the class.

After the class hears each adventure, ask for constructive comments about vivid details and thoughtfully developed points of view.

ACTIVITY #32 -- NARRATIVE (Secondary)

To help students develop ideas of interest to younger children, discuss the following questions:

When you write a story or tell a joke, is it easier to capture the interest of classmates or that of adults? Why?

Do you think you could interest younger children in a joke or a story? How?

Suppose you were going to write a story for a second grader. What would be an important thing to consider first? (Second graders' interests)

Think of ways to find out about second graders' interests. What experiences have you had with second graders? How could you find out what they think about and what they like to do?

List students' suggestions on the board, guiding their thinking toward the following ideas:

- Remember when we were second graders.
- Observe second graders on the playground.
- Interview second graders.
- The students may come up with other suggestions.

Once the list of ways to gather information has been made, focus on this idea: Remember when we were second graders. Ask students to write answers to the following questions:

What were your favorite toys?

What did you do for fun?

What kinds of objects did you like?

What things frightened you?

What were your favorite stories and TV shows?
(You might analyze the content of these in a class discussion: Types of reality, types of characters, types of settings.)

It might be a good idea to write the above questions on the board, or make a ditto copy for each student. When students are finished, discuss their responses and make a class list, starring things that are common to many of the students.

Make sure the starred items are written on a permanent chart for the students to refer to when they begin to write their stories in a later lesson.

ACTIVITY #33 -- NARRATIVE/EXPRESSIVE (Elementary)

Several days before this lesson is taught, ask students to bring in their favorite comic strips or comic books that feature young people. Display them on the bulletin board or about the room for students to read and enjoy in their free time.

To begin the lesson, have students name and briefly discuss popular comic strips that feature young people--what the main character is like, how he/she looks, typical things he/she does. Then ask students to tell why these comic strips are popular. Bring out the point that the world of young people--their imagination, limited knowledge, creative impulses, and constant activity--provides interesting and entertaining story material. When we are around young people, we notice them doing silly, funny, or odd things, and they frequently make a refreshing observation about the world as they see it.

Pass out the supplementary question sheet (see below) and ask students to think about and write down things they remember from their own childhood. When they are finished, let them exchange papers; and have partners put a check mark by the two ideas they think would make the best comic strips.

Return papers and have each student choose one childhood incident to develop into a comic strip story. Most likely they will choose one of the two their partner checked, but if another appeals to them more, let them do that one. Suggest that they need not limit their story to four picture-squares but may think of it as a selection in a comic book covering a page or more.

Urge them to plan their story carefully. Discuss the fact that a comic strip story is carried along through pictures and conversation. Students will need to include enough background scenery to show their readers where and when the story takes place. They will need to plan the conversation to fill the reader in on necessary details and tell the story. Have students plan the sequence they will use and how much will be in each square. Have them plan the number of pictures they will need and then divide their paper neatly into squares, using rulers.

When students have completed their comic strip story, ask them to choose a good name for it. To share their stories they might remove the display of published comic strips and put up their own "originals."

Supplementary Question Sheet

When you were a child . . .

What interesting discovery do you remember making? _____

What crazy thing did you do? _____

What ideas did you have that you later discovered weren't correct?

Did you ever figure out an interesting explanation for something?

What do you remember especially liking to do? _____

What did you especially dislike? _____

ACTIVITY #34 -- EXPOSITORY (Elementary/Secondary)

Have students pick out a new word from their newspaper reading.

Display it on the bulletin board or in any other way that is eye-catching.

Suggest that the students look for this word all through their week's newspaper reading and cut out any article in which it appears.

Have class discussion on its possible root, other uses, and meanings.

Discuss the context in which the word was found and in any other contexts in which it appears during the week.

Have the students write sentences using the word correctly.

Encourage them to use it in any expository or creative writing they do during that week and at a later date.

Once the word has become theirs, go on to another.

ACTIVITY #35 -- EXPOSITORY (Elementary/Secondary)

List on the bulletin board (and have the students list in their notebooks) words they have discovered and would like to be able to use.

Have them either work out from context or look up the meanings and discuss any other connotations.

Have them write sentences using the new words, play vocabulary games, or give orally, sentences showing the correct usage.

Let the students add words of their own to their notebooks, writing the meanings, and using them in writing as much as possible.

ACTIVITY #36 -- EXPOSITORY (Elementary/Secondary)

A news story provides an excellent pattern for clear writing. To write a good news story, the student must remember the five Ws--WHO is it? WHAT is he doing? WHERE is he doing it? WHY is he doing it? WHEN did it happen? These must all be in the first one or two paragraphs.

Take a news article and have the students underline the five Ws.

Have class discussions on pyramid writing and reasons for it.

Once they understand how it is done, have them write their own story, making sure that the important facts are at the beginning and that the lesser details go toward the end.

Pass out pictures with the captions cut off and have the students write a story to go with them.

ACTIVITY #37 -- EXPOSITORY (Elementary/Secondary)

Remove the headline and have students write their own. Be sure to compare with the original. This is fun and makes designing the headline more interesting.

The students will learn to pick out the most important facts. They will also learn that a headline must be truthful, never misleading.

ACTIVITY #38 -- PERSUASIVE/EXPRESSIVE (Elementary/Secondary)

Examine different kinds of newspaper writing to see how techniques differ. Take the sports pages, for instance. Have the students read several sports articles. Discuss the figures of speech and the general

characteristics of the articles. Compare an article on the front page with a sports article--notice the difference in the use of words in headlines, for instance. Have students write their own sports article, using figures of speech, sports vocabulary, and short-cut phrases such as "Hawaii Marines Bomb Naval Com. 101-67."

ACTIVITY #39 -- EXPRESSIVE/PERSUASIVE (Elementary/Secondary)

Fashion writing calls for another totally different style. The audience is different, so the writing must be different.

Have the students compare the use of adjectives and other color words in fashion stories with those of sports stories or straight news stories. After reading and discussion, have the students write a fashion story about a luncheon, a tea, or an opening night.

ACTIVITY #40 -- PERSUASIVE/EXPRESSIVE (Elementary/Secondary)

Editorials are ideal for learning new vocabulary. Upper elementary students can easily, with some encouragement, write their own editorials.

In secondary classes, they should analyze the type of writing used to persuade the reader to a particular conclusion.

Have your students answer these questions:

How does the editorial make me feel?

Why do I feel that way?

What has the author done to make me feel this way?

Was he/she obvious or subtle in his/her writing?

How does this style of writing differ from news writing?

Why the difference?

SECTION III
ADDITIONAL RESOURCES

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BOOKS/ARTICLES RELATED TO EVALUATING STUDENT WRITING

EVALUATING WRITING--DESCRIBING, MEASURING, JUDGING by Charles R. Cooper and Lee Odell. National Council of Teachers of English, 1977. 156 pages.

Six authors of chapters within this book provide the reader with information on how student composition skills might be judged. Chapters in the book include (1) Holistic Evaluation of Writing, (2) Primary Trait Scoring, (3) Computer-Aided Description of Mature Word Choice in Writing, (4) Early Blooming and Late Blooming Syntactic Structures, (5) Measuring Changes in Intellectual Processes as One Dimension of Growth in Writing, and (6) Individualized Goal Setting, Self-Evaluation, and Peer Evaluation.

One of the most informative portions of this book is found at the beginning where several methods of analyzing student writing are presented and primary trait scoring techniques are given full coverage. Teachers are able to select from this array of evaluation techniques, one or more procedures which will suit their style and time constraints.

FOCUS--THE CONCERN FOR WRITING produced by Educational Testing Service, 1978. 16 pages.

This pamphlet describes the research studies documenting student problems in the area of writing. Among the factors that are said to contribute to poor student writing skills are (1) lack of student practice in writing; (2) lack of teacher time; and (3) poorly prepared teachers. Solutions to the problems suggested include (1) lay reader

programs; (2) teacher training; (3) holistic scoring of essays; and (4) use of objective tests.

A GUIDE FOR EVALUATING STUDENT COMPOSITION--A COLLECTION OF READINGS edited by Sister M. Judine, P.H.M. National Council of Teachers of English, 1965. 162 pages.

Within this book may be found 25 articles on evaluating student written composition. The readings are grouped into the following categories (1) the audience, (2) the evaluator, (3) the total writing practice, (4) communication for the junior high level, (5) communication for the senior high level.

Though a few of the readings are theoretical, the reader will find a wealth of useful information in the book. Among the more practical articles are "Managing Student Writing," by Sarah Roody, "Evaluating Expository Writing," by R. Stanley Peterson, "Suggestions for Evaluating Junior High School Writing," by Lois Grose and others, and "Two Types of Grading," Kentucky English Bulletin.

COMPOSING CHILDHOOD EXPERIENCE: AN APPROACH TO WRITING AND LEARNING IN THE ELEMENTARY GRADES (EXPERIMENTAL VERSION, CEMREL, INC.), 1979. 108 pages.

This book provides ideas concerning corrective action that can be taken after analyzing student writing via the primary trait scoring system. Perhaps the most enlightening section of the book is a listing of actual student compositions that have been evaluated by the primary trait scoring system. Following each student writing attempt is an annotated comment about the student's written work, why it was

classified in a particular category and brief comments on what a teacher could do to improve the particular writing attempt.

MEASURING GROWTH IN ENGLISH by Paul Diederich. National Council of Teachers of English, 1974. 103 pages.

Though the author does make mention of objective tests of writing, the thrust of the book is on student written composition. Many of the comments in the book are based upon what research has discovered about the evaluation of student writing.

Among the most informative sections are those relating to measuring student improvement in writing, reporting results to students, the effects of excessive correction of compositions, and eight factors on which essays can be judged. Two appendices, one on topics for essay tests and a second on learning to write, are intended to be helpful to an English teacher.

RESOURCES FOR IMPROVEMENT--WRITING SKILLS compiled by Leann R. Miller. Pennsylvania Department of Education, Bureau of Planning and Evaluation, 1979.

Though this document is related primarily to the statewide assessment program of Pennsylvania, a teacher can find many helpful ideas and resources within the pages. Among the more helpful sections are organizations relating to writing and other language arts skills, and classroom activities and improvement strategies relating to student written composition.

EXPRESSIVE WRITING--SELECTED RESULTS FROM THE SECOND NATIONAL ASSESSMENT OF WRITING by National Assessment of Educational Progress staff, 1976. 49 pages.

This report provides information on the status of expressive writing by students across the nation and in various regions. Of particular interest to the reader might be the section describing student results on "Children on an Overturned Boat" which was one of the items used in the Delaware writing assessment.

EXPLANATORY AND PERSUASIVE LETTERWRITING--SELECTED RESULTS FROM THE SECOND NATIONAL ASSESSMENT OF WRITING by National Assessment of Educational Progress staff, 1977. 21 pages.

This NAEP document reports the results of 9, 13, and 17 year-old students and adults on exercises related to letter writing. Data are provided by region and the nation as a whole. Within the report, summary information is provided on "Letter to the Principal," one of the items used in the Delaware writing assessment.

WRITING MECHANICS, 1969-1974--A CAPSULE DESCRIPTION OF CHANGES IN WRITING MECHANICS by National Assessment of Educational Progress staff, 1975. 59 pages.

This document reports the national decline in student writing performance between the first and second national writing assessments by NAEP. Among the more interesting findings on the report are that (1) poor writers are writing shorter essays; (2) good writers are producing longer essays; (3) overall quality of written papers has declines; and (4) vocabulary used by students has become simpler.

Various problems in writing mechanics are also described for all age levels tested.

WRITE/REWRITE: AN ASSESSMENT OF REVISION SKILLS--SELECTED RESULTS FROM THE SECOND NATIONAL ASSESSMENT OF WRITING by National Assessment of Education Progress staff, 1977. 29 pages.

The report describes the types of revisions made by students when asked to write and then rewrite an essay. Though changes made by tested 9, 13, and 17 year-old students did not typically change the overall quality of the writing, changes in the area of legibility, mechanics, grammar, information and organization did occur.

ANY CHILD CAN WRITE--HOW TO IMPROVE YOUR CHILD'S WRITING SKILLS FROM PRESCHOOL THROUGH HIGH SCHOOL by Harvey S. Wiener. McGraw-Hill Book Company, 1978. 255 pages.

This book is designed for parents, but it will be of benefit to teachers as well. Within the pages of the book are provided very practical and easy to implement ideas for the parent to use in encouraging their children to write better. The author encourages parents to take advantage of the many opportunities that present themselves resulting in the development of composition skills.

Among the hundreds of suggestions to the parent are (1) using pictures to stimulate writing; (2) cutting out words from magazines and then forming sentences; (3) writing riddles; (4) using special interests to promote writing; and (5) creative letter writing.

VALIDATED PROJECTS

Several projects designed to improve student skills in writing are available to schools through the State Facilitator Program, Planning, Research, and Evaluation Division, Delaware Department of Public Instruction.

INDIVIDUALIZED LANGUAGE ARTS: DIAGNOSIS, PRESCRIPTION AND EVALUATION, Weekawken, New Jersey.

This project combines a language-experience approach with techniques derived from modern linguistic theory to enhance children's skills in written composition. (Grades 1-12)

EXEMPLARY CENTER FOR READING INSTRUCTION (ECRI), Salt Lake City, Utah

ECRI has identified teaching techniques important for reading success. Techniques are incorporated into specific directives during reading, oral language, spelling, dictation, creative writing, and relationship instruction. (K-12 teachers)

NEW ADVENTURE IN LEARNING (NAIL), Tallahassee, Florida

The project aims to develop, in primary grade children, basic language and thinking skills. These include reading, spelling and writing, and are taught through materials commensurate with students' individual abilities in a supportive classroom environment. (Grades K-3 and elementary faculty)

ANDOVER'S INDIVIDUALIZED READING SYSTEM (AIRS), Andover, Massachusetts

Project provides individualized skills instruction through lesson sheets keyed to diagnostic pretests, to help students master basic reading

and writing skills. A secondary goal is to foster enjoyment of literature. (Grades 1-6)

CLASSROOM TEAM APPROACH PROJECT, Westminster, Colorado

The project is conducted in the regular classroom and includes instructional activities in reading skills, language development, creative writing, communication skills and recreational reading.

Title I teachers work with classroom teachers and aides. (Grades 1-6)

THE NEW JERSEY WRITING PROJECT, Monmouth, New Jersey

The project is a teacher training program based on the following assumptions: Writing is a process and a mode of learning; teachers of writing should write; teachers teaching teachers accomplish efficient curriculum change; theory about and assessment of writing should enhance classroom practices. Writing is introduced as a process into classrooms. Students are instructed in the process of effective editorial feedback and edit their own papers as well as those of others. (Teachers and students, grades 7-12)

CLASSROOM ACTIVITIES AVAILABLE ON MICROFICHE

THE PROBLEM OF DEAD LETTERS: SOCIAL PERSPECTIVES ON THE TEACHING OF WRITING, Research Series No. 34 by Susan Florio, Michigan State University, East Lansing Institute for Research on Teaching, June 1978, 21 pages. ED163492.

Comments of experienced teachers suggest that writing may be avoided in school not simply because of its inherent difficulty, but because its undertaking typically lacks connection to anything else in the lives of students or teachers. It is possible that teachers can best serve the acquisition of writing skills by structuring the social occasions within which writing might function meaningfully, thus creating a situation similar to that in which children first acquire language skills. One second-grade classroom in central Michigan in which children do a great deal of writing, was studied closely by researchers during one school year. The classroom had been transformed into the town of "Betterburg" and included such features as law enforcement and governing agencies, cultural and commercial activities, and a postal system. Children wrote often and produced a wide variety of documents. Their central writing activity was writing letters to each other, their families, and such outsiders as manufacturers of toys and games. The postal system of Betterburg symbolized the potential efficacy of the students in the world of communication. The report includes items showing the importance students attached to their town of "Betterburg" and a table showing writing products and occasions for writing on one particular day.

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TEACHER COMMENTS ON STUDENT ESSAYS: IT DOESN'T MATTER WHAT YOU SAY by Robert J. Marzano and Sandra Arthur, 1977, 12 pages. ED147864 and CS203822.

Twenty-four tenth-grade students were randomly assigned to three groups as part of a study of the effects of teacher comments on student essays. Throughout the course, one group received comments to indicate faults, one group received comments correcting errors, and one group received comments designed to foster thinking. At the beginning and end of the course, students wrote a sample essay and completed a short questionnaire to measure attitude toward writing. Essays were scored holistically and were also analyzed for spelling errors, agreement errors, capitalization errors, run-ons, fragments, vocabulary (measured by average word length), single word modifiers, subordinate clauses, and depth of covariance. The only significant difference occurred for vocabulary; growth on this measure favored the group receiving comments designed to foster thinking. It was concluded that the different types of teacher comments produced about the same improvement in student writing ability.

ABOUT WRITING: STRATEGIES FOR SECONDARY ENGLISH TEACHERS by Mary A. Barr, San Diego City Schools, California, September 1975, 61 pages. ED123652 and CS202745.

The activities and suggestions presented in this document for developing students' writing skills are based on fifteen ideas outlined at the beginning of the book. Part one, focusing on writing within the English course, suggests activities for the following: Writing using reproductions of primary sources, writing directed to a specific and significant audience, writing by contract, convergent and

divergent thinking in writing - a multimedia approach, cooperative writing, integrated writing, class anthologies, the diary and the journal, avoiding red pencil, sensory writing, role playing, and values clarification. Part Two, dealing with writing outside the English course, contains organizational descriptions and forms developed for writing labs at two California schools. Part Three discusses the contribution of classroom environment to writing instruction.

GIVE ME AN IDEA: A LANGUAGE HANDBOOK FOR TEACHERS, Volume 1 and 2. Lynnfield Public Schools, Massachusetts, 1967, 594 pages. - ED116218 and CS202419.

The two volumes of this sourcebook are designed for elementary teachers to help encourage children's creativity. The volumes offer activities and suggestions for language arts teachers who are interested in a variety of approaches to helping children appreciate poetry; do elaborative thinking; understand generic and specific words; understand sentence patterns, sentence expansion, and sentence order; and ultimately transfer these disciplines to their own creative writing. The volumes are divided into sections which deal with grades 1-6. The activities include writing to music, descriptive writing, writing about pets, choral reading, listing similes; reading poetry, illustrating poems, and rearranging sentences.

AD ASTRA: CREATIVE WRITING FOR THE GIFTED SECONDARY SCHOOL STUDENT, by Carole Marks Schulkind, October 1975, 42 pages. ED113731 and CS202317.

The paper gives an overview of the creative writing program at BOCES III Institute for Gifted and Talented Youth during the 1974 and

1975 summer sessions. The five major activity areas in the workshop are: Training in sensory awareness; writing, accompanied by criticism and revision; editing and publishing a book; literary analysis; and writing and performing drama. Various games, activities, and instructional techniques and materials for helping the students become proficient in each of these areas are described. The three appendices include such materials as lesson plans, assignments, and samples of student work.

IMPROVING WRITTEN EXPRESSION IN THE ELEMENTARY SCHOOLS: A RATIONALE AND PLAN by Frank B. Brouillet, Washington Office of the State Superintendent of Public Instruction, Olympia, Washington, 1975, 58 pages. ED112435 and CS202295.

This booklet is intended to help people establish goals, objectives, activities, and evaluation tools for teaching elementary writing. The following topics are discussed: Practical writing, invention, writing games, voice, personal writing, strategies and techniques teachers can use to enhance personal writing, teaching grammar and writing, evaluating growth in writing, basic skills and behavioral objectives, standardized tests, school accountability, program assessment through learning principles, and identifying problems. A final section outlines a sequence of steps for developing a writing program. Examples of children's writing are included.

SAGER WRITING SCALE, by Carol Sager, 1973, 39 pages. ED091723 and CS201328.

Designed to assess the quality of pieces of creative writing in the intermediate and junior high grades, the Sager Writing Scale (SWS)

is intended for use by both students, and teachers or by researchers. The SWS contains four scales with four ratings possible in the areas of vocabulary, elaboration, organization, and structure. Validity for the SWS is claimed for its being based on an examination of what critics have said about children's writing. Reliability for three adults trained as raters was .97. This document is one of those reviewed in The Research Instruments Project (TRIP) monograph "Measures for Research and Evaluation in the English Language Arts" published by the Committee on Research of the National Council of Teachers of English in cooperation with the ERIC Clearinghouse on Reading and Communication Skills. A TRIP review, which precedes the document, lists its category (writing), title, author, date, and age range (intermediate, junior high), and describes the instrument's purpose and physical characteristics.

WRITING IS THE FUNNEST THING: TEACHING CREATIVE WRITING by Janet Witter and Don Emberlin. Oregon Association for Supervision and Curriculum Development, Salem, Oregon; Oregon ASCD Curriculum Bulletin, V 27 N 318, p. 1-39, August 1973, 40 pages. ED083583 and CS200716.

This curriculum bulletin discusses a program teaching creative writing to fifth and sixth grade children in an attempt to improve the quality of written English. These children wrote briefly every day throughout the school year. Every area of the written language curriculum is covered. Each student writes letters, reports, stories, editorial essays, news stories, poetry, descriptions, and jingles. Samples of students' writings on all these topics, as well as the stimuli used to provide the writing are presented. Students write on approaching holidays and seasons, emotions, colors, and sensory impressions. They also describe objects and people and compose stories from interesting situations.

SENTENCE COMBINING: IMPROVING STUDENT WRITING WITHOUT FORMAL GRAMMAR INSTRUCTION, NCTE Committee on Research Report Series No. 15, by Frank O'Hare, National Council of Teachers of English, Urbana, Illinois, 1973, 115 pages. ED073483.

The purpose of this study was to develop a sentence-combining system for teaching composition to seventh grade students. The exercises were designed so as to be independent of the students' previous knowledge of grammar. Chapter 1 examines recent studies in language and writing. The first part of Chapter 2 demonstrates that normal growth in syntactic maturity can be measured in quantifiable terms. The second part of the chapter describes and suggests a rationale for sentence-combining practice. Chapter 3 discusses the design and procedures of the study. The results of the study, discussed in Chapter 4, indicate that the students practicing sentence-combining achieved a significant degree of syntactic maturity, and their compositions were judged to be significantly better in quality than those written by students who did not have such practice. The conclusions and implications of the study are discussed in Chapter 5; the fact that seventh graders' writing can be improved within eight months suggests that sentence-combining practice could be a valuable contribution to a composition program. Appendices provide sample lessons and exercises as well as composition evaluation assignments.

THE STUDENT'S RIGHT TO WRITE AND COMPOSITION OPINIONNAIRE TO THE STUDENT'S RIGHT TO WRITE, National Council of Teachers of English, Urbana, Illinois, Commission on Composition, 1971, 96 pages. ED068938.

Articles written by members of the Commission on Composition which define how and why to teach composition at all school levels are

contained in this publication of the National Council of Teachers of English. Each article is on a major topic and is not a committee report, but is based on the author's own philosophy and experience. Among the topics discussed are creativity, motivation in teaching composition, rhetoric, usage, evaluation and grading compositions. The appendix contains questions to stimulate discussion on each article. Included is an opinionnaire to be filled out by educators.

PUPIL MOTIVATION: A REWARDING EXPERIENCE by Shirley Nichols, Maryland University, College Park, Maryland English Journal, V 8 N 2, p. 36-41, Spring 1970, 6 pages. ED042763.

To motivate slow learners and discipline problem pupils to improve their writing skills, a reinforcement program was developed in Baltimore, Maryland, modeled on an earlier program which created a classroom environment operated like the business world. Upon successful completion of assigned tasks, the experimental group, 24 eighth graders, earned points in the form of currency, exchangeable for sweets or special privileges. To encourage students to seek more abstract goals, a progress chart served as a secondary reinforcer, motivating student to seek success itself instead of concrete rewards. The success of the experiment was measured through group and individual comparisons with two control groups, one of slow-learners and the other of low, regular-learners. As measured through objective testing as well as through the teachers' subjective assessments of their students' overt classroom behavior, the experimental group made superior progress in writing skills while acquiring independence and a willingness to attempt the unknown. The experiment indicated that a systematic program of

concrete reinforcement is practical and effective in changing the learning styles and behaviors of previously unmotivated students.

WRITING TO CREATE OURSELVES: A MANUAL FOR TEACHERS OF ENGLISH AND CREATIVE WRITING IN BUREAU OF INDIAN AFFAIRS SECONDARY SCHOOLS. Indian Education Curriculum Bulletin No. 2, by T. D. Allen and John Povey. Bureau of Indian Affairs, Washington, D.C., November 1969, 186 pages. ED036786 and AL002286.

This guide book, the result of several years' work with Indian young people, offers suggestions and ideas based on the principle that a student's writing improves in direct proportion to the amount of writing he does. To supply enthusiastic motivation is the first essential of all English teaching. Writing can best begin from individual personal experience rather than from the abstraction of an exercise to be corrected. Even students with the most mediocre natural gifts may be encouraged to write better than they otherwise would. The effectiveness of the method described in this guide is that it "makes the Indian or Eskimo student recognize that English can be a vehicle for a much broader area of his/her experience than he/she has permitted it to embrace so far." Suggestions for motivating individual student interest, topic selection, writing and rewriting practices are discussed by Terry Allen in the light of her lifetime of work in American Indian education. The foreword and sections on teaching and writing poetry by John Povey are based on his years of interest in discovering African authors and encouraging them to use the English language as a medium of creative expression.

FREE-WAY TO WRITTEN EXPRESSION by Hope Bazdarich. Los Altos School District, California, July 1964, 100 pages. ED014482 and TE000084.

To implement the philosophy that good writing stems from good thinking and that practice in productive thinking is a prerequisite for writing instruction, the elementary teachers of Los Altos, California prepared this guide for teaching written expression in grades kindergarten through eight. The objectives are to help children (1) think productively, (2) organize their thoughts in writing to fulfill their own purposes, (3) become skillful in the act and art of writing, and (4) apply written expression to their own daily living. In sections for each of the objectives, explanations of the objectives and recommended methods, materials, and occasions for developing them are given, sub-sections entitled "Have You Tried This," for grades kindergarten through two. Three through five, and six through eight contain suggestions for imaginative experiences to develop children's sensory awareness. Their range of responses to sensory experiences and their ability to make fine discriminations among such grammar, punctuation, and spelling are introduced to help the student meet his own need for lucid expression. This guide, recommended by the NCTE Committee to Review Curriculum Guides, is noted in "Annotated List of Recommended Elementary and Secondary Curriculum Guides in English, 1967."

CREATIVE WRITING IN THE CLASSROOM--AN ANNOTATED BIBLIOGRAPHY edited by Robert Day. ERIC Clearinghouse on Reading and Communication Skills, 1978, 117 pages.

Over 700 books, articles and other publications related to the area of writing/composition skills are described within this publication.

The abstracts are categorized into various groups, some of which include (1) the value of creative writing; (2) the teacher and the classroom; (3) research findings; (4) teaching the writing process; (5) teaching fiction and drama writing; (6) responding to student work; (7) publishing student work; (8) writing contests; and (9) resources for writing.

STRATEGIES FOR TEACHING THE COMPOSITION PROCESS by Carl Koch and James Brazil. National Council of Teachers of English, 1978. 108 pages. ED147880.

Packed with practical classroom activities, the authors of this document give teachers suggestions on what can be done to help students become better writers. The activities are categorized into chapters that deal with (1) the Comfort Zone which includes elementary student fears about what to write and improving student self-confidence in writing; (2) prewriting that relates to the need to correspond and planning the form writing is to take; (3) the Writing Stage including structuring ideas and producing an effective, coherent, well-formed narrative; (4) the Post-Writing Stage which stress editing and proof-reading.

HELP FOR THE TEACHER OF WRITTEN COMPOSITION--NEW DIRECTIONS IN RESEARCH by a Committee of the National Conference on Research in English, ERIC Clearinghouse on Reading and Communication Skills, 1976. 72 pages. ED120731.

For the teacher who wishes to focus classroom instructional efforts on techniques and conditions that are likely to have a positive pay-off, this book should be helpful. The research on writing skills

is reviewed by many contributors to the publication in a fashion that is understandable and useful. Factors such as (1) an oral language base; (2) conditions stimulating writing; (3) inner motivation; (4) audiences; (5) positive reinforcement; (6) writing drafts; (7) sharpening observation skills in preparation for writing; and (8) creative problem-solving are discussed.

APPENDIX A

A-1

DELAWARE EDUCATIONAL ASSESSMENT PROGRAM



Writing Assessment

Delaware Department of Public Instruction

Planning, Research and Evaluation Division

Student Assessment Booklet

STUDENT NAME: _____
Last First MI

BIRTHDATE: _____ SEX: M F (circle one)
Month Day Year

SCHOOL NAME: _____ SCHOOL CODE: _____

DISTRICT NAME: _____

ID

--	--	--	--	--	--	--	--

Exercises 1-5 were provided by the National Assessment of Educational Progress, Denver, Colorado. Exercises 6-8 were provided by the Rhode Island Assessment Program, Providence, Rhode Island.

DIRECTIONS FOR ANSWERING EXERCISES

Multiple Choice Exercises

Some of the exercises in this booklet are followed by several suggested answers. For each exercise with suggested answers you should fill in the oval beside the one answer you think is correct or best.

Look at a sample of this type of exercise.

Sample Exercise

How many days are there in one week?

- 5 days
- 6 days
- 7 days
- 8 days

The oval beside "7 days" has been filled in because there are seven days in one week.

Remember, when you are answering an exercise with suggested answers, fill in only ONE oval. If you change an answer, be sure to erase your first answer COMPLETELY.

Essay Exercises

Some of the exercises in this booklet will be long exercises, so you will have more time and more space for your answers. Your answer should be written or printed on the blank lines following the exercise. Please use as much of this space as you need.

1. How often do you write something down so you won't forget it?

Often

Sometimes

Never



DO NOT CONTINUE
UNTIL TOLD TO DO SO.

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2. How often do you write stories for your own enjoyment?

Often

Sometimes

Never

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DO NOT CONTINUE
UNTIL TOLD TO DO SO.

3. Pat Brown has been asked by his class to invite Mr. Jones to come and speak about safety.

Look at the three invitations on the opposite page. Fill in the oval beside the invitation which is BEST.

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3. (Continued)

Dear Mr. Jones,

Our school would appreciate your speaking to us about safety at 9:30 a.m. next Tuesday, January 3, at Rayburn School. If you are free at this time, please accept our invitation.

Sincerely,

Pat Brown

Dear Mr. Jones,

I'm supposed to find out if you can speak to us at Rayburn next Tuesday, January 3 at 9:30? Please accept this.

Sincerely,

Pat Brown

Dear Mr. Jones,

Our school would like for you to speak to us about safety. Is that okay with you. We could have you on Tuesday, of next week, and you could talk in our auditorium.

Yours Truly,

Pat Brown

I don't know.

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DO NOT CONTINUE
UNTIL TOLD TO DO SO.



Look carefully at the picture.

These kids are having fun jumping on the overturned boat. Imagine you are one of the children in the picture. Or if you wish, imagine that you are someone standing nearby watching the children. Tell what is going on as he or she would tell it. Write as if you were telling this to a good friend, in a way that expresses strong feelings. Help your friend FEEL the experience too. Space is provided on the next three pages.

PLEASE CONTINUE ON THE NEXT PAGE

4. (Continued)

Lined writing area with multiple horizontal lines for text entry.

IF YOU NEED MORE SPACE, CONTINUE ON THE NEXT PAGE.

	PT		F		I		D		PV		T
1	2	R									

4. (Continued)

Lined writing area with horizontal lines and a vertical margin line on the right. A large handwritten bracket is visible in the middle of the page.

IF YOU NEED MORE SPACE, CONTINUE ON THE NEXT PAGE.

4. (Continued)

Lined writing area with approximately 20 horizontal lines for text entry.



DO NOT CONTINUE
UNTIL TOLD TO DO SO.

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A-13

5. Imagine that your principal asked for suggestions about how to make things better in your school. Write a letter to your principal telling him just ONE thing you think should be changed, how to bring about the change, and how the school will be improved by it. Space is provided below and on the next three pages. Sign your letter "Chris Johnson."

333 West Street

Loden, Ohio 99999

September 5, 1979

Mark Hopkins, Principal

Martin Intermediate School

Loden, Ohio 99999

Lined writing area for the letter.

PT
[] [] []
1 2 R

IF YOU NEED MORE SPACE, CONTINUE ON THE NEXT PAGE.

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[] [] [] [] [] [] [] [] [] []

5. (Continued)

Lined writing area with horizontal lines for text entry.

IF YOU NEED MORE SPACE, CONTINUE ON THE NEXT PAGE.

--	--	--	--	--	--	--	--

5. (Continued)

Lined writing area with multiple horizontal lines for text entry.

IF YOU NEED MORE SPACE, CONTINUE ON THE NEXT PAGE.

--	--	--	--	--	--	--	--

5. (Continued)

Lined writing area with multiple horizontal lines for text entry.



DO NOT CONTINUE
UNTIL TOLD TO DO SO.

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A-17

--	--	--	--	--	--	--	--	--	--

6. About how much time **each day** do you spend **reading** at home? (Choose one)

- Less than an hour
- Between 1 and 2 hours
- Between 2 and 3 hours
- Between 3 and 4 hours
- More than 4 hours

7. Approximately how many **hours per day** do you **watch TV**? (Choose one)

- Less than an hour
- Between 1 and 2 hours
- Between 2 and 3 hours
- Between 3 and 4 hours
- More than 4 hours

8. How often are you required to write a **paragraph or more** in your school assignments? (Choose one)

- At least once a day
- At least once a week
- About once a month
- Only once or twice a year
- Never

9. When I write something for school, **teachers** usually rate the way I write as (Choose one)

- Excellent
- Very Good
- Satisfactory
- Poor
- Very Poor

10. When I write something, I think the way I write is (Choose one)

- Excellent
- Very Good
- Satisfactory
- Poor
- Very Poor

11. How would you rate your understanding of the English language? (Choose one)

- Outstanding
- Satisfactory
- Unsatisfactory
- Don't know

12. Of the following kinds of writing, what kind do you do most often? (Choose one)

- Letters
- Essays
- Book Reports
- Term Papers
- Poems
- Other

13. Before you write something, how often do you **plan what you will write** and **how you will write it**? (Choose one)

- Always
- Very Often
- Sometimes
- Rarely
- Never

APPENDIX B

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B-1

EXPRESSIVE WRITING

OBJECTIVE:

Demonstrate ability in writing to reveal personal feelings and ideas through conventional discourse.

ITEM:

Children on an Overturned Boat

STIMULUS MATERIAL:



Look carefully at the picture.

These kids are having fun jumping on the overturned boat. Imagine you are one of the children in the picture. Or if you wish, imagine that you are someone standing nearby watching the children. Tell what is going on as he or she would tell it. Write as if you were telling this to a good friend, in a way that expresses strong feelings. Help your friend FEEL the experience too. Space is provided on the next three pages.

SCORING:

Each student writing sample for this item was scored for primary trait and secondary traits.

PRIMARY TRAIT:

Entry Into World of Picture

CRITERIA/CATEGORIES:

- 0 = NO RESPONSE. NO FURTHER SCORING
- 1 = NO ENTRY INTO THE IMAGINARY WORLD OF THE PICTURE. Respondents write about children, the boat, or about anything else to do with the picture. However, there is only a single statement or the information is too disjointed to make a point. Random details, bits of information, or lists of observations that do not create a situation. Also include pure description, papers that only report what's in the photograph or picture.
- 2 = ENTRY INTO THE IMAGINARY WORLD OF THE PICTURE. Respondents have accepted the world of the picture. However, the control and consistency necessary to create a structured presentation are lacking. Often there is no structure to the world of the picture. This is evidenced by few internal transitions and details that don't harmonize. The ideas may be related, but don't make a whole. Lack of consistency and transitions result in little logical progression of ideas. On the other hand, these papers may have structure, but the narrative is not worked out. There is little imagination on the part of the write to create the story. An attitude may be stated, but it's not illustrated. You do not "feel" a mood has been created. Other papers may have some structure and the outline of story or the hint of a mood, yet neither are developed. Generally "2" papers are either undeveloped or developed in a helter-skelter or confusing manner.
- 3 = GOOD ENTRY INTO THE IMAGINARY WORLD OF THE PICTURE. Papers are generally competent. Respondents evidence control and consistency to create a structured presentation. Often there are strong topic sentences and good transitions. However, the good quality of the papers is marred by development that is skeletal or somewhat uneven. Narratives display imagination, but often are left with gaps or other unevenness. Details may be inadequate, excessive, or unclear. Attitudes may be stated and somewhat supported, but necessarily presented to "help your friend feel". A definite mood is not created. The underdeveloped paper has a definite beginning and end yet there is not

enough material to fill out the structure or it is contrived. The unevenly developed papers either have excessive details or the structure is oddly filled out.

4 - **EMOTIVE AND CONSISTENT ENTRY INTO THE IMAGINARY WORLD OF THE PICTURE.**

These papers are structurally whole. Loose ends have been tied up or cut off (although a strong paper without closure can be rated in this category). Papers are consistent. Narratives are well and evenly developed or attitudes are expressed so a definite mood is created. You do "feel" the experience. The structure is unified and supported by imaginative and evocative details.

7 - **ILLEGIBLE, ILLITERATE. NO FURTHER SCORING.**

8 - **MISUNDERSTANDS THE TASK OR WRITES ON A TOTALLY DIFFERENT SUBJECT. NO FURTHER SCORING.**

9 - **I DON'T KNOW. NO FURTHER SCORING.**

SECONDARY TRAIT: Fantasy

Story tries to reproduce the fantasy games of children, such as pretending to be pirates, shipwrecked, or riding whales. Stating the fantasy is not enough, two or more unelaborated fantasy situations, or a fantasy situation with at least one elaboration must be present. Descriptions of games, for example, follow the leader or king of the hill are not included. Fantasy is more than a literal and logical explanation of the picture.

CRITERIA/CATEGORIES:

1 - **FANTASY IS PRESENT.**

2 - **FANTASY IS NOT PRESENT.**

SECONDARY TRAIT: Insights

Story develops insights into the writer's perspective on his life or life in general. The message should be integral to the story - not tacked on sentiment. The generalizations

or social commentaries can be stated implicitly as well as explicitly. Themes are often based on positive or negative value statements about childhood or adulthood. Reminiscence (I remember when . . .) is not enough, some meaningful or intelligent statement must be implied.

CRITERIA/CATEGORIES:

- 1 - **INSIGHTS ARE PRESENT.**
- 2 - **INSIGHTS ARE NOT PRESENT.**

SECONDARY TRAIT: Use of dialogue

CRITERIA/CATEGORIES:

- 1 - **DIRECT QUOTE FROM ONE PERSON IN THE STORY. THE ONE PERSON MAY TALK MORE THAN ONCE. WHEN IN DOUBT WHETHER TWO STATEMENTS ARE MADE BY THE SAME PERSON OR DIFFERENT PEOPLE, CODE 1. A DIRECT QUOTE OF A THOUGHT ALSO COUNTS. CAN BE IN HYPOTHETICAL TENSE.**
- 2 - **DIRECT QUOTE FROM TWO OR MORE PERSONS IN THE STORY.**
- 3 - **DOES NOT USE DIALOGUE IN THE STORY.**

SECONDARY TRAIT: Point of view

CRITERIA/CATEGORIES:

- 1 - **POINT OF VIEW IS CONSISTENTLY ONE OF THE FIVE CHILDREN. INCLUDE "IF I WERE ONE OF THE CHILDREN . . ." AND RECALLING PARTICIPATION AS ONE OF THE CHILDREN.**
- 2 - **POINT OF VIEW IS CONSISTENTLY ONE OF AN OBSERVER. WHEN AN OBSERVER JOINS THE CHILDREN IN PLAY, THE POINT OF VIEW IS STILL "2" BECAUSE THE OBSERVER MAKES A SIXTH PERSON PLAYING. INCLUDE PAPERS WITH MINIMAL EVIDENCE EVEN WHEN DIFFICULT TO TELL WHICH POINT OF VIEW IS BEING TAKEN.**
- 3 - **POINT OF VIEW CANNOT BE DETERMINED, OR DOES NOT CONTROL POINT OF VIEW.**

SECONDARY TRAIT: Tense

CRITERIA/CATEGORIES:

1. - **PRESENT TENSE - PAST TENSE MAY ALSO BE PRESENT IF NOT PART OF THE "MAIN LINE" OF THE STORY.**
2. - **PAST TENSE - IF A PAST TENSE DESCRIPTION IS ACCEPTABLY BROUGHT UP TO PRESENT, CODE AS "PAST". SOMETIMES THE PRESENT IS USED TO CREATE A FRAME FOR PAST EVENTS. CODE THIS AS PAST, SINCE THE ACTUAL DESCRIPTION IS IN THE PAST.**
3. - **HYPOTHETICAL TIME - PAPERS WRITTEN ENTIRELY IN THE "IF I WERE ON THE BOAT" OR "IF I WERE THERE, I WOULD." THESE PAPERS OFTEN INCLUDE FUTURE REFERENCES SUCH AS "WHEN I GET ON THE BOAT I WILL". IF PART IS HYPOTHETICAL AND REST PAST OR PRESENT AND TENSE IS CONTROLLED, CODE PRESENT OR PAST. IF THE INTRODUCTION, UP TO TWO SENTENCES, IS ONLY PART IN PAST OR PRESENT THEN CODE HYPOTHETICAL.**
4. - **CANNOT DETERMINE TIME, OR DOES NOT CONTROL TENSE. (ONE WRONG TENSE PLACES THE PAPER IN THIS CATEGORY). EXCEPT DROWNED IN THE PRESENT.**

PERSUASIVE WRITING

OBJECTIVE:

Demonstrates ability to write in response to a wide range of societal demands and obligations. Ability is defined to include correctness in usage, punctuation, spelling, and form or convention as appropriate to particular writing tasks, e.g., manuscripts, letters.

ITEM:

Letter to Principal

STIMULUS MATERIAL:

Imagine that your principal asked for suggestions about how to make things better in your school. Write a letter to your principal telling him just ONE thing you think should be changed, how to bring about the change, and how the school will be improved by it. Space is provided below and on the next three pages. Sign your letter "Chris Johnson."

*333 West Street
Loden, Ohio 99999
September 5, 1979*

*Mark Hopkins, Principal
Martin Intermediate School
Loden, Ohio 99999*

SCORING:

Student writing samples on this item were scored for primary trait and mechanics.

PRIMARY TRAIT:

Defining and Defending a Change

CRITERIA/CATEGORIES:

0 = NO RESPONSE

1 = DO NOT DEFINE AND DEFEND A CHANGE.

Some "1" papers do not propose a change or identify a problem, they are simply statements of attitude, judgement, desire, or dissatisfaction. Other "1" papers do identify a problem or recommend a change, but do not explain how to implement the change or solve the problem. They do not tell how the school will be benefited.

NOTE: An elaborately detailed description of a problem should not be scored higher than "1" if no solution is identified or defended. Lists of problems or changes should also be scored "1".

2 - RESPONDENTS STATE A CHANGE THEY WANT MADE IN THEIR SCHOOL OR A PROBLEM THAT NEEDS SOLVING. IN ADDITION, THEY MUST TELL (1) HOW TO BRING ABOUT THE CHANGE OR SOLVE THE PROBLEM, OR (2) SOME WAY THE SCHOOL WILL BE IMPROVED BY THE PROPOSED CHANGE OR SOLUTION. Some "2" papers do present all three elements, but the reasoning is not developed. Some are in a sketchy, skeletal, rudimentary form that is basically a bare outline. Others are disjointed or the ideas aren't related (solution doesn't solve problem, benefit isn't related to change, etc.).

3 - DEFINE AND DEFEND A CHANGE

Papers state a change or identify a problem, explain how to bring about the change or solve the problem, and tell how the change will benefit the school. Reasoning is used to expand or explain at least one of the elements. For example, there might be a detailed plan for bringing about the change, an enumeration of the benefits or an elaborate explanation of the problem. These papers differ from "4" papers in that the development is uneven. One element is well developed while the others may be only asserted or barely mentioned.

NOTE: Sometimes the elaboration of a severe problem (drugs, race riots, etc.) can convey a sense of urgency so that the benefits of solving the problem are readily apparent. Since these benefits seem evident, they need not be stated.

4 - SYSTEMATICALLY DEFINE AND DEFEND A CHANGE.

These papers have all the elements of "3" papers. In addition, they cast the material in a systematic structure which reflects the logical steps in the process of bringing about the change at least 2, and possibly all of the elements are expanded so that the various issues are related to each other and to the proposition being defended.

7 - ILLEGIBLE, ILLITERATE.

8 - MISUNDERSTANDS THE QUESTION.

9 - I DON'T KNOW.

MECHANICS SCORING

The test item dealing with the letter to the principal is scored for mechanics as well as primary trait. The next few pages present the rules that are followed to detect errors in writing mechanics. These rules can also be used by the classroom teachers in judging written work produced by the student in school.

The Scoring Rules

These scoring and descriptive guides were designed to allow the writer as much flexibility as possible under existing rules of correct writing; consequently, any time two authorities on mechanics disagreed the most informal interpretation was used.

If a paper was illegible, which meant it was undecipherable and could not be intelligibly interpreted, it was designated as such and received no further scoring. Whenever a writer simply copied stems or listed spelling words, the paper was considered legible but meaningless and received no further scoring. If neither of these situations applied, then the scorer proceeded to score the following: paragraphs, sentences, punctuation, agreement, awkwardness, spelling, word choice and capitalization.

Paragraphs

There were three possible descriptions for a paragraph: paragraph used, paragraph coherent and paragraph developed. Every paper had at least one paragraph so it fell into one of these three categories.

Paragraph used indicated the paragraph was, essentially, a visual device. The writer used indentation, skipped a line or stopped in the middle of a line and started back at the margin but the paragraph was neither coherent nor developed. The one-sentence paragraph generally was placed in this category.

Paragraph coherent indicated an interconnect- edness among sentences and among the ideas of those sentences. The relationship of each sentence's idea to the ideas that preceded and followed it was clear. In other words, when

reading a coherent paragraph, the reader should never have been confused about the order of its parts or their relationship to each other. Paragraphs that were overdeveloped — that is, contained two or more coherent paragraphs — were marked coherent.

Paragraph developed indicated that the paragraph had an expressed or an implied topic sentence, which identified and limited the central area of concern in the paragraph, and that each additional sentence, in an orderly manner, added to or explained something about the main idea embodied in the topic sentence.

Sentences

Every sentence in an essay was categorized.

A *fused sentence* contained two or more independent clauses with no punctuation or conjunction separating them. If, however, the first word of the second independent clause was capitalized, each sentence was scored separately and the paper was given an end-mark error. Sentences that were scored as fused were not also given a semicolon punctuation error as that would have resulted in scoring the same error twice.

On and on sentences consisted of four or more independent clauses strung together with conjunctions, a conventional mark of punctuation or a combination of both. The conjunctions did not all need to be the same.

A *comma splice* was noted whenever two or more independent clauses were joined by a comma instead of a semicolon or a coordi-

nating conjunction. Again, if the first word of the second independent clause was capitalized, each sentence was scored separately and the paper was given an end-mark error.

Whenever a writer wrote three independent clauses, one fused and one spliced, it was scored as a comma splice.

An *incorrect sentence fragment* was any word group, other than an independent clause, written and punctuated like a sentence. All fragments were automatically counted as awkward; therefore, they were not individually scored as such. However, fragments containing agreement errors were so scored. When the subject of a sentence was understood, the sentence was considered complete.

A *correct fragment* was one used in dialogue, for emphasis, or as an exclamation.

A *simple sentence* was a sentence that contained a subject and a verb and may have had an object or a subject complement.

A *simple sentence with phrase* was any simple sentence that contained a phrase, regardless of the phrase's function in the sentence. Phrases were loosely defined as any closely related group of words that did not contain both a noun and a verb. They included prepositional, infinitive, gerund and participial phrases, as well as appositives, nominative absolutes and verbals.

A *compound sentence* was two or more independent clauses joined by something other than a comma.

A *compound sentence with phrase* contained at least one phrase in one of the independent clauses.

Complex and compound-complex sentences contained at least one independent clause and one dependent clause, which was defined as a group of words that could not stand alone as a sentence but contained both a subject and a verb. A writer was given credit for using a

dependent clause regardless of its function in the sentence unless the clause was the object of a preposition, in which case only the phrase was scored.

A *complex and compound-complex sentence with phrase* contained at least one dependent clause and one phrase. Included in this category were dialogue and sentences containing parenthetical expressions that were clauses.

Punctuation

Every punctuation error was scored at the point where the error occurred, as opposed to grouping them together at the end of each sentence. Errors of commission and errors of omission were scored for commas, dashes, quotation marks, semicolons, apostrophes and end marks. The guidelines for scoring were based on the most informal rules of usage. The writer was generally given the benefit of any doubt.

Rules used were:

A. Commas and dashes

1. A series of three or more nouns, verbs, phrases or dependent clauses must be separated by commas. *The comma before the conjunction is optional unless the items in series are dependent clauses.*

There should be no comma after the last word in a series unless a complete sentence follows. In this case, however, a dash is more acceptable.

If the series occurs within a sentence, which is complete without it, a dash must precede and follow the series.

If there is a coordinating conjunction between each item in the series, there is no punctuation.

2. Two or more equal adjectives must be separated by commas if there is no coordinating conjunction. There is no comma between the last adjective and the noun it modifies.
3. A nonrestrictive modifier — appositive, phrase or clause — must be set off from the rest of the sentence with commas. A nonrestrictive modifier describes and adds information but does not point out or identify; the sentence does not change radically or become meaningless when the modifier is omitted.
4. Commas must precede and follow titles and degrees (when they follow a name) and they must follow elements in dates, places and addresses.

Roman numerals are not punctuated.

The comma between a month and a year is optional when there is no date. *But*, if there is one after the month then there must be one after the year.

5. Commas must separate a noun in direct address from the rest of the sentence.
6. When a dependent clause, gerund phrase or absolute phrase starts a sentence, it must have a comma after it.
7. When a long (arbitrary five or more words) prepositional phrase starts a sentence, it must be followed by a comma. If it is short and there is no possibility of confusion, the comma is optional.
8. Separate mild interrupters from the rest of the sentence with commas.

Mild interrupters may be parenthetical expressions (by the way, on the other hand, in my opinion), transitional words (nevertheless, consequently, therefore, however), well, yes, no at the beginning of a sentence.

NOTE: The benefit of the doubt was given with well, yes, no at the beginning of a sentence. If the writer omitted the comma and the meaning was clear, a comma was not required.

9. Dashes indicate a sudden change of thought in a sentence.
10. Dashes indicate a summarizing thought or an afterthought added to the end of a sentence.
11. A transitional expression preceded by a colon, semicolon, comma or dash is followed by a comma.

B. Quotation marks

1. In dialogue, quotation marks must go around what is said. Separate who said it from what is said with commas. Periods and commas go inside quotation marks. Must be clearly inside or is an error.
2. If one set of quotation marks is present, there must be two. Mark one error. Location of quotation marks other than for dialogue is the writer's prerogative.

NOTE: It was not considered an error if single marks were used instead of double marks.

C. Colon

1. A complete sentence introducing a series must have a colon after it.

2. When an introductory statement contains anticipatory words ("the following," "as follows," "these," "thus," etc.), there must be a colon before the series.
3. A colon must be used if the series is listed on separate lines.
4. Use a colon when a formal quotation is introduced without using a form of the verb "to say."

NOTE: The benefit of the doubt was given in other cases of colon use. A writer did not receive a punctuation error unless it was *clearly* incorrect.

D. Semicolon

1. If a compound sentence has commas in both of the independent clauses, a semicolon must precede the conjunction.
2. If a comma is used for one rule in a sentence and if a comma is needed for a second rule but to use it would cause confusion, a semicolon must be used for the rule that creates the longest pause. (The semicolon must continue to be used in every place where that rule applies in the sentence.)
3. Two independent clauses can be separated by a semicolon or a semicolon and a connector. (The comma after the connector is optional.)

NOTE: In cases where the semicolon was missing, the student was not scored for a punctuation error as this had already been done when the sentence was designated as fused.

If a compound sentence had a comma in one of the independent

clauses, the writer could have used a semicolon, comma or no mark at all preceding the conjunction without being scored for an error.

E. End marks

Every "sentence" had to have some type of end punctuation if the next "sentence" started with a capital letter.

NOTE: End punctuation was not scored for appropriateness.

If the writer omitted end punctuation but began the next sentence with a capital letter, a punctuation error was scored rather than a fused sentence.

If there was no end mark following a fragment, the error was not scored unless the fragment occurred at the end of the essay.

F. Apostrophe

1. An apostrophe s ('s) is used to form the possessive of nouns, singular or plural, not ending in s.
2. Use 's or ' to form the possessive of singular nouns ending in s.

NOTE: The benefit of the doubt was given in this category, particularly on cases concerning proper names.

3. Use ' without s to form the possessive of plural nouns ending in s.
4. Use 's to form the possessive of indefinite pronouns.
5. Use 's with the last noun to show joint possession in a pair or series.

Use 's with each noun in a pair or series when each noun is possessing something separately.

NOTE: The benefit of the doubt was given when the intended meaning was not clear from the context.

6. Use ' to show omissions or contractions.

NOTE: Plurals of numerals, letters, symbols and words involving the apostrophe were scored under spelling.

An unformed possessive or an unnecessary possessive was scored as a word-choice error for wrong case.

Additional Comments About Scoring Punctuation:

1. Credit was always given for use of the least-sophisticated punctuation.
2. Punctuation errors that were not defined in the guide were disregarded.
3. Run-on sentences were not scored for colons, semicolons, or end marks — unless the end mark was missing at the very end of the essay or unless the next sentence began with a capital letter. Errors in internal commas, quotation marks and apostrophes were scored.

Agreement

A sentence was scored for an agreement error if at least one error was present. Multiple errors were not scored. Agreement took precedence over spelling and word-choice errors.

Rules used for subject/verb and pronoun/antecedent agreement were:

- A. A compound subject with an "and" takes a plural.

EXCEPTION: Compound subjects connected by "and" but expressing a singular idea take a singular.

- B. A collective noun takes a singular when referring to the group as a unit but takes a plural when the members are active as individuals.

- C. Some nouns are written as plurals but have a singular meaning. When used as subjects, they take a singular.

- D. Some nouns are written as plurals but have a singular meaning. When they are subjects, they take a plural:

proceeds	trousers
scissors	pants
goods	

- E. Some nouns have the same form in the plural as in the singular. These nouns take the singular or the plural depending on the context of the sentence.

EXAMPLES:

The series of concerts looks exciting.

Both series of concerts look exciting.

- F. Many nouns ending in "ics" (economics, statistics, politics, ethics, etc.) take a singular or plural depending on how they are used. When they refer to a body of knowledge or a course of study, they are singular. When they refer to qualities or activities, they are plural.

A title is singular.

EXAMPLE:

The Canterbury Tales is a comedy.

- G. After who, which or that, the verb must agree with the clause's antecedent — the noun to the left of who, which or that.

H. Time, amounts of money and quantities are singular.

I. When a phrase is the subject of a sentence, a singular verb must be used.

Rules used for noun/modifier agreement were:

A. "A" is used before all consonant sounds, including sounded "h" — a house; long "u" — a unit; and "o" with the sound of a w — a one-week workshop.

NOTE: The article before humble must be "a."

B. "An" is used before all vowel sounds, including silent "h" — an hour; short "u" — an umpire.

NOTE: If the word was misspelled and the modifier agreed with the misspelling, an agreement error was not scored — an umble man, an ouse.

Rules used for subject/object pronoun usage were:

A. Subject pronouns — I, you, he, she, it, we, they, who. Use when the pronoun is the subject of a verb.

B. Object pronouns — me, you, him, her, it, us, them, whom. Use when the pronoun is the direct object, the object of the preposition or the subject or object of an infinitive.

Rules used for tense shifts within a sentence were:

A. Use present perfect with present or present progressive.

B. Use past perfect with past or past progressive.

C. Use future perfect with future or future progressive.

Definitions of Tenses

A. Present tense — happening now.

B. Past tense — happened any time in the past.

C. Future tense — will happen any time in the future.

D. Present perfect — refers to an action that was completed in the past but is part of a series of actions that the writer assumes will continue in the present.

E. Past perfect — refers to an action that was completed in the past before another event occurred.

F. Future perfect — refers to an action that will be completed by a specific time in the future.

G. Present progressive — refers to an action that is in progress.

H. Past progressive — refers to an action that was in progress.

I. Future progressive — refers to an action that will be in progress.

Awkward

A sentence was scored for awkwardness once, regardless of the number of faults in that sentence. If a sentence could be fixed several ways, the various changes involving more than one word, the sentence was scored as awkward. The scorers were cautioned to score what they saw — not what they thought they saw. It was very easy for a scorer to automatically edit a sentence or force an interpretation, which corrected an awkward sentence. Scorers were also advised to check for conjunction errors before scoring a sentence as awkward.

Rules for determining awkwardness were as follows:

A. Faulty subordination — putting the main idea into a dependent clause and a secondary idea into a main clause.

B. Unclear pronoun antecedent.

EXAMPLE:

Peter was asked to bring in Mr. Cary's report when he came in.

C. Dangling (misplaced) modifier.

NOTE: Benefit of the doubt was given on word placement.

D. Omitted or extra words.

1. When part of the verb (auxiliary or main) was missing. When the subject or the entire verb was missing, the sentence was scored as a fragment.

2. Two similar adjectives were scored awkward for redundancy.

EXAMPLE:

the big, huge river

3. Other redundancies were also scored as awkward.

EXAMPLE:

Where is it at?

4. A double negative was scored awkward for extra words.

E. Faulty coordination

Two or more independent clauses that are written as one sentence but are not logically related.

F. Mixed or illogical constructions like faulty parallelism.

G. Split construction.

1. A split infinitive occurs when a modifier is inserted between "to" and the verb form.

NOTE: There are occasions when splitting an infinitive produces the smoothest sentence. The scorers were told to use their own judgment.

2. Separation of subject and verb, parts of a verb, or verb and object can be awkward.

Words — Spelling

Each misspelled word was scored (agreement took precedence over spelling) into one of the following categories:

A. Reversal — This type of misspelling is the result of a perception problem related to reading. The student who has difficulty with reversal will make the same mistake throughout the paper.

1. Letter reversal — The student writes a letter backwards (b/d) or upside down (m/w, b/p, u/n) and in so doing forms another letter. This includes q/g confusion if the error is consistent throughout the paper.

2. Word reversal — The student reverses the order of letters in a word (was/saw). This fault usually involves two- or three-letter words and will appear more than once in the paper.

NOTE: A reversed letter that did not result in a different letter (g, 7, j) was not scored. The benefit of the doubt was given in n/m, i/e, u/v discrepancies.

B. Plural

1. Plural not formed (clearly not an agreement problem).

EXAMPLE:

United State

2. Plural formed incorrectly.

- C. **Phonetic attempt** — Spelling the desired word in a manner that reflected the correct pronunciation of the word; an incorrect spelling that, when pronounced aloud, sounded like the correct pronunciation of a legitimate word that would fit into context.

Homonym confusion was included in this category and was not scored as a word-choice error. The scorers were told to use their own judgment in scoring for a phonetic attempt.

- D. **Other spelling error** — included wrong word division at the end of a line, beginning a sentence with a numeral, making two words into one (alot), making one word into two ([room mate]), superfluous plurals (parkings lots), groups of distinguishable letters that did not make a legitimate word, groups of distinguishable letters that did not reflect the correct pronunciation of the desired word.

NOTE: A "misspelling" that resulted in another word was to be scored within the context of its sentence. It was up to the scorer to determine whether this was a spelling error or a word-choice error.

Abbreviations or any mistakes associated with abbreviations (spelling, punctuation) were not scored as errors.

Word Choice

A word-choice error resulted when one word was used instead of another, which would clearly have been better. If a particular word could have been changed one or more ways, any of which would have corrected the diction error, the word was scored as a word-choice error. Each word, considered to be an incorrect choice, was scored into one of the following categories:

- A. **Structure word error.** The writer needed a preposition or conjunction but used

the wrong one. Conjunction here refers to coordinating and subordinating conjunctions.

NOTE: The *American Heritage Dictionary* accepts "in" for "into" and "on" for "onto" as informal usage.

"Like" for "as," "like" for "as if" or "as though," "if" for "whether" are gaining acceptance. They were not scored as errors.

- B. **Other word-choice errors** included form words (nouns, verbs, adjectives or adverbs) that were off by some shade of meaning and words to which the scorer could not assign any or only one logical meaning. Other word-choice errors included the following:

1. **Wrong principle part of the verb** (clearly not agreement or awkward).

EXAMPLES:

The bicycle was broke.
the stole treasure

2. **Attempted verb, adjective or adverb forms that are nonexistent or unacceptable.**

EXAMPLES:

beautifulest
busted

NOTE: Other word-choice errors took precedence over other spelling errors when a wrong word was misspelled.

Agreement and awkward took precedence over other word-choice errors and structure words. If a particular word could have been changed one or more ways, any of which would have corrected the diction error, the word was scored

as an Other Word-Choice Error. If the sentences could have been fixed several ways, the sentence was scored as awkward.

C. When the pronoun I was not capitalized.

Papers written or printed in all capital letters were not scorable for capitalization.

Capitalization

Words were scored as capitalization errors in the following situations:

- A. When the first word in a sentence was not capitalized.
- B. When proper nouns or adjectives within a sentence were not capitalized.

Illegible Word

Scorers were asked to try to decipher handwriting as best they could. If they were able to decide what a questionable word was, they were told to trace the letters or rewrite above the word. If a word could not be determined, it was scored as illegible. If letters could be distinguished, the word was scored as an other spelling error.

Courtesy of National Assessment of Educational Progress.

APPENDIX C

134

C-1

TYPE OF WRITING EXERCISE: Expressive Writing

OBJECTIVE: Demonstrate ability in writing to reveal personal feelings and ideas through conventional discourse.

ITEM: Children On An Overturned Boat

STIMULUS MATERIAL:



Look carefully at the picture.

These kids are having fun jumping on the overturned boat. Imagine you are one of the children in the picture. Or if you wish, imagine that you are someone standing nearby watching the children. Tell what is going on as he or she would tell it. Write as if you were telling this to a good friend, in a way that expresses strong feelings. Help your friend feel the experience too. Space is provided on the next three pages.

SCORING: Each essay will be scored for primary and secondary traits.

(1)

C-3 135

SCORING: Primary Trait

TRAIT: Entry Into Imaginary World of the Picture

SCORING CRITERIA & CATEGORIES

- 1 = NO ENTRY INTO THE IMAGINARY WORLD OF THE PICTURE. Respondents write about children, the boat, or about anything else to do with the picture. However, there is only a single statement or the information is too disjointed to make a point.
- 2 = MARGINAL ENTRY INTO THE IMAGINARY WORLD OF THE PICTURE. Respondents have accepted the world of the picture. However, the control and consistency necessary to create a structured presentation are lacking; or, these papers may have structure but the narrative is not worked out. There is little imagination on the part of the writer to create the story. Generally "2" papers are either underdeveloped or developed in a helter-skelter or confusing manner.
- 3 = GOOD ENTRY INTO THE IMAGINARY WORLD OF THE PICTURE. Papers are generally competent. Writer shows control and consistency to create a structured presentation. However, the good quality of the papers is marred by development that is skeletal or somewhat uneven. Details may be inadequate, excessive or unclear. The underdeveloped paper has a definite beginning and end, yet there is not enough material to fill out the structure, or it is contrived. The unevenly developed papers either have excessive details or the structure is oddly filled out.
- 4 = EMOTIVE AND CONSISTENT ENTRY INTO THE IMAGINARY WORLD OF THE PICTURE. These papers are structurally whole. Loose ends have been tied up or cut off (although a strong paper without closure can be rated in this category). Papers are consistent. Narratives are well and evenly developed. You do "feel" the experience. The structure is unified and supported by imaginative and evocative details.
- 5 = ILLEGIBLE, ILLITERATE, NO RESPONSE, MISUNDERSTANDS THE TASK OR WRITES ON A TOTALLY DIFFERENT SUBJECT.

(2)

C-4

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SCORING: Secondary Trait

TRAITS: Fantasy, insights, use of dialogue, point of view, tense

SECONDARY TRAIT: Fantasy

Two or more unelaborated fantasy situations, or a fantasy situation with at least one elaboration must be present. Descriptions of games, for example, follow-the-leader or king-of-the-hill are not included. Fantasy is more than a literal and logical explanation of the picture.

CRITERIA/CATEGORIES:

- 1 = FANTASY IS PRESENT
- 2 = FANTASY IS NOT PRESENT

SECONDARY TRAIT: Insights

Story develops insights into the writer's perspective on his life or life in general. The message should be integral to the story--not tacked-on sentiment. The generalizations or social commentaries can be stated implicitly as well as explicitly. Themes are often based on positive or negative value statements about childhood or adulthood. Reminiscence (I remember when . . .) is not enough, some meaningful or intelligent statement must be implied.

CRITERIA/CATEGORIES:

- 1 = INSIGHTS ARE PRESENT
- 2 = INSIGHTS ARE NOT PRESENT

SECONDARY TRAIT: Use of Dialogue

CRITERIA/CATEGORIES:

- 1 = DIRECT QUOTE FROM ONE PERSON IN THE STORY. THE ONE PERSON MAY TALK MORE THAN ONCE. WHEN IN DOUBT WHETHER TWO STATEMENTS ARE MADE BY THE SAME PERSON OR DIFFERENT PEOPLE, CODE "1." A DIRECT QUOTE OF A THOUGHT ALSO COUNTS. CAN BE IN HYPOTHETICAL TENSE.

(3)

- 2 = DIRECT QUOTE FROM TWO OR MORE PERSONS IN, THE STORY.
- 3 = DOES NOT USE DIALOGUE IN THE STORY.

SECONDARY TRAIT: Point of View

CRITERIA/CATEGORIES:

- 1 = POINT OF VIEW IS CONSISTENTLY ONE OF THE FIVE CHILDREN. INCLUDE "IF I WERE ONE OF THE CHILDREN . . ." AND RECALLING PARTICIPATION AS ONE OF THE CHILDREN.
- 2 = POINT OF VIEW IS CONSISTENTLY ONE OF AN OBSERVER. WHEN AN OBSERVER JOINS THE CHILDREN IN PLAY, THE POINT OF VIEW IS STILL "2" BECAUSE THE OBSERVER MAKES A SIXTH PERSON PLAYING. INCLUDE PAPERS WITH MINIMAL EVIDENCE EVEN WHEN DIFFICULT TO TELL WHICH POINT OF VIEW IS BEING TAKEN.
- 3 = POINT OF VIEW CANNOT BE DETERMINED, OR DOES NOT CONTROL POINT OF VIEW.

SECONDARY TRAIT: Tense

CRITERIA/CATEGORIES:

- 1 = PRESENT TENSE--PAST TENSE MAY ALSO BE PRESENT IF NOT PART OF THE "MAIN LINE" OF THE STORY.
- 2 = PAST TENSE--IF A PAST TENSE DESCRIPTION IS ACCEPTABLY BROUGHT UP TO PRESENT, CODE AS "PAST." SOMETIMES THE PRESENT IS USED TO CREATE A FRAME FOR PAST EVENTS. CODE THIS AS PAST, SINCE THE ACTUAL DESCRIPTION IS IN THE PAST.
- 3 = HYPOTHETICAL TIME--PAPERS WRITTEN ENTIRELY IN THE "IF I WERE ON THE BOAT" OR "IF I WERE THERE, I WOULD." THESE PAPERS OFTEN INCLUDE FUTURE REFERENCES SUCH AS "WHEN I GET ON THE BOAT I WILL." IF PART IS HYPOTHETICAL AND REST PAST OR PRESENT AND TENSE IS CONTROLLED, CODE PRESENT OR PAST. IF THE INTRODUCTION, UP TO TWO SENTENCES, IS ONLY PART IN PAST OR PRESENT, THEN CODE HYPOTHETICAL.
- 4 = CANNOT DETERMINE TIME, OR DOES NOT CONTROL TENSE. (ONE WRONG TENSE PLACES THE PAPER IN THIS CATEGORY.) EXCEPT DROWNED IN THE PRESENT.

(4)

PRE 80-50

C-6

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