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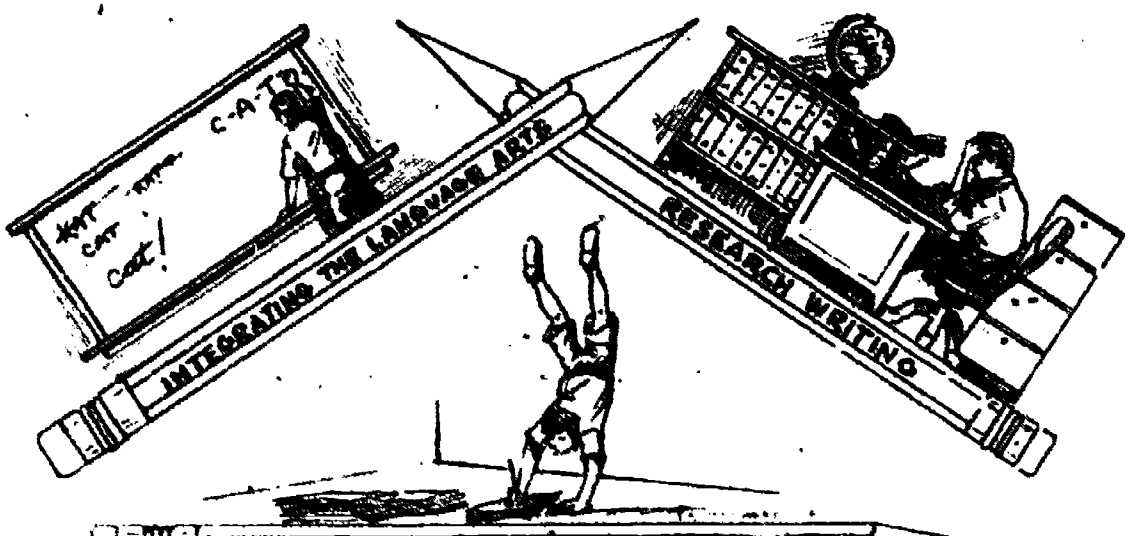
ABSTRACT

Two model programs for integrating the language arts and specific lessons that integrate language arts activities for kindergarten through grade 12 are described in this booklet. The two programs are (1) the New Brunswick Comprehensive Reading/Language Arts Program, which has five critical experiences as the core of the program: sustained silent reading, oral and written composing, reading aloud to children, responding to literature, and investigating and mastering basic skills; and (2) the Wisconsin Writing Project, which provides a process model of writing for unifying the language arts through composition. The descriptions of integrated language arts activities include those for webbing (i.e., mapping a variety of experiences that are related to one theme, topic, book, or concept), television viewing, news reporting, and creative dramatics. The booklet concludes with teaching strategies and activities for integrating listening into the language arts. (EOD)

A GUIDE TO

Integrating the Language Arts

CREATIVE WRITING : FICTION



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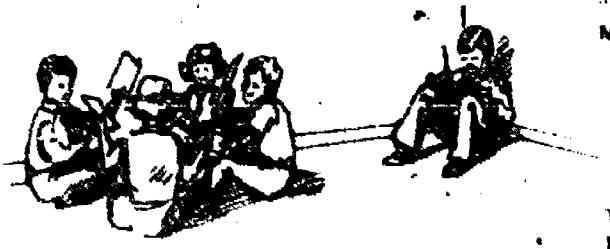

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A GUIDE TO INTEGRATING

LANGUAGE ARTS

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I. Preface

Do any of these remarks sound familiar to you?

"We teach reading at 8:35, handwriting before recess, spelling at 10:15 before art, and language at 1:30 after social studies."

"That little Marshall is so mouthy on the playground; you'd think he wouldn't shy away from reading his writing in front of the class."

"This composition is full of errors—why can't these kids use the language?"

"I teach the language arts—you can't do writing in your reading class!"

"I thought this was a literature class; why do we have to write so much?"

"What series do you use to teach spelling in the sixth grade?"

"Look at this paper. You'd think she never had a grammar lesson!"

"He's a tremendous speaker. I can't understand why he can't spell or even write complete sentences!"

Language arts is a "broad communication-based approach to learning which involves organizing an instructional program based upon the integration of the skills and abilities of listening, speaking, reading, and writing " (Van Allen, 1976, p. 6). It is our belief that in most school environments the necessary integration of listening, speaking, reading, and writing is not occurring. Rather, as teachers, our energy is spent separating each of the four tasks by concentrating on the skills and abilities of each task in an isolated block of time. The result is

the fragmentation of the communication process, students who are capable readers, but can't express themselves in writing; capable readers and writers who can't follow oral directions; those who get A's in spelling, but have trouble transferring the skill to their compositions.

Barriers can and do exist which tend to discourage integrating language arts. A few of these barriers include:

(1) curriculum organization or scheduling which fragments teaching,

(2) lack of communication among teachers within a department, and

(3) teacher specialization (e.g. literature teacher who shies away from teaching writing).

communication among teachers and cooperation with the administration are established, language arts teachers can begin organizing activities, experiences, materials, and evaluation procedures.

Integrating language arts is a broad, complex topic. "What and how to teach language arts is a continuing controversy" (De Haven, 1979, p. 17). However, implementation should not be approached with fear. Support for integrated language arts teaching relies on a basic, common sense approach--students learn any material best if they hear it, write it, read it, and tell somebody about it. This would seem to be a fundamental way of incorporating the language arts skills into any curriculum. "Children need to listen, talk, read, and write language in a variety of contexts. Listening to and talking with adults as well as peers, reading widely, and sharing and discussing what they have written point out the functional and aesthetic uses of language and develop children's oral and written fluency" (DeHaven, 1979, p. 17).

Twenty Questions to Answer About Your Language Arts Program

Considering how a language arts program should be planned and implemented if one understands the interrelatedness of reading,

writing, speaking, and listening, what should one look for in evaluating a classroom program? And since language arts experiences should be developed on the basis of sound educational theory and a knowledge of students' cognitive and linguistic abilities, what questions are important to ask if one wishes to assess a program objectively?

Think of the following as a questionnaire that has been sent to you. How will you respond to each of the twenty questions with regard to your own language arts program?

1. Are students actively involved in their own learning?
2. Are the learning experiences designed to meet the students' individual needs?
3. Are the students' interests considered in the planning of learning experiences?
4. Is each student's level of cognitive development considered in planning learning experiences?
5. Are there many opportunities for students to develop facility with oral language?
6. Are there learning opportunities to help students become flexible users of language?
7. Are there planned experiences for concept development and vocabulary development?
8. Are there planned learning activities to develop and extend students' thinking skills?
9. Are grammar based activities incorporated into the writing program?
10. Are listening experiences provided to improve students' listening skills?
11. Are discussions and sharing opportunities planned and conducted often in the classroom?
12. Are dramatic activities an integral part of the program?
13. Are spelling, punctuation, capitalization, and handwriting skills taught in relation to writing?
14. Are students given many opportunities to write, and are these opportunities accompanied by immediate feedback from the teacher to improve the quality of their writing?
15. Is the composing process considered an important component of the writing program?
16. Is there a proper balance between oral and written activities?
17. Are writing experiences purposeful and meaningful for students?
18. Do books and poetry play a significant role in the language arts program?
19. Are language-experiences an integral part of the reading program?
20. Do you integrate the language arts whenever possible in your classroom? (Fischer and Terry, 1982, p. 347.)

References

DeHaven, Edna P. Teaching and Learning the Language Arts. Boston and Toronto: Little, Brown, and Company, 1979.

Fischer, Carol J. and Terry, Ann C. Children's Language and the Language Arts. St. Louis: McGraw-Hill Book Company, 1982.

Van Allen, Roach. Language Experiences in Communication. Boston: Houghton Mifflin Company, 1976.

II. Models for Integrating the Language Arts

How can the language arts be integrated? Given the daily school schedule, the increasing specialization of teachers and texts, and a number of other factors, many teachers despair of reintegrating the fragmented language arts.

The following programs provide a variety of examples of integrated language arts instruction, through the use of a process, a curriculum framework, and specific integrated daily lessons. Any or all of these could be adopted as the curriculum by an entire school district or adapted as a classroom approach by an individual teacher.

The New Brunswick Comprehensive Reading/Language Arts Program

The New Brunswick Comprehensive Reading/Language Arts Program (NBCRP) is one school district's response to the need to integrate the language arts. The NBCRP has as its goals "to advance competence in reading and listening and in oral and written expression. . .[and] to nurture positive attitudes toward reading and the effective use of language" (Botel, Layder, and McKeown, 1979, p. 1). The curriculum framework involves all students, teachers, and administrators in three areas: a language arts curriculum (grades 1-12) based on "the five critical experiences . . . necessary for the optimal development of the communication skills" (Botel, Layder, and McKeown, 1979, p. 2), and effective testing program for placement, diagnosis, and measurement of achievement, and an informal assessment of the students' growth in communication skills.

The five critical experiences are at the core of the program. The first experience is Sustained Silent Reading (SSR). From a wide choice of materials, each student selects something to read at his own pace and in his own way during an uninterrupted period each school day. With young children, this period will be very short (3-5 minutes), increasing as the child matures to 20 minutes per day (Botel, Layder, and McKeown, 1979, p. 1).

The second critical experience is oral and written composing. During the first of this two-part experience, young children learn to read by dictating words and orally composing sentences which are written down by the teacher and read back by the children. They practice writing by copying their words and sentences. Through this process, children gain insight into the relationship between oral and written language. The second part of the composing experience involves both Sustained Writing (SW) and Guided Structured Writing (GSW) (Botel, Layder, and McKeown, 1979, p. 8). SW involves a daily response by the children to their reading, experiences or fantasies during an uninterrupted period of time for writing. These compositions are gathered in an ungraded journal. SW established the habit of writing for each child, without worry about form or mechanics. In GSW, the teacher provides instruction in usage, capitalization and mechanics, and helps to provide children with their own sense of purpose, audience, and occasion. Through teacher modeling, work within peer groups, and revision, the child produces "masterpiece writing" (Botel, Layder, and McKeown, 1979, p. 8).

The third critical experience is reading aloud to children. This provides a literate environment for the children. Even when the children are able to read literature on their own, the teacher continues to read

aloud to them.

> The benefits of reading aloud to students are numerous. It sparks their imaginations, provides images and ideas for children to write about, enriches their language. . .develops concepts, social attitudes, knowledge and thinking abilities, provides training for. . . sustained attention, develops a love and appreciation for books and good literature, establishes a mutual bond between listeners and increases their reading skills (Botel, Layder, and McKeown, 1979, p. 10).

The fourth critical experience is responding to literature. When students hear, read, or see dramatized a literary selection, they will be encouraged to respond to it through four cognitive channels: engagement (involvement (personal response), literal (recall), inferential (interpretation), and evaluative (critical). A variety of activities including discussion, debate, dialogues, oral and written compositions, oral and choral reading, role-playing, performances, informal dramatics, question and answer formats, retelling, and art and music interpretations can stimulate comprehension (Botel, Layder, and McKeown, 1979, pp. 11-14).

The final critical experience is investigating and mastering basic skills. For the best results in this critical experience, the teacher should place the students at their appropriate instructional levels in the basals and other skill development materials, use problem-solving approaches in their study of sound, structure, and meaning, and teach an approach to reading and study skills (Botel, Layder, and McKeown, 1979, pp. 15-20).

The NBCRF can serve as the framework for a district wide program for the integration of the language arts or could be adapted by classroom teachers for their students. It provides a variety of language arts experiences for the students that are not separated and compartmentalized.

The Wisconsin Writing Project (WWP) provides a process model of writing that can serve to unify the language arts through composition. The steps of the writing process are pre-writing, writing and rewriting. At each of these stages, a variety of language experiences are possible for children.

During the pre-writing stage, the teacher helps the students discover ideas to write about by using activities such as small and large group discussions, daily writing, literary models, researching, and brainstorming. Through these experiences the children "act like writers." They acquire experiences to write about, a desire to communicate, and begin to use a vocabulary at their own level. These pre-writing activities lead to skills such as listing, categorizing, outlining, making topic sentences, and identifying audience and purpose. The students begin to recognize that reading and writing are forms of communications, not isolated by themselves.

When the children have reached the composing or writing stage of the process, they must limit a thesis, develop sentences, paragraphs and longer pieces of writing, choose an effective and consistent point of view, and eliminate digressive or irrelevant ideas. During the final rewriting stage, the editing of their compositions helps the students to explore new and effective ways to polish their writing by examining word choice for connotation and denotation, imagery, formal and informal diction, etc. The style of the composition can be strengthened through the use of exciting verbs and a variety of sentence structures. Students can read their work aloud to listen for the natural flow of the words.

The WWP writing process provides for a variety of language arts

experiences in reading, writing, speaking, and listening. Through the teaching of writing, children engage in a variety of activities that can be designed to unify the often fragmented language arts in a cohesive whole. The students discuss, read, write, and proofread their own and others' work, using a number of different language skills. The context of the writing process is not simply writing: it is communication.

The Wisconsin Department of Public Instruction (DPI) has developed the final approach to integrating the language arts to be discussed. The DPI has available two new publications for English/Communication Skills that have been developed for ninth and tenth grade students. The curriculum guides were generated from a twenty-five cell matrix embracing the five major functions of communication: (informing, feeling, imagining, ritualizing and controlling) as one dimension, and five audience contexts (intrapersonal, dyadic, small group, public and mass communication) as the second dimension. Each capsule or unit contains a reading, writing, speaking and listening activity centered around a specific communication function and audience context. The alternative curriculum design ensures an integration of the language arts for students in grades nine and ten, with attention to skill development.

The three integrated language arts programs discussed may provide a conceptual framework for the teacher who would like to begin the work of re-integrating the language arts. Whether it is within her classroom, a team teaching approach, or a district wide curriculum reform, these programs can be adapted or adopted to suit the immediate needs. The re-integration can be an exciting task, and these programs indicate a starting point for teachers.

III. Integrated Language Arts Activities (K-12)

A. Webbing: Organizing Language Arts Activities

Teaching children to communicate is the most important function of the classroom teacher. The students' future learning experiences, their own adjustment to school, and their relationship to those around them are related to their ability to understand and use language. The ability to read, write and express ideas orally can result in much self-satisfaction for children and can be the basis for much more fluent learning in other areas.

For seven years, the Wisconsin Writing Project has promoted writing as a process, which is more important than the resulting products. Keeping this concept in mind, Wisconsin school districts have begun to examine language arts teaching and to make much growth toward the development of better programs in writing and communications skills.

Reading, writing, listening, and speaking are all a part of the communication process. These skills should be taught in an inter-related program as a way to communicate with different audiences for a variety of purposes.

Students should be actively and physically involved in their learning experiences. They learn best from a direct, concrete approach that stimulates their thinking and learning through personal involvement. Above all, a variety of experiences should be provided.

One method of organizing and integrating students experiences is

through the process of "webbing." Webbing is a procedure that "involves mapping a variety of experiences that are related to one theme, topic, book, or concept. The final product, called a web, is a valuable resource for listening, speaking, reading, and writing activities " (Fisher and Terry, 1982, 1977).

Sample

Webs for primary, intermediate and high school grades follow.

Primary

Signs and Directions—

Reading Experiences:

Little Owl, Keeper of the Trees

An Arrival Of Animals: Poems For The Very Young

Brimball Turns To Magic

Owl At Home

Mouse and Tim

Detective Mole

Writing Experiences:

Write invitations to a birthday party.

Write a group letter describing the signs.

List reasons for signs.

Write a story about your birthday party.

Language Experiences:

Take a class walk to look for signs.

Obtain pictures of international driving symbols from your local motor vehicle department or park service.

Role play the story of "Little Owl".

Make an owl and mole booklet.

Read the booklets and share information with the class.

Paint pictures of favorite parts of the story.

Comprehension Skills:

Riddles--Read a word, give three clues in riddle form.

Keep a word bank of new vocabulary words.

Intermediate

Symbols: A Silent Language--

Reading Experiences:

Talking Hands

The Story of the Totem Pole

Heraldry: The Story of Armorial Bearings

Handtalk

Signs and Symbols Around the World

Indian Sign Language

Totem Poles and Tribes

Symbols and Their Meanings

Language And How To Use It

Sending Messages

Life in The Middle Ages

Language Experiences:

Discuss symbols. a silent language.

Discuss a world without symbols.

Share examples of totem poles that represent chosen characters.

Share a modern-day rebus story.

Discuss heraldry and the significance of a coat of arms.

Thinking Skills:

Develop or invent new symbols to replace familiar symbols

Compare Middle English and Modern English words.

Select characters to be represented on totem poles.

Debate the advantages and disadvantages of picture writing.

Predict (or invent) signs and symbols for the future.

Writing Experiences:

Create a Middle English poem.

Write a character description to accompany a totem pole.

Develop a modern-day rebus story.

Write an advertisement accompanied by signs and symbols of the future.

Creativity:

Develop symbolic name tags.

Design a graphic symbol for the school.

Depict several characters on a totem pole using symbols that represent the individuals' personalities.

Develop personal cattle brands.

Develop signs and symbols for the future.

Create a family coat of arms.

(Fisher and Terry, 1982)

Secondary

Composition and Literature—

Speaking Experiences:

Small group discussions.

Dialogues and play reading.

Peer editing of rough drafts.

Listening Experiences:

Peer editing

Interpretive reading by the teacher.

Thinking Skills:

Evaluating.

Peer editing.

Analytical Skills.

Reading Experiences:

The Outsiders.

The Pigman.

One Flew Over the Cuckoo's Nest.

In Cold Blood.

Red Badge of Courage.

Scarlet Letter.

Grapes of Wrath.

Writing Experiences:

Autobiography of a character.

Character sketch.

Dialogue or play.

Rewrite from a different point of view.

Essay analysis of a character.

Newspaper report based on action.

The web of possibilities for the topic, "Symbols: A Silent Language", was adapted from a web by Nila Adair and Linda Shippey as produced by C. Fisher and C. Terry, 1982.

Books mentioned in the Web "Signs and Directions":

Cole, William, ed. An Armful of Animals: Poems For the Very Young. Boston: Houghton-Mifflin, 1978.

Dalton, Judy. Brimhall Turns to Magic. New York: Lothrop, 1979.

Nimler, Ronald and Ann. Little Owl, Keeper of the Trees. Harper-Row, 1974.

Lobel, Arnold. Owl At Home. Harper-Row, 1975.

McNulty, Faith. Mouse and Tim. Harper-Row, 1978.

Quackenbush, Robert. Detective Mole. New York: Lothrop, 1976.

Books mentioned in the Web for "Symbols: A Silent Language":

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Brindze, Ruth. The Story of the Totem Pole. New York: Vanguard, 1951.

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Lyon, Nancy. Totem Poles and Tribes. New York: Raintree Children's Books, 1977.

Myller, Rolf. Symbols and Their Meaning. New York: Atheneum, 1978.

Schiller, Andrew. Language and How To Use It. Glenview, Illinois: Scott, Foresman, 1969.

Stewig, John W. Sending Messages. Boston: Houghton-Mifflin, 1978.

Williams, Jay. Life In The Middle Ages. New York: Random House, 1974.

Books mentioned in the Web "Composition and Literature":

Capote, Truman. In Cold Blood. Random House, 1966.

Crane, Stephen. Red Badge of Courage. Modern Library, 1934.

Hawthorne, Nathaniel. Scarlet Letter. (Rinehart Edition) Holt, Rinehart, and Winston, 1947.

Hinton, S. E. The Outsiders. Dell, 1980.

Kesey, Ken. One Flew Over the Cuckoo's Nest. New American Library, 1962.

Steinbeck, John. Grapes of Wrath. Penguin, 1976.

Zindel, Paul. The Pigman. New York: Dell, 1968.

B. Television Across the Language Arts

Television is a familiar medium which can be a good source for activities related to all areas of language arts. By starting with what the children already know and enjoy, the instructor can develop viewing activities which promote language usage as well as children's thinking and listening skills.

The following three suggestions include reading, writing, speaking, and listening activities for three different grade levels, focusing on different topics related to television viewing.

1. Script writing in the elementary classroom.

Motivation--Discuss which of the childrens' favorite stories would work well as a TV story and why.

Purposes-- To teach new vocabulary, concepts of the story, such as plot, setting, character, dialogue, and the writing and delivery of a story.

Activities--a) Using the following materials, a packing or refrigerator box, a roll of butcher paper, two dowels, and colored markers, make a TV show. Have the children take a favorite story. Rewrite it as a script. Use the roll of paper to develop a visual production of the story, complete with titles and credits. Place the ends of the butcher paper on dowels and wind through the cardboard TV as individuals read their script. Commercials may even be included.

b) Have the children create stories involving some of their favorite TV characters, perhaps letting characters from different shows meet for the first time. Write

scripts and present them. If the TV is large enough, the performance can be "live". If video tape is available, tape an enacted version for the class to view.

2. Commercials in the middle grades-junior high .

Motivation—With butcher paper cover the walls with TV commercial jingles or unfinished jingles that the students can complete.

Purpose— To use readily available material to teach oral and written language skills, connotation and denotation, and propaganda techniques.

Activities—a) Bring in the script of a favorite commercial. Divide the class into small groups. Discuss how word choice affects listeners in a positive/negative way. Rewrite the commercials into neutral language. Compare/contrast the versions. Discuss truth in advertising and how it relates to language used and its influence.

b) On separate large sheets of paper, place obvious examples of various propaganda techniques used in printed commercials i.e. hasty generalization, endorsement, slanting, scapegoating, rationalizing, band wagon, etc. Have students find other examples in advertising. Analyse and identify the technique.

c) Have the students create their own products to sell. Write TV commercials using colorful language or propaganda techniques and video tape them. Have the listeners take notes to identify technique used as they learn to listen critically to a commercial message.

3. News reporting at the Junior-Senior High level.

Motivation—Keep a diary for a week which tabulates their families' TV viewing habits or time a news show to see how much of the show is hard news, sports, weather, "happy talk".

Purpose— To practice critical listening and independent thinking.

Activities—a) Divide the class into small groups to watch as many different TV newscasts, national/local, as available. Take notes on the time spent on particular topics, the order of topics, terms used to describe and discuss topics. In large group, examine the viewpoints, comparing the effects impressions made upon the viewers. Read newspaper accounts of a similar report and compare/contrast.

b) Have students attend a specific school event that will be reported such as an athletic game. Compare the local report with their own observations and, if possible, with an account written for the visiting team's home audience. Discuss the impressions and effects on the reader and also how messages are shaped by internal and external controls.

c) In small groups have students prepare their own TV newscasts. Have them view and take notes on local events, interview local celebrities. If possible, film or video tape action or interviews. Peer edit the newscasts in small groups. Note how personalities enter into the reporting of facts and the difficulty of giving unbiased news.

Related Activities—

a) Compare the use and control of the mass media in U.S.A.

and U.S.S.R. Discuss the sources of news, audience feedback and regulatory agencies as they affect what news is broadcast and how it is presented. This activity may be done as an oral or written research report. Another interesting topic is Hitler's control and manipulation of the media. View and discuss films from that era.

b) Visit a local TV station's news department to watch first hand the gathering, writing, editing, and rewriting of the news. Discuss the effects of this kind of process on the product and the message.

c) Use a current event to see what students feel has shaped the news, audience, feedback, political influence, corporate influence, a media blitz, etc.

d) A similar unit on TV commercials can be implemented at the senior high level.

Resources

Irwin, John V., Rosenberger, Marjorie, and Sloan, John M. "You and the Mass Media." Chapter 17, Speaking Effectively. New York: Holt, Rinehart and Winston, 1979. pp. 329-338.

Littell, Joseph F. ed. Coping With The Mass Media. Evanston, Illinois: McDougal, Littell, and Company, 1976.

Sandman, Peter M., Rubin, David M., and Sachsman, David B. Media: An Introductory Analysis of American Mass Communications. Englewood Cliffs, New Jersey: Prentice Hall, Incorporated, 1972.

Skinner, Stanley. The advertisement book. Evanston, Illinois: McDougal, Littell and Company, 1976.

C. Creative Dramatics: One Approach to Integrating Language Arts

(Sample Lessons)

An effective way to integrate the language arts is with the use of creative dramatics. Children can begin this form of expression with simple

pantomimes:

—getting up and brushing your teeth in the morning

—bringing home a bad report card

—riding a two-wheeler for the first time.

Next, students can progress to improvisations (which include spontaneous speaking) and on to dramatization of familiar stories.

Good resources which suggest procedure and selections are available, such as Creative Dramatics: A Guide For Educators by Mary Pierini and Spontaneous Drama: A Language Art by John Stewig. There are others which are included in the bibliography at the end of this section.

Integral to the process of creative dramatics are the follow-up discussions, which reinforce and suggest change. This type of discussion facilitates careful and critical listening. When stories are dramatized children must think about character traits, mood, motivation and sequence. They expand their vocabularies and experience different points of view. They become "friends" with favorite stories, which motivates further reading, and are led to write about characters in a very personal way.

Sample Lesson: Integrated Language Arts using Creative Dramatics with a story (The Shrinking of Treehorn by Florence Parry Heide)

Level: Elementary

Introduction

—Who is the person you would go to if you needed a good listener?

—What does the person you chose do to be such a good listener?

—How does being listened to make you feel?

—How does not being listened to make you feel?

—What would you do if something important was happening to you and nobody listened?

—Listen and find out what happens to Treehorn.

Listening to the Story

—Read the story to the class.

—Pick some favorite parts and re-read them.

—Have a child read a favorite scene to the class.

—Read the story enough times so that the class is familiar with it.

Pantomime and Discuss

—Have small groups pick a character from the story and discuss how that character would look, feel, walk, gesture.

—Choose someone from each group to pantomime the chosen character and let the other groups guess who it is. Each group must decide upon and practice what the character will be doing in the pantomime.

—After each character has been presented, discuss with the class

1) what was revealing about each character portrayed (good gestures, posture, expressions, action)

2) what could have been added or changed.

Improvise and Discuss

Do the same activities above, but now letting each character speak spontaneously.

Pantomime and Write

—Have individuals pick a character from the story to pantomime.

—As each child pantomimes, have the class write down words they can think of to describe this character.

—Using words from their lists, have them choose one of the characters and write a three-sentence paragraph about him/her. (Length can be adapted to grade level.)

Dramatize the Story

—Discuss, decide, and list on the chalkboard the way the story could be divided into scenes.

—Decide whether props are necessary. (Keep them to a minimum.)

—Review the character traits.

—Assign students to all characters except the main one (Treehorn). Teacher takes that character to serve as model.

—Appoint someone to call out the scene numbers at the beginning of each scene and "curtain" at the end of each scene.

—Dramatize the story.

Evaluate

—Have the class discuss:

1) What was revealing about the characters?

2) What parts of the action were interesting, exciting, funny, sad?

3) What could be added, subtracted, changed?

Options for follow-up from the Playing

—Write a report for the school newspaper to tell parents about the creative dramatics going on in the classroom.

—Write a continuation to the story (one more scene).

—Write a different ending to the story.

—Write a letter to the class from the viewpoint of one of the characters.

Follow Up

The "playing" of the story can be done several times so that each child gets a chance to try out a character. Keep this on a voluntary basis until students feel comfortable. The teacher does not have to participate after the class becomes accustomed to the procedure.

Level: Middle School

Similar activities can be done at the middle school level, using chapters from appropriate stories which lend themselves to being read aloud (i. e. Mrs. Frisbee and the Rats of NIMH by Robert O'Brien).

At the high school level, drama can be a catalyst toward integrating the language arts. Using a medium called "Readers Theatre" two or

more oral interpreters read for an audience. This procedure differs from a conventional play in five ways.

1. Scenery and costumes are minimal.
2. Action or physical movement is merely suggested by interpretation and is visualized in the minds of the audience.
3. The narrator, speaking directly to the audience, usually establishes the basic situation or theme and links various segments together.
4. A physical script is usually carried by the reader.
5. A continuing effort is made to develop and maintain a close personal relationship between performer and audience.

(McIntyre, 1974, pp. 94-95.)

Selecting and adapting material to present is a challenge. Effective excerpts include action, compelling characters, vivid language and a certain wholeness. The part of the narrator demands prose that provides a connecting flow and sets the mood for dialogue without being ponderously long. Sentences must be carefully selected.

Sample Lesson: Integrated Language Arts using a "Readers Theatre" approach to interpret a scene from The Scarlet Letter by Nathaniel Hawthorne

Level: High School

Motivation

--Explain how the story is a highly stylized symbolic fable. Ask students to write about what each main character might symbolize. (This assumes that pre-reading activities included a study of the Puritan commitment to the practice of utopian Christian politics.) (Marx, 1959, p. viii.)

--Discuss Pearl as a symbol rather than a real child.

--In reading accounts of the characters, ask students to imagine how they would portray each character in light of what each one symbolized.

--Divide students into groups of four and have them select a scene depicting the symbolism of some of the main characters.

--Script the chosen scene and read it to the class.

Example of one adaptation

CAST OF CHARACTERS:

Narrator
Dimmesdale
Hester
Pearl
Chillingworth

SCENE: A scaffold in the marketplace, in 16th century New England

Narrator: Walking in the shadow of a dream, as it were, a species of somnambulism, Mr. Dimmesdale reached the spot where, now so long since, Hester Prynne had lived through her first hours of public ignominy. Without any effort of his will or power to restrain himself, he shrieked aloud; an outcry that went pealing through the night, and was beaten back from one house to another, and reverberated from the hills in the background as if a company of devils, detecting so much misery and terror in it, and made a plaything of the sound, and were bandying it to and fro.

Dimmesdale: It is done! The whole town will awake, and hurry forth, and find me here!

Narrator: But it was not so. The town did not awake; or, if it did, the drowsy slumberers mistook the cry either for something frightful in a dream, or for the noise of witches. After a long and agonizing time he felt his limbs growing stiff with the unaccustomed chilliness of the night, and doubted whether he should be able to descend the steps of the scaffold. Morning would break, and find him there. Carried away by the grotesque horror of this picture, the minister, unawares, and to his own infinite alarm, burst into a great peal of laughter. It was immediately responded to by a light, airy, childish laugh, in which with a thrill of the heart--but he knew not whether of exquisite pain, or pleasure as acute--he recognized the tones of little Pearl.

Dimmesdale: Pearl! Little Pearl! Hester! Hester Prynne! Are you there?

Hester: Yes; it is Hester Prynne! It is I, and my little Pearl.

Dimmesdale: Whence come you, Hester? What want you hither?

Hester: I have been watching at Governor Winthrop's deathbed, and have taken his measure for a robe, and am now going homeward to my dwelling.

Dimmesdale: Come up hither, Hester, thou and little Pearl. Ye have both been here before, but I was not with you. Come up hither once again, and we will stand all three together!

Narrator: She silently ascended the steps, and stood on the platform, holding little Pearl by the hand. The minister felt for the child's other hand, and took it. The moment that he did so, there came what seemed a tumultuous rush of new life, other life than his own, pouring like a torrent into his heart and hurrying through all his veins, as if the mother and the child were communicating their vital warmth to his half-torpid system. The three formed an electric chain.

Pearl: Minister!

Dimmesdale: What wouldst thou say, child?

Pearl: Wilt thou stand here with Mother and me, tomorrow noontide?

Dimmesdale: Nay; not so, my little Pearl. Not so, my child. I shall, indeed, stand with thy mother and thee one other day, but not tomorrow.

Narrator: Pearl laughed, and attempted to pull away her hand. But the minister held it fast.

Dimmesdale: A moment longer, my child!

Pearl: But wilt thou promise to take my hand, and Mother's hand, tomorrow noontide?

Dimmesdale: Not then, Pearl, but another time.

Pearl: And what other time?

Dimmesdale: At the great judgment day. Then, and there, before the judgment seat, thy mother, and thou, and I, must stand together. But the daylight of this world shall not see our meeting.

Narrator: And, strangely enough, the sense that he was a professional teacher of the truth impelled him to answer the child so. Pearl laughed again. The minister, looking upward to the zenith, beheld there the appearance of an immense letter—the letter "A"—marked out in lines of dull red light. All the time that he gazed upward to the zenith, he was, nevertheless, perfectly aware that little Pearl was pointing her finger towards old Roger Chillingworth, who stood at no great distance from the scaffold.

Dimmesdale: Who is that man, Hester? I shiver at him! Dost thou know the man? I hate him, Hester!

Narrator: She remembered her oath, and was silent.

Dimmesdale: I tell thee, my soul shivers at him! Who is he? Who is he? Canst thou do nothing for me? I have a nameless horror

of the man!

Pearl: Minister, I can tell thee who he is!

Dimmesdale: Quickly, then, child! Quickly!--and as low as thou canst whisper.

Narrator: Pearl mumbled something in his ear that was only such gibberish as children may be heard amusing themselves with by the hour together, then laughed aloud.

Dimmesdale: Dost thou mock me now?

Pearl: Thou wast not bold!--thou wast not true! Thou wouldst not promise to take my hand, and Mother's hand, tomorrow noontide!

Chillingworth: Worthy Sir, pious Master Dimmesdale! can this be you? Well, well, indeed! We men of study, whose heads are in our books, have need to be straitly looked after! We dream in our waking moments, and walk in our sleep. Come, good Sir, and my dear friend, I pray you, let me lead you home!

Dimmesdale: How knowest thou that I was here?

Chillingworth: Verily, and in good faith, I know nothing of the matter. I had spent the better part of the night at the bedside of the worshipful Governor Winthrop, doing what my poor skill might to give him ease. Be going home to a better world, I, likewise, was on my way homeward, when this strange light shone out. Come with me, I beseech you, Reverend Sir; else you will be poorly able to do Sabbath duty tomorrow. Aha! see now, how they trouble the brain--these books!--these books! You should study less, good Sir, and take a little pastime; or these night-whimseys will grow upon you.

Dimmesdale: I will go home with you.

Narrator: The next day, however, being the Sabbath, he preached a discourse which was held to be the richest and most powerful, and the most replete with heavenly influences, that had ever proceeded from his lips. Souls, it is said, more souls than one, were brought to the truth by the efficacy of that sermon, and vowed within themselves to cherish a holy gratitude towards Mr. Dimmesdale throughout the long hereafter.

Follow-up

—Have students re-read paragraphs about the character symbolizations; compare and contrast them with the portrayals presented in the "Readers Theatre".

— Discuss the differences and the similarities of the portrayals.

—Consider writing/reading a script for these characters in settings other than ones in the book.

—Consider possible outcomes of each character's actions/traits if one of them had made a profound or lasting change.

—Discuss Hester's punishment, role or position in light of 20th century thought.

—Imagine you lived in the time of Hawthorne. React to The Scarlet Letter by:

writing a letter to the author.

writing a review of the book for the local newspaper.

conversing with a friend/friends about the book.

basing a sermon on the book.

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IV. Highlight on Listening: A Neglected Art

1. Rationale

As teachers most of us agree that listening skills are a basic part of the language arts. Indeed, we recognize the importance of listening to all aspects of learning. However, many of us know little about the nature of listening, its development, or how to systematically teach listening skills. In order to integrate listening into the language arts program, many of us need more information.

Specifically, we need a working knowledge of goals, objectives, teaching strategies, and activities for listening development. Once we have that knowledge and commitment to develop listening skills every day, integrating listening into the curriculum will be an easier task.

2. Definitions

Listening is "the process by which spoken language is converted to meaning in the mind" (Lundsteen, 1979, p. 1). This occurs through a complex neural process which has been explained in ten steps.© The steps are: " 1) hear, 2) hold in memory, 3) attend, 4) form images, 5) search the past store of ideas, 6) compare, 7) test the cues, 8) recode, 9) get meaning, and 10) intellectualize beyond the listening moment" (Lundsteen, 1979, p. 18).

It is our task to facilitate the development of listening skills for our students. We need to be aware of the listening process and look for students who have difficulty. The following material is a "trouble

shooting" chart which lists clues which identify where a breakdown in the listening process may be occurring. A student who is having moderate to severe difficulty and does not show progress in our classroom activities should be referred to the school's multi-disciplinary team for further evaluation.

3. Trouble Shooting Chart

1) Hear: to identify hearing loss and perceptual problems.

Clues

Look for the student who:

a. watches the speaker's face carefully.

b. turns one ear to the speaker.

c. leans forward to hear better.

d. does not respond correctly to directions.

e. speaks either too loudly or too quietly.

f. is unable to discriminate similar sounds.

g. has difficulty hearing in noisy setting.

h. is unable to locate the source of sound in space.

i. has difficulty with blending exercises.

2) Hold in Memory: to identify short and long term memory problems.

Clues

Look for the student who:

a. is unable to repeat a rhythm.

b. is unable to repeat a string of digits or words.

c. is unable to repeat sentences he has heard.

d. has difficulty remembering words he wants to use.

e. is unable to follow a series of directions.

3) Attend: to identify focus and concentration problems.

Clues

Look for the student who:

a. is easily distracted.

b. is impulsive.

c. has short attention span.

d. displays emotional conflict and stress.

e. is reluctant to learn.

4) Form Images: to identify problems of image formation.

Clues

Look for the student who:

a. does not subvocalize what is heard.

b. does not use internal speech.

c. Has difficulty making a mental picture of what is heard.

5) Search Past Store of Ideas: to identify knowledge deficits.

Clues

Look for the student who:

a. has a poor vocabulary.

b. has limited background experience.

6) Compare: to indentify indexing and scanning problems.

Clues

Look for the child who:

a. has difficulty classifying information.

b. has difficulty organizing and sequencing what is heard.

c. appears confused by what is heard.

7) Test the Cues: to identify students who do not check to verify meaning.

Clues

Look for the student who:

a. does not ask questions when unsure.

b. does not summarize what is heard.

c. does not monitor or catch mistakes.

8) Recode: to identify problems with spoken language.

Clues

Look for the student who:

a. has dialect differences.

b. is not a native speaker.

c. is from a different geographical region.

d. is not familiar with prosodic features.

9) Get Meaning: to identify comprehension problems.

Clues

Look for the student who:

a. does not correctly answer questions of who, what, when, where, how, and why.

b. does not follow directions correctly.

c. does poorly on vocabulary work.

10) Intellectualize: to identify student who does not go beyond literal comprehension.

Clues

Look for the student who:

a. has difficulty distinguishing fact from fantasy or opinion.

b. has difficulty making inferences.

c. has difficulty recognizing the speaker's purpose and bias.

d. has difficulty making judgements about the truth of what he has heard.

e. has difficulty generalizing.

4. Listening Goals and Objectives

The following is a list of listening goals and objectives. All five goals are appropriate for grades K-12. Most of the objectives are also appropriate at any level although some adaptations or expansions may be needed for a particular grade. To achieve these goals and objectives, the subject matter, teaching methods, and instructional materials need to be varied according to the student's level of motivation. Emphasis on specific objectives should vary according to student needs.

Listening goals

Goal 1: to develop listening appreciation

Objectives:

1) Listening to visualize.

2) Listening for speech rhythm.

3) Listening for speakers' style.

4) Listening to interpret character from dialogue.

5) Listening to recognize tone and mood.

6) Listening to understand the effect of the speaker or reader's vocal qualities and physical action.

7) Understanding the effect of the audience on the listener's own responses (Wolvin and Coakley, 1979, p. 8).

8) Listening for enjoyment, pleasure, entertainment.

Goal 2: To develop discriminative listening.

Objectives:

1) Selectively attending to the figure sound versus competing background noise.

2) Locating the source of sound in space.

3) Analyzing pitch, intensity, and rhythm.

4) Synthesizing (blending sounds together).

5) Sequencing.

6) Discriminating environmental sounds.

7) Discriminating speech sounds.

8) Discriminating verbal messages for evaluation.

9) Developing a sensitivity to vocal expression (paralanguage).

10) Developing a sensitivity to body language.

Goal 3: To develop empathic listening.

Objectives:

1) Listen comprehensively to another.

2) Listen comprehensively to a group.

3) Provide appropriate feedback.

4) Create a supportive climate, free of defensive communication behaviors, such as communication stoppers: making judgements, interrupting, moralizing, control, probing (Wolvin, Coakley, 1979, pp. 10-11).

Examples

Primary: A young child is expected to listen quietly and look at the speaker, not interrupting when the speaker was finished.

The child would respond with appropriate social amenities.

Intermediate: Child uses empathic listening while listening to another student tell about an exciting story. Responses include questions and comments appropriate to the story and emotions of the speaker. The urge to display "one upmanship" is controlled.

Middle School: Students employ empathic listening in group discussions which attempt to resolve conflict over differing opinions concerning the evolution of a TV presentation on crime. Students hear one another out instead of preparing their argument, trying earnestly to understand another point of view, control their emotions, not put others down for their opinions, and wait their turn to express their opinion.

High School: The high school student practices empathetic listening during an interview for a report. The groups role play

before interviewing and then go to the interview in pairs. They employ nondirective listening as the subject talks, ask appropriate questions, and later share their impression of and responses to the interviewee with one another.

Here are three examples of an integrated language arts activity for different grade levels.

Primary: You have read a book to the children related to noise pollution and instruct them to listen for other polluting sounds for a few minutes and discuss. Tell them to listen for a noise they do not like. The next day they will write a paragraph describing what the noise is, how it makes them feel, and why it makes them feel that way.

Intermediate: The class is to work on syllabication in their workbooks. Before beginning that task, ask each child to think of a long word. Each child presents his word to the class while you write it on the board. The child next to the speaker must decide how many syllables there are in the word. Then it is his turn to present his word to the class. Any errors are discussed as they occur.

Middle or High school: The class which has been divided into small groups is working on a unit studying local ethnic groups. This topic was orginally stimulated from a discussion of a required reading assignment. The culminating project will be a skit produced portraying aspects related to the different cultures. The group members must produce their skit in dialect. They have been given access to tapes and resource people to listen and talk to so that they may hear and practice the various dialects.

5. Teaching Strategies

Now that we have a list of goals and objectives, how do we go about teaching them? First of all, we must be good models and committed to teaching listening skills every day. We need to provide a rich listening diet for our students. We need to use our understanding of the listening process "to develop a climate for nurturing the skill" (Stammer, 1977, p. 661).

Stammer goes on to say that most students can listen but DO NOT. To

overcome this problem, listening activities should be interest-oriented, actively involve the students, and generate enthusiasm.

Other students have genuine difficulty. Some students may not hear the message due to acuity problems or masking noise. The teacher can help overcome these problems by providing the students with a quiet, non-distracting atmosphere where speech can be heard easily.

Many students simply "tune out", due to auditory fatigue from the constant bombardment of words. Obviously, periods of listening should be kept brief and alternated with other activities. Also, listening will be facilitated if the teacher is not the primary speaker. Opportunities to listen to other adults, media presentations, and peers should be frequent.

Presentations need to be made in a stimulating manner and given with good delivery. The speaker needs to monitor her voice so that it does not become monotonous, too loud or too quiet, harsh, strident, or in any other way distracting and stressful for the audience.

Other failures are due to the use of inappropriate context. Many students lack background experiences needed to acquire meaning from messages. Teachers need to be cognizant of background differences and provide information in a context and with good examples which facilitate understanding. Finally, we need to encourage students by providing feedback and reinforcement for good listening.

Preparing A Listening Experience

Once a teacher recognizes the need for a regular listening skills program, the teacher should consider these three points:

1. Teachers tend to talk too much. Do we "turn off" children with too much verbiage?

2. Children need to participate as both speakers and listeners in classroom interaction.

3. Children should learn to listen for specific reasons. Helping children understand why they should listen is important.

Teachers will need to set up some standards for behavior during the listening sessions. Older children can help with setting these standards. You will want to discuss with students the manner in which interruptions, talking, walking around, and playing with toys should be handled.

Once you establish the standards, you must remind students of them often and let them know that a high value is placed on good listening habits in your classroom.

A good listening experience or listening lesson follows much the same format as a good directed reading activity or the SQ3R method used to study content area material.

There should be some objective for the lesson. You'll want to set a purpose with your students. There should be some discussion and perhaps some questioning before beginning the activity. Then introduce and explain the listening activity. After completing the lesson, never leave it without discussing it with the class and evaluating it.

Your objectives must be well-defined and be sure that the activity chosen is designed to fulfill those objectives.

In the directions to introduce the activity to the group be sure that you state the purpose of the activity.

A discussion period follows the activity. Take time for it. Evaluate the responses of each child. Usually there is no formal pencil-and-paper evaluation of a listening lesson. But you and your students can evaluate through your discussion of the activity.

Keep the listening sessions brief. Alternate them with other activities.

Courtesy in listening should be constantly stressed.

Any program of listening skill teaching will be more successful if the teacher is a good listener. Students must know that we place a high value on good listening habits. The degree of success will be greatest if the teacher is a good listener.

"What Did You Say?"

Listening and Direction Following Tips for Teachers.

1. Set purposes for listening prior to watching ETV, viewing films or filmstrips, or listening to lectures and discussions. These purposes provide students with a roadmap to the desired destination. "Listen for the three major reasons the settlers. . ."

2. Set a standard at the beginning of the school year or at a specific point of giving oral directions only twice and after a week or so reduce directions to once only. This does not mean a student cannot get help, it means that directions such as, "Open your books to page 83," will only be given once. If a child fails to listen he must get directions from observation. A teacher who repeats and repeats the same directions is indirectly telling students that there is no need to listen carefully in that classroom.

3. Do not overwhelm students with verbalizations. Try writing some directions, or asking the class to read the instructions on a page and ask someone to explain them to the rest of the group. Create the impression that what the teacher has to say is meaningful and important rather than chatter. This does not eliminate conversation with a student but does mean that teachers should think about the quality of their verbalizing.

4. Reinforce careful listening by asking students to follow a specific instruction such as, "underline the second direction and circle the example". You may wish to give additional points on the grade for following these directions. There might also be need for older students to face a penalty for poor listening or lack of following directions. A student may have to redo a page or lose grade points for items where directions were not followed.

5. Use oral testing which involves more than one or two word answers. At a time when schools are trying to save money and paper, this can have several benefits. You may wish to include items on a test relating to class discussion or teacher information rather than just on printed text material. Students' listening improves dramatically when they realize that tests cover oral as well as printed information in your class.

6. Follow ETV, films, filmstrips, guest speakers, student reports, etc.

with orally given listening checks on main concepts, important facts, or terms. Even very small children should be able to report on what they have heard.

7. Spend five minutes at the end of each class on Friday orally summarizing and reviewing what was learned during the week in that subject. Informal studies show improved report cards and test grades when this is done consistently. Have the students do the summarizing and reviewing, not the teacher. This gives the teacher a good idea what material has left a good impression and what may need teacher review with the class.

8. This oral summarizing and review is also very beneficial for the class to do for the benefit of a student who has been absent for a while. At the same time it helps the entire group recall what has been studied.

9. Younger students might enjoy a First Time Club. In order to qualify, a student must listen carefully to the teacher's directions. If someone asks for repetition, another student can be called on to provide the instruction. Students who can consistently listen and follow basic directions the "first time" may have their name placed with the First Time Club.

10. Try to incorporate a listening, direction following, or oral memory activity into your weekly plans. The activity need not be lengthy and it may take the form of a game. Material from various subject areas could be used or the activity could occur during different classes to demonstrate to students that you are concerned about their listening in all subjects. Playground or rainy day games for younger students are also good opportunities for listening and direction following emphasis. The activity could be as simple as saying, "Underline in your workbook the sentence which tells you what to do."

The following is a summary checklist for teachers:

What kinds of listening do I do myself?

Do I talk too much in school or do I listen more than I talk? (Observe frequencies.)

Do I encourage the children to speak more than a single word or thought in response to a question?

Do I ensure that my choice of words does not present an impossible hurdle to the child?

But do I, on occasion, also use words that stretch listening and do I then encourage the child to demand and get meaning? (Develop a log or card system for pupils to keep.)

Are my questions so thought-provoking that my question time is less than pupil answer time?

Do children in my class follow each other spontaneously and independently without directing each comment to me, and do they react to peers as well as to adults? (Analyze changes in technique and impact according to taped sequences.)

When I give oral directions, do I prepare the pupils for what is to come and then avoid repetition? Are the directions worth hearing?

Are my directions ambiguous? (When children fail to follow directions, it may be they are avoiding an ambiguous situation.)

Is the purpose of each activity understood by each child? (Lack of pupil comprehension may result from a lack of defined purpose on the part of the teacher.)

Do I relate good listening habits to all classroom activities; is the classroom environment favorable?

Do I give the poor reader but good listener an opportunity to excel through the testing of material presented orally?

Do I enhance the child's comprehension by providing organization of the spoken material (e.g., a preview, an opportunity for pupils to relate their own past experience to the purposes of the materials)?

Whenever possible do I take time to be a "listening teacher," empathetic, ready to simply lean forward and say, "Tell me . . ."? Do I give my full attention and expect the child to begin speaking, then show constant interest, or do I reflect feeling in the manner of a clear mirror? (Lundsteen, 1979, p. 124.)

Published Materials List

Acropolis Books LTD
2400 17th Street, N. W.
Washington, D. C. 20009
Norwell, Margaret J. Listening Games for Elementary Grades, 1981, 207 pages.

This book consists of 92 listening and thinking activities. The book includes games for basic listening, and listening for information.

Benefir Press
Chicago, Illinois
Thinking Skills Development Program
Wasserman, Selma, Primary Thinking Box, 1979.

Components of this program include: filmstrips with audio cassettes, activity cards, student activity cards, study prints, pupil activity, records, scales for assessing student performance, a class record sheet and a teacher's guide.

The skill areas include observing, comparing, classifying, imagining, making hypotheses, solving problems, making decisions.

Nath, L., Wasserman, J. and Wasserman, S., The Thinking Box

It includes a teacher's manual, record forms, filmstrips, self-help cards, skill-development cards, and student reference books. The activity cards are grouped according to subject areas of social studies, science, math, music/art, recreation, and language arts. Activities are designed to build the following thinking operations: observing, comparing, classifying, looking for assumption, hypothesizing, criticizing, collecting, and organizing data, interpreting, imagining, coding, summarizing, and problem solving for middle school students.

CC Publications
P.O. Box 23699
Tigard, Oregon 97223
Prater R., and Stefanshee, K. Auditory Rehabilitation: Memory-Language-Comprehension, 1982.

This material is for older students. It contains 6 sections with 20 lessons in each section to develop memory and comprehension skills. Manual components include instruction, terminal objectives, 120 lessons, tracking forms, data collection forms, and 40 cent probes to identify subject level of performance.

Developmental Learning Materials
One DLM Park
Allen, Texas 75002
Concepts for Communication.

This elementary language program is designed to develop receptive, associative, and expressive language skills. Unit 1, Listening With Understanding, includes cassettes and lessons organized around six themes: Position, What Does It Mean?, What Happens If?, Comparison, The Reason Why, and Time. Unit 2, Concept Building, is designed to increase skills in classifying data by similarity and difference,

essential attributes, conceptual sets, and the language of classification. Materials include matrix cards and matrix builders, 10 missing picture books, 30 activity books and a teachers manual. Unit 3, Communication, is designed to build skills by developing effective listening, description, and questioning. Students work in pairs or small groups sending and receiving information. Materials include 10 symbol-drawing books, 2 route books and board, 6 missing picture books, 8 detective search books and a teacher's manual.

McPhail, P., Middleton, D., and Ingram, D.
Startline Social Education/Communication, 1981.

This program is for children from 8-13 years. It leads children to greater social awareness. An appreciation of the needs and feelings of others, the motivation to respond to them, and the development of basic social skills. Components include A) Photoplay I & II (posters/cards), for nonverbal communications, B) Choosing Books 1-6 (six books) covering topics of making decisions, carrying out decisions, dealing with groups, treatment of animals, concern for environment, relationships with older people, beginning of romantic relationship, and coping with new situations; and C) How It Happens, a series of cards depicting happy, unhappy, and uncertain situations. In addition, there are two teacher handbooks of rationale and teaching methods.

Auditory Perception Training

This kit for early elementary school children includes manual, tape cassettes and masters for five areas of listening: auditory memory, auditory-motor, auditory figure ground, auditory discrimination, and auditory imagery.

Auditory Perceptual Training II

This kit designed for middle school age students includes audio tapes, masters, and a manual for the 4 areas of selective attention, comprehending and remembering important information, imagining, and following directions.

Auditory Familiar Sounds

This auditory discrimination material includes a tape and picture cards for fifty familiar sounds. It is appropriate for the young child in preschool or kindergarten.

Love Publishing Company
Denver, Colorado 80222
Harmishfeyer, L. Basic Practice in Listening Games and Activities.

31 activities provide practice in following oral directions for grades 5-8.

Scholastic Book Services
50 West 44th Street
New York, NY 10036
Bonham, Helen, ed. Scholastic Listening Skills Unit I: Easy Ears and Unit II: Ear Power.

Each unit 1, 2, 3 contain "40 original audio scripts covering a variety of subjects including humor, adventure, fantasy, science, and science fiction. There are 40 ditto master activity pages and a teaching guide. The skills are arranged so that one skill builds on another. Unit 1 covers following directions, sequence, main idea details, predicting outcome, understanding main character, and drawing conclusions.

Unit II for grades 4, 5, 6 covers an explanation of the advantages of good listening, finding significant details, sequencing of events, finding proof, finding main idea, finding supporting details, predicting outcome, making inferences, drawing conclusions, distinguishing fact from opinion, problem solving, finding word meaning through context, choosing antonyms, homonyms, and synonyms. The tapes are highly motivating, and illustrations are interesting to the students.

Communication-Skill Builders
3130 N. Dodge Boulevard, P.O. Box 42050D
Tucson, Arizona 85733
Bush, Catherine. Language Remediation and Expansion, 100 Skill Building Reference Lists, 1979.

The book is divided into five main sections with extensive skill building or reference lists in each. These are: 1) Sounds of language (phonology), 2) Structure of language (morphology/syntax), 3) Meaning of language (semantics/comprehension), 4) Thinking with language (cognitive tasks), 5) Production of language (non verbal/verbal/written). Grades K-8.

Oregon Teaching Center
West Canyon Office
239 North 4th Street
Redmond, Oregon 97756
Eggleston, P. C. and Riggs, R. C. Listening Skills Development Program, Primary and Intermediate, 1976.

LSD teacher training kit. Contains instructions and overheads for group inservice.

Consider these items while previewing the LSD materials:

-There are 180 listening lessons in all, 90 Primary and 90 Intermediate each focusing on the specific listening skills of its unit. Thirty-six of the lessons are recorded, 144 others are completely pre-planned.

-The Primary and Intermediate tapes contain the introductory lessons for each unit and are intended for use with the student workbooks.

-The workbooks and recorded lessons are designed so that even non-readers can effectively respond to the listening exercises.

-Each unit in the Teacher's Manuals begins with a rationale which clarifies the purposes of that unit.

-The loose-leaf binder for the Teacher's Manual allows convenient addition of notes on student performance, ideas for expansion on lessons, and supplementary materials.

-Traditional sex role stereotyping has been carefully avoided in the drafting of the many stories included in this program. Ethnic minorities are also well represented.

Xerox Education Publications
1250 Fairwood Avenue
Columbus, Ohio 43216
Wright, Theodore R. Tuning In-Learning to Listen. 1972.

This student booklet is designed for middle school/high school grades. Its 45 pages include 6 sections: 1) What Is Listening? 2) You're Not Listening. 3) Why Don't You Listen? 4) Overcome the Barriers, 5) Listen to Suit Situations, and 6) Listening Clinic.

Xerox Learning Systems
One Pickwick Plaza
Greenwich, Connecticut 06830
Strategies for Effective Listening.

This four-hour program is designed for high school, college, and adult levels. Its primary purpose is to aid in career development. It's goal is to develop better listening skills needed in the job market. It includes tapes and a work book. Four units include: 1) Why Listen? 2) Active Listening, 3) Interactive Listening, and 4) Listening Strategies At Work.

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Kean, John M. "Listening." Unpublished paper, University of Wisconsin-Madison, 1981.

Kean, J. M. and Balch. "What Did You Say?", "Preparing A Listening Experience." Handouts for inservice.

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