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ABSTRACT

The fourth of seven related guides, this curriculum guide for tenth grade English outlines opportunities for students to use the skills they have acquired previously, to be involved in well-planned educational experiences in critical thinking and in oral and written expression, and to develop an understanding of others. The first half of the guide contains a course syllabus, a statement of general philosophy and objectives, a list of principle features of the new English curriculum, a diagram of the multilevel course organization, a list of literature-related activities, general policies for written assignments, a section on grammar instruction, a cross-reference guide for standards of learning, directions for the implementation of the individualized reading session within the curriculum context, and guidelines for using the computer. The second half of the guide contains the four instructional units: Understanding Self Through Private Moods, Family Relationships, People Under Pressure, and Dreams--Then and Now. Each unit includes a rationale, objectives, a list of resources, a scope and sequence statement, lists of activities for each week spent on the unit, and a statement on evaluation. (EL)

ENGLISH, GRADE 10

LEVELS I, II, & III

Unit I: Understanding Self Through Private Moods

Unit II: Family Relationships

Unit III: People Under Pressure

Unit IV: Dreams--Then and Now

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HAMPTON CITY SCHOOLS

August 1983
Revised 1984

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HAMPTON CITY SCHOOLS

DEPARTMENT: English

COURSE: English 10

GRADE: 10

COURSE NUMBERS: 10I 114011 10I 114021
10II 114012 10II 114022
10III 114013 10III 114023

COURSE DESCRIPTION

The overarching theme of grade 10 is communication with self and society. Students study how point of view influences the content of literature. They write journals to develop fluency and produce an autobiography through a series of compositions. They distinguish between practical and aesthetic uses of language. In literature and life, they discover heroism in ordinary people. Common grammatical terms are reviewed. They strengthen their group discussion skills.

STUDENT POPULATION

Tenth graders reflect a blend of maturity levels. As language learners, they are enthusiastic and pliable. They enter their sophomore year, competent in mechanical skills, yet deficient in developmental skills. Most of these students lack interpretative skills and rely heavily on teacher-directed activities rather than student-initiated ones.

OBJECTIVES

Reading: The student develops a sense of self through readings that are representative of emerging adult behavior, conflicts, and possible solutions.

Writing: The student writes in a variety of modes of discourse and is able to adjust purpose and tone to audience.

Speaking: The student will have many opportunities to speak both formally and informally.

Listening: The tenth grade English curriculum will enable the students to listen objectively and critically.

COURSE OUTLINE

Unit I - Understanding Self Through Private Moods

Unit II - Family Relationships

Second Semester

Unit III - People Under Pressure

Unit IV - Dreams--Then and Now

EVALUATION

The apportionment of class time to activities should be approximately large-group, teacher-directed lessons (one-third), small-group activities of all types (one-third), and personalized reading and special projects (one-third). Evaluation as much as possible should reflect achievement in all three major areas. The value given to the various components in determining the nine-week grade will be approximately as follows:

Daily assignments, including small-group work but not personalized reading	25%
Major writing assignments or composition folder as a whole	25%
Personalized reading and special projects	25%
Tests	25%

The teacher should establish and give to students the criteria for earning grades, including both quantity and quality, at the beginning of each semester.

GENERAL TEXTBOOKS

Olson, M.C., et al., The Writing Process: Composition and Applied Grammar, 10, Allyn and Bacon, Inc., 1982.
Myers, F.G., It's Your Life: Autobiographical Writing, Prentice-Hall, Inc., 1978.
Carlsen, G.R., et al., Encounters: Themes in Literature, McGraw-Hill Book Company, 1979.

Books for small-group and individualized reading

Dickens, C., David Copperfield
Tryon, T., The Other
Gunther, J., Death be not Proud
Twain, M., Huckleberry Finn
Tolkein, J., Fellowship of the Ring or The Hobbitt
Steinbeck, J., Of Mice and Men
Miller, A., The Crucible
Sophocles, Antigone
Hemingway, E., The Old Man and the Sea
Steinbeck, J., The Grapes of Wrath
Clarke, A., 2001: A Space Odyssey
Wiggin on, E., Foxfire I, II, III
Green B., Summer of My German Soldier
Franklin, B., Autobiography of Ben Franklin
Golding, W., Lord of the Flies
Carrol, L., Alice in Wonderland

Note: No teacher is expected to cover all of the suggested activities. Teachers should make selections based on personal preference and situation.

GENERAL PHILOSOPHY

The study of English includes knowledge of the language itself, development of its use as a basic means of communication and self expression and appreciation of its artistry as revealed in literature. Within the English curriculum, students trace the origins of the language and study the language in its present form. They come to recognize that the language will continue to change in order to keep it alive, flexible and adaptable to the highest expression of which the human being is capable.

The use of English involves skills in reading, writing, speaking, listening and observing. These components are so intricately interrelated, however, that one cannot be learned in isolation from the others, and growth in one area always improves other areas. The purpose, therefore, of the English program is to provide opportunities for students to use the skills they have acquired previously, to provide them with well-planned educational experiences in critical thinking and in oral and written expression, and to help them develop understanding of others. The development of these skills is a lifelong process. The extent to which they are developed can influence an individual's ability to become self-sufficient and lead a productive life.

It is believed that basic competency in English is a means by which the individual can acquire self-sufficiency and work independently in all disciplines. The ultimate goal of the English program is the development of citizens at ease with their native language and able to use it in formal and informal situations with clarity and force.

In practicing this philosophy the following objectives should be realized:

LANGUAGE

By studying language, students should

- learn how the English language has developed, continues to change, and survives because it is adaptable to new times
- understand that varieties of English usage are shaped by social and cultural, and geographical differences
- recognize that language is a powerful tool for thinking and learning
- become aware how grammar represents the orderliness of language and makes meaningful communication possible
- recognize how context - topic, purpose, audience - influences the structure and use of language
- understand how language can act as a unifying force among the citizens of a nation

LITERATURE

Through their study and enjoyment of literature, students should

- realize the importance of literature as a mirror of human experience, reflecting human motives, conflicts, and values
- be able to identify with fictional characters in human situations as a means of relating to others; gain insights from involvement with literature
- become aware of important writers representing diverse backgrounds and traditions in literature
- become familiar with masterpieces of literature, both past and present
- develop effective ways of talking and writing about varied forms of literature
- experience literature as a way to appreciate the rhythms and beauty of the language
- develop habits of reading that carry over into adult life

COMMUNICATION SKILLS

Reading

Students should

- recognize that reading functions in their lives as a pleasurable activity as well as a means of acquiring knowledge

- learn from the very beginning to approach reading as a search for meaning

- develop the necessary reading skills to comprehend material appearing in a variety of forms

- learn to read accurately and make valid inferences

- learn to judge literature critically on the basis of personal response and literary quality

Writing

Students should

- learn to write clearly and honestly

- recognize that writing is a way to learn and develop personally as well as a way to communicate with others

- learn ways to generate ideas for writing, to select and arrange them, to find appropriate modes for expressing them, and to evaluate and revise what they have written

- learn to adapt expression to various audiences

- learn the techniques of writing for appealing to others and persuading them

- develop their talents for creative and imaginative expression

- recognize that precision in punctuation, capitalization, spelling, and other elements of manuscript form is a part of the total effectiveness of writing

Speaking

Students should learn

- to speak clearly and expressively about their ideas and concerns

- to adapt words and strategies according to varying situations and audiences, from one-to-one conversations to formal, large-group settings

- to participate productively and harmoniously in both small and large groups

- to present arguments in orderly and convincing ways

- to interpret and assess various kinds of communication, including intonation, pause, gesture, and body language that accompany speaking

Listening

Students should

- learn that listening with understanding depends on determining a speaker's purpose

- learn to attend to detail and relate it to the overall purpose of the communication

- learn to evaluate the messages and effects of mass communication

Using Media

Students should

- become aware of the impact of technology on communication and recognize that electronic modes such as recording, film, television, videotape, and computers require special skills to understand their way of presenting information and experience

- realize that new modes of communication demand a new kind of literacy

THINKING SKILLS

Creative Thinking

Students should learn

- that originality derives from the uniqueness of the individual's perception, not necessarily from an innate talent

- that inventiveness involves seeing new relationships

- that creative thinking derives from their ability not only to look, but to see; not only to hear, but to listen; not only to imitate, but to innovate; not only to observe, but to experience the excitement of fresh perception

Logical Thinking

Students should learn

- to create hypotheses and predict outcomes

- to test the validity of an assertion by examining the evidence

- to understand logical relationships

- to construct logical sequences and understand the conclusions to which they lead

- to detect fallacies in reasoning

  to recognize that "how to think" is different from "what to think"

Critical Thinking

Students should learn

- to ask questions in order to discover meaning

- to differentiate between subjective and objective viewpoints; to discriminate between opinion and fact

- to evaluate the intentions and messages of speakers and writers, especially attempts to manipulate the language in order to deceive

- to make judgments based on criteria that can be supported and explained

These objectives are all taken from ESSENTIALS OF ENGLISH.

PRINCIPAL FEATURES OF THE ENGLISH CURRICULUM

Hampton City Schools

The English Curriculum for grades 7-12, first implemented in the fall of 1983, has the following principal features:

1. Preparation and design of curriculum reflect broad research on quality English programs and the continuing counsel of an English educator of national repute with extensive curricular experience.

2. Courses are organized by grade level with three difficulty or ability levels. Credit is earned on a semester basis.

3. Within each course lessons are organized around themes.

4. Whenever appropriate, units cut across all ability levels. Moreover, certain other core elements (skills, concepts, learning processes) are taught across ability levels, with materials adjusted to interests and needs.

5. Language arts components (vocabulary development, composition, literature, language study, grammar and usage) are organized into activities in a natural way.

6. The sequence is broadly based and spiral, with continual reinforcement and extension of earlier learning.

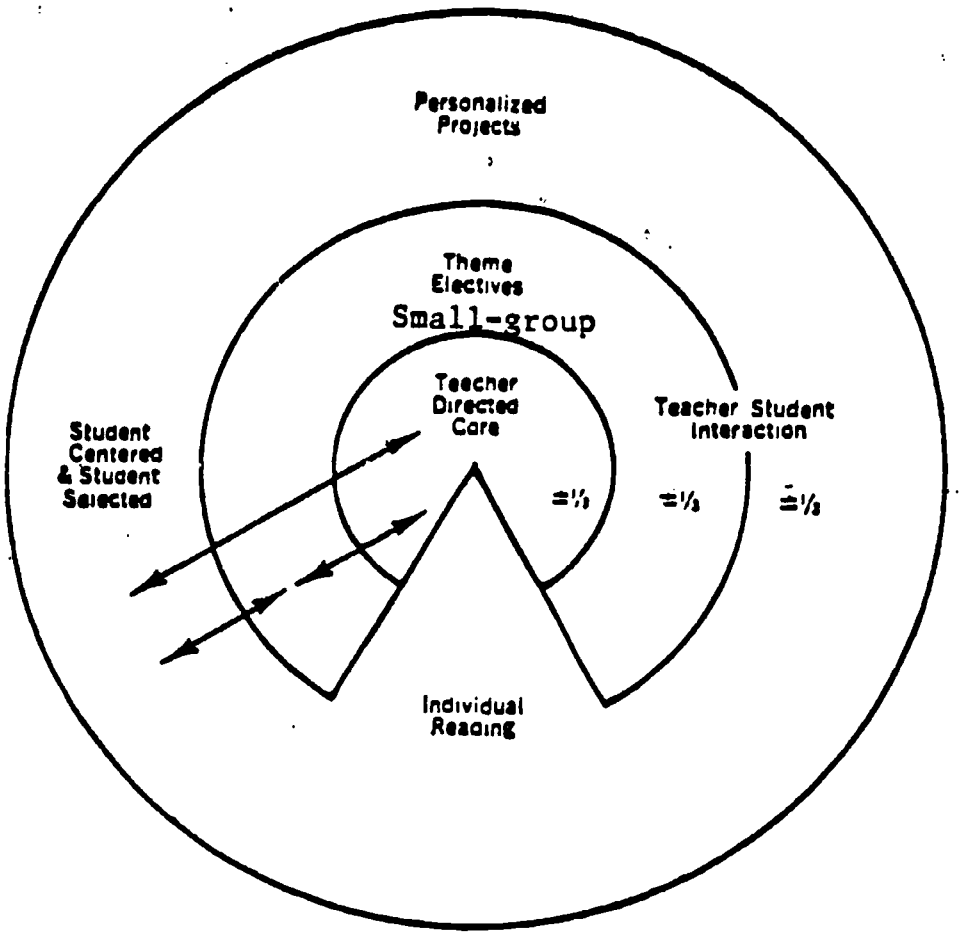
Learning activities accommodate differences in learning styles by providing a balance of large-group assignments, individualized reading programs, and personalized projects.

8. A full assessment program tied to course objectives has been developed. Moreover, objectives for all courses have been correlated with the English Standards of Learning Objectives for Virginia Public Schools.

9. Textbook materials have been selected and continue to be selected to fit a program of core readings, small-group readings, and personalized reading.

English Curriculum

Multilevel Course Organization to Support Quality Learning



The new English program is designed to combine a variety of instructional methods and materials to stimulate and maintain student interest and achievement. Three major strategies form a multilevel format:

1. Teacher-directed core: Large-group instruction in core materials, which establishes the basis for small-group and personalized projects.

2. Small-group activities: Student reading and discussion of books, completing study guides, and sharing compositions related to themes under study. Teacher organizes for group work, especially to help students learn at optimum pace.

3. Personalized projects: Individual readings and projects which may or may not result in small group activities.

Individual reading cuts across all levels. Student utilizes core materials, small-group thematic readings, and personalized readings and projects.

In this three-tiered curriculum model, the parts are closely interrelated. Organization is flexible, but no one component dominates.

Source: This model is taken from Ken Styles and Gray Cavanagh, "How to Design a Multi-level Course of Study to Bring About Quality Learning," The English Journal 64 (February 1975): 73-75.

Thematic teaching lends itself to these responses.

WHAT CAN YOU DO WITH LITERATURE BESIDES "DISCUSS" IT?

Reading More

- Books by the same author
- Books on same theme
- Reading ladders - See NCTE book (difficulty level)
- Reread the book
- Book reviews - not book reports
- Biography of author - also letters to authors
- Historical backgrounds
- Non-fiction backgrounds

Writing

- Reading log or journal
- Free responses
- Rewrite ending
- Write a sequel
- Newspapers, based on book
- Introduction to an anthology
- Story, book, play on same theme
- Transpositions:
  - Story into play, movie or TV script
  - Script into story
  - Poem into story or play
- Interviews with author or characters
- Personal experience writing on similar events (Has something like this happened to you?)
- Opinion papers: broadsides, editorials
- Fictionalized experience
- Creative writing

Talk

- Book talks (students, librarian, teacher)
- Book conferences
- Fan clubs
- Imaginary dialogues, monologues (among characters, among students and author)
- Oral readings
- Panel discussions and debates
- Oral or taped book reviews
- Outside speakers

Drama

- Improvisations
  - Problems in the story
  - Conflicts among characters
  - Alternative endings
  - Pre-reading scene setting - reading part to students
- Simulations
- Reader's theater
  - Pantomimed story
  - Improvised version
  - Barstool readings - skill reader doing transitions
- Compare dramatic readings
- Listen to recordings
- See the play
- Videotape the play
- Play production - occasional - well worth the time
  - Improvisations
  - One-acts
  - Full production

Art & Media

- Nonverbal responses
- Painting and sculpture
- Musical backgrounds
- See and discuss the film
- See related television
- Filmed response - still important
- Radio documentary
- Advertisements
- Book jackets
- Bulletin board displays
- See thematically related films
- Radio serializations - 5 minute tapes
- Slide tape
- Cable TV presentation

Stephen N. Tchudi

General Policies for Written Assignments

Writing Materials

1. Use standard notebook paper (lined paper measuring 8" by 10½" and having a red margin line) for writing. Paper torn from a composition book is not acceptable. If the paper is to be typed, use standard size (8½" X 11") white typing paper.

2. Have a pen ready for use in the classroom at all times. Use only black or blue-black ink for all written work submitted to the teacher.

3. When it is advisable to use a pencil for note-taking, quizzes, or other in-class writing, use a No. 2 lead pencil. Have pencils sharpened before class begins.

Arrangement of paper

1. Write on one side of the page unless otherwise specified.

2. Write your name, course label, and date in the upper right-hand corner of the first page.

Example:

Darryl Danvers
English 9
January 7, 1984

If the manuscript contains more than one page, write your name in the upper right-hand corner of every page. Number every page, except the first, in Arabic numerals just below your name.

3. Leave the standard margin on each side of the page. Standard margin for the right side is one inch. Leave one line blank at the bottom of each page.

4. Center the title on the first line of the first page. Do not write the title on other pages. Do not underline or use quotation marks around your title. Only use these markings when elements in your title require underlining or quotation marks in their own right.

Example: "My Last Duchess," A Psychological Study

5. Allow one line between the title and the body of the manuscript. The practice of writing on every other line for the body of a manuscript is not acceptable for the final draft. On the second page, begin writing on the top line.

6. Indent the first line of every paragraph about one inch.

7. Manuscripts having more than one page should be arranged in the proper sequence and submitted in one of the following ways, depending upon the instructions of the teacher:

   A. Folding the pages together with student's name, course label, and date written on the outside of the paper.

B. Clipping or stapling pages in the upper left-hand corner. A practical aid is for the teacher to provide a stapler for classroom use.

8. All manuscripts must be neat and legible.

Assignments

1. Assignments are due at the beginning of the period and may have points deducted if submitted late.

2. Only excused absences give the student the privilege of make-up work.

STANDARDS OF LEARNING

Standards of Learning skills are integrated into the curriculum throughout the year through a variety of activities. All students will demonstrate mastery of SOL objectives by completing assessment strategies in the SOL handbook. The SOL Cross-reference guide represents only a sampling of SOL-related activities.

SOL Cross-reference Guide

SOL Objective	Instruction toward Achievement of Objective
10.1	A. Unit I, Item III-B, p. 35 B. Unit II, Sequence and Structure, p. 39 C. Unit II, Activity #2, p. 41 D. Unit II, Activities #3, #4, #5, #6, p. 42 E. Unit III, Sequence and Structure, p. 45 F. Unit III, Activity #7, p. 47 G. Unit IV, Item II-B, p. 57
10.2	A. Unit II, Sequence and Structure, p. 39 B. Unit III, Sequence and Structure, p. 45
10.3	A. Unit II, Sequence and Structure, p. 39 B. Unit II, Activity #2, p. 41 C. Unit II, Activity #3, p. 42 D. Unit IV, Item I-D-2, p. 55 E. Unit IV, Item I-E-2, p. 56
10.4	A. Unit IV, Item IV-B-1, p. 58
10.5	A. Unit I, Activity I-F, p. 30 B. Unit I, Activity II-B, p. 31 C. Unit I, Activity II-C-1, p. 32 D. Unit I, Activity II-E-6,-7, p. 34 E. Unit I, Activity II-F-4, p. 35 F. Unit II, Sequence and Structure, p. 39 G. Unit II, Activity #1, p. 41 H. Unit II, Activities #7, #8, p. 42 I. Unit III, Activity #10, p. 47 J. Unit IV, Activity I-A-3, p. 54 K. Unit IV, Activity I-C-4, I-D-1, p. 55

Standards of Learning (continued)

SOL Objective	Instruction toward Achievement of Objective
10.6	A. Unit II, Sequence and Structure, p. 39 B. Unit II, Activity #4, p. 42 C. Unit III, Sequence and Structure, p. 45 D. Unit IV, Activity I-C-1, p. 55
10.7	A. Unit I, Activity II-B-3, p. 31 B. Unit I, Activity II-C, p. 32 C. Unit I, Activity II-E-2, p. 33 D. Unit I, Activities II-E-4, II-F-2, p. 34 E. Unit I, Activity II-G-5, p. 35 F. Unit II, Sequence and Structure, p. 39 G. Unit II, Activity #5, p. 42 H. Unit III, Sequence and Structure p. 45 I. Unit IV, Item I-B, p. 55
10.8	A. Unit I, Activity I-B, p. 30 B. Unit II, Sequence and Structure, p. 39 C. Unit II, Activity #5, p. 42 D. Unit III, Activity #11, p. 47 E. Unit IV, Activity II-B, p. 57 F. Unit IV, Activity IV-A-2-d, p. 58
10.9	A. Unit II, Sequence and Structure, p. 39 B. Unit III, Activity #12, p. 47
10.10	A. Unit II, Sequence and Structure B. Unit III, Activity #12, p. 47

Implementing the Individualized Reading Session within the Curriculum Context

RATIONALE

Although both students and teachers may be quite familiar with the term "Reading Day," it is doubtful whether they have paused to consider its curriculum implication. Most often the term simply means that the students will read some material in class, most generally "a library book," and the teacher will "catch up on some things," generally correcting/grading compositions. There are, however, essential points that should be addressed in making class reading (hereafter referred to as the reading session) an effective, valuable aspect of the English curriculum.

First, some definitions must be clarified. Reading session is any planned unit of time devoted solely to individualized, independent reading of selected books that correlate with and support the basic core ideas of the English curriculum.

Individualized, independent reading is the student's reading a selected book according to a schedule he/she has established with the advice and guidance of the teacher.

Selected book is any book which is listed in the curriculum guide and which the student has an opportunity to select for a particular assignment.

The reading session is an essential component of the English curriculum because it allows students to achieve at a rate which is comfortable to them, it stresses responsibility and maturity in both making decisions and performing, and it permits, on an individual basis, the enlargement of knowledge and experience through participating vicariously in the lives of characters, both fictional and real.

STRATEGIES AND TECHNIQUES

The success of the reading session will be the result of masterful teacher-student cooperation.

Planning

A. Selection: An effective curriculum-oriented reading session necessitates planning ahead, generally by the semester and according to curriculum unit topics. The teacher must investigate which and how many books are available and which titles are appropriate for each particular cla s.

B. Issuing: Before the planned reading session, the teacher presents the major books and gives some brief comments about each. A teacher should not hesitate to state that he/she has not read a book, but then should encourage the students to read it in order to share their insights with the teacher.

The teacher should announce the date, according to the semester syllabus, that the reading is to be completed and then should work with students to make any needed adjustment of the schedule. Both the students and the teacher should be completely clear about the final date.

The teacher should give some positive comments concerning the purpose for reading the works. The students would then make a selection and sign the issue sheet.

As the final aspect of the issuing process, the teacher should distribute bookmarks (any strips of colorful paper, art paper, light cardboard, etc.). Then the teacher works with the students to develop an individual schedule of reading to meet the final date for completion of reading:

How many reading sessions in class will be held?

How many pages will be read per day? (This is calculated by dividing the number of days for reading per week by the

Strategies and Techniques (continued)

total number of pages of the book.) NOTE: In group work, the group leader can handle many of these aspects and can serve as monitor for his/her group.

Each student should then write his specific schedule--the date and the page number for that date--on his bookmark. The bookmark becomes a guide for the students and a monitoring device for the teacher.

C. Setting up the Reading Session: Students should be reminded of the reading session well in advance and all particulars should be settled prior to the reading session. (For example, how much time will be allowed for the reading, all period or twenty minutes?)

On the day before the reading session, the wise teacher, in a light mood, will issue some tangible reminder to the students to bring their books:

1. A page from an old book or a colorful page from a magazine.
2. A written or printed note or quotation (perhaps just slips of colored paper with the abbreviations B. Y. B. T. {Bring Your Book Tomorrow.})
3. A simple object such as a dried leaf.
4. Colored slips of paper on which the students write themselves a note.

These simple items are unorthodox enough to help the students to remember their preparation for the next day's task.

If any books are to be used from the Media Center, the students should have these checked out before the day of the reading session.

Finally, the teacher should be prepared to read also--either one of the texts the students are reading or one of similar description. He should share his reading plans with the class. The effectiveness of the program is partly due to the teacher's setting an appropriate model.

ACHIEVING THE TASK

Reading should begin immediately after the roll is completed or should be done strictly according to the schedule that was established. If twenty minutes were allotted during the planning stage for the reading session, then a full twenty minutes should be used for the reading task.

No other activities (returning papers, individual conferences, etc.) should be scheduled or conducted.

A relaxed atmosphere should be maintained. A student may find that propping up his/her feet is quite conducive to good reading.

The concerned teacher sets the model again by reading an appropriate book.

In short, the reading session, to be effective, should be used for reading for everyone: the teacher does not grade papers; the students do not make up back work. The session must not become a "filler" (something for some of the students to do while others are involved in activities other than planned reading).

FOLLOW-UP

Some form of follow-up should come after a reading session. It should be brief but directed.

Oral (General informal discussion):

What did you like about what you read?

What can you anticipate about the plot?

Did you make a good choice in selecting this book?

Written:

The teacher distributes colored slips of paper and asks the students to give such information as the title and author of the book, the number of pages read during the session, and one important or interesting incident from the section read during the session. The

questions may vary: one interesting or amusing character and why he/she is, or one interesting or unusual place and why it is.

A variation of this plan is for the teacher to distribute the slips and have the students give the title and author of the book and then some (five to seven) impressions of the book. The slips may be kept and used for further reports. The teacher just needs to update the question: List another interesting character and tell what makes him so, or tell what changes that may have occurred in the previous character.

The teacher should read all the slips and put a check on them. It is well for the teacher to make some general, positive oral comments about the reading on the day after the reading session.

Printed forms may also be used as reports of progress during the reading session (see sample reporting forms following the text). It is a good practice to give a grade for the progress made during the reading session (see sample forms). If this written form is used, it is well to have the students prepare the slips during the last five minutes of the reading session.

Quizzes should not be given on the reading session activity, since the purpose is not to prepare for being tested. Students should have an opportunity to respond in a final essay (see sample forms) and on the course examination.

IMPLICATION

If the teacher plans adequately for the reading sessions and conducts these as an integral part of regular English instruction, students will be more positive and more knowledgeable in their responses. If the teacher

plans for reading on a regular basis and makes adjustments in the grade level and the ability grouping of his students, then the students are likely to regard the reading session as a period of potential accomplishment.

Sample reporting forms and activities follow.

Progress Report of Reading

Name _____ Period _____ Date _____

What is the name of the novel or play that you read this period? Give the author.

How many pages did you read during the period? _____

In complete sentences, comment on one incident that happened in the section that you read this period.

Signature _____

Progress Report of Reading

Name _____ Date _____

Class _____ Period _____

Today I read (title) _____

I read the following pages: _____

How well did I use my time for reading during the period? _____

_____

_____

_____

What rating (grade), based on the above questions, do I assign myself for today's reading? _____

My signature: _____

Signature of teacher: _____

Final grade assigned by the teacher: _____

Composition on Individualized Reading

A character in modern literature, just as in classical literature, may experience "a rise and fall" in his existence.

Select one major character from the novel you read and trace his/her rise to success, fame, etc., or his/her attempt to do so and his/her fall--his experience with failure.

Note: Do not give a summary of the plot. Do not give a character sketch. You are considering the idea from a trace point of view. You would account for all the changes (physical, emotional, economic) that occur in the character's development.

(Note to teacher: Adjustments must be made here for grade level and ability grouping.)

Guidelines
Use of the Computer

Word Processing: (This software package, like a typewriter, is useful at every stage of composing. Students may save their work to a diskette or may produce a printed copy.)

1. Train 3 students in the use of Bank Street Writer (about 15 minutes) or let 3 computer-literate students train themselves with the manual. After this, each trained student, paired with another, can acquaint their partners with the use of the program. With daily training on 3 computers a class of 25 can be familiar with this program in a week. (No more than 3 can view the screen at once so avoid larger groups than this.)
2. Assign 2 students to compose on the computer an assignment that has been given to small groups for discussion and writing (e.g., create a dialogue between Macbeth and Antigone about their motives).
3. During any writing period (at least a half period), send one student to compose on the computer. (A word processing program can be used by only one person at a time unless the teacher has other educational goals involving discussion.)
4. Send a pair (never more than three) of students to edit a composition that has been saved to a diskette. Students should make a hard copy to allow revisions at home.

Dialogue Software

1. The Brainstorm and Diamante software require only one user. These are designed to aid the invention stage of composing. Each program will offer the opportunity to make a hard copy, which can be used in class or with the word processing program to draft into an essay.

Dialogue Software (continued)

2. Send 3 students to use Invention: Narration to create a dialogue and make a printout for discussion of plot development and/or characterization.

Drill and Practice and Tutorial Software:

The teacher should:

1. Read the manuals that accompany the commercial programs to find out if a printout can be expected. These software packages are designed to be used by an individual. The teacher needs to determine with the student which aspects of the tutorial is useful at a given time.
2. Drill and Practice software is designed for individual users to reinforce classroom instruction. Such programs are helpful in providing practice for the student who needs to review concepts beyond the repetition required by the class. Students needing such extra practice can be rotated to the computer while related small-group or individual activities are going on in class.
3. Some programs (Crossword Magic, Magic Spells, Student Word Study) allow the teacher and/or interested students to create their own materials. Students will enjoy doing this for their classmates.

Computer Software
Recommended for Grade 10

Computer software for Language Arts has been written in three programming styles: drill and practice, tutorial, and dialogue. Most of the materials listed below provide drill and practice in which users are given information that they must apply to specific situations. The tutorial allows users an opportunity to control their own study by selecting from a menu of materials. Both of these types of software provide feedback within the program as well as recording users' responses at the end. The dialogue program requires users to construct responses in their individual styles and provide an opportunity to print out these responses or to save them to a diskette for future use.

All of the software listed below is available from the Professional Library and from other libraries as noted.

Composition:

Bank Street Writer (word processing)
**Brainstorm: Description
**Brainstorm: Exposition
**Brainstorm: Argumentation
**Diamante (diamond poem)
**Invention: Narration (available only through the English Office)

Language Development:

Analogies
Compu-spell (adult/secretarial)
Crossword Magic
Krell's College Board SAT Exam Preparation
The Linguist (enrichment)
Magic Spells
Mastering Parts of Speech (remedial) (Davis Jr. High)
Opposites
Microzine, "Solving Word Puzzles," vol. 1, no. 2
*SAT Word Attack Skills (available only at Bethel)
Speed Reader
Thinking and Learning (Davis Jr. High)
Wordrace (game)

*Tutorial Program
**Dialogue Program

Computer Software - Grade 10

Reading Development:

*Comprehension Power, Levels Hi-A-B-C; J-K-L
Compu-read
How to Read in the Content Areas: Literature (remedial)
Microzine, "Twistaplot," premier issue
Thinking and Learning (Davis Jr. High)

Literature:

The Diary of Anne Frank
Julius Caeser
A Separate Peace
A Day No Pigs Would Die
Adventures of Huckleberry Finn
Romeo and Juliet
The Pigman

*Tutorial Program
**Dialogue Program

UNIT I: UNDERSTANDING SELF THROUGH PRIVATE MOODS
(Unit length--9-12 weeks)

Rationale

Studying emotions is intriguing and an appropriate concern for tenth grade students because they are highly sensitive at this age and aware of emotions but unsure of how to respond. Reading and writing about others' emotions will help the students to understand their own emotions and learn how to cope with them. Recognizing their own emotional responses and learning about their family ancestry should help the students to understand themselves.

OBJECTIVES

Reading: The student will read literature stressing the emotions and learn about himself/herself through responding to the literature and will also read about his/her own ancestry.

Writing: The student will learn how to use language to describe his/her emotions through writing.

Speaking: The student will discuss his/her emotional reactions with classmates.

Listening: The student will listen to his/her classmates explain emotional displays and perhaps alter his/her way of responding.

Observing: The student will become aware of the impact of emotions in advertising and become alert to his/her own behavior.

RESOURCES

Core Texts

Carlsen, G.R., et al., Encounters: Themes in Lite aw-Hill Book Company, 1979.

Myers, F.G., It's Your Life: Autobiographical Writing, Prentice-Hall, Inc., Englewood Cliffs, NJ, 1978.

Olson, M.C., et al., The Writing Process: Composition and Applied Grammar, Allyn and Bacon, Inc., 1982.

Supplementary Materials

Perspectives on Short Story

20th Century Approach to the Short Story

Short Story, an Introduction

Conflict

The American Experience, Fiction

The American Experience, Nonfiction

Literary Cavalcade

Our Names

Tracing Your Ancestry

Tracing Your Roots

Heraldy

The New Cyclopedia of Names

Audio Visual Material

Filmstrip - "Biography/Autobiography Part II"
Film - #2578, James Thurber's "The Night The Ghost Got In"

Community Resources

Genealogical Society

Courthouse (deeds, wills, etc.)

Family Bibles

Published family trees

SEQUENCE AND STRUCTURE

There is a natural flow of reading, writing, speaking, listening, and observing activities which also incorporate grammatical review. Throughout the unit, each student should keep a personalized vocabulary log. In addition to core readings, each student should read at least one autobiography and one biography. Naturally, the reading of additional books is encouraged. Each teacher should determine when book follow-ups would be appropriate.

Ideally, during the first two or three weeks each student would research his family name and history after which he would begin reading and writing responses to the literature. In Unit I, there are nine suggested writing assignments that would be appropriate for including in the student's autobiography; however, not all activities have to be used, but at least four papers from Unit I should be choosen to become part of the student's autobiography. These papers would naturally have to be copies so the student's autobiographical booklet would be a clean copy. The papers with the teacher's evaluation would remain in the composition folder.

To accommodate so many students having to use the library for researching ancestry, the teacher can use one of the following approaches:

1. Begin immediately with researching ancestry.
2. Introduce researching ancestry after Unit I is well underway.
3. Delay researching ancestry until Unit II, Family Relationships.

SUGGESTED ACTIVITIES

I. Identifying Self

A. Refer to It's Your Life, Chapters 1 and 2.

B. Research family name and ancestry and complete a mini-research paper. (SOL 10.8)

C. Review grammatical terms on pages 78-84 in The Writing Process and complete the sentence-combining activities.

D. Write about your arrival into the family and be aware of the sentence construction as reviewed in the preceding activity.

E. Read in Chapter 5 of The Writing Process, pages 93-106.

F. Write a personal narrative about a preschool experience and temporarily hold.(SOL 10.5)

G. Study pages 108-110 in The Writing Process and apply to the just-written narrative. Additional study of the comma is listed on page 271 in It's Your Life.

H. The mini-research paper about family name, the composition describing arrival, and the personal narrative about a preschool experience could all three be used for developing the student's autobiography.

II. Exploring human emotions

A. Refer to pages 264-269, Encounters, and use the painting to introduce the study of emotions.

B. Read about "Nostalgia" on page 284 in Encounters. Think about a childhood experience from elementary school days and write about it. (SOL 10.5)

1. Divide into groups of four or five and read each other's papers. Decide if each writing promoted a feeling of nostalgia or just described an event. Understand either reaction is acceptable but that nostalgia prompts a response of joy and sadness.

2. Read the poems on pages 284-290, Encounters, and use questions on pages 291 to stimulate discussion.

"The House on the Hill"
"Home Thoughts from Abroad"
"My Lost Youth"
"Those Winter Sundays"
"The West Wind"
"Inland"
"Break, Break, Break"

3. Read "Diction and Imagery" on page 291. If further explanation of figurative language is needed, refer to page 271 in It's Your Life and pages 49-54 in The Writing Process. Revise the paper about childhood experiences and incorporate figurative language. The final version may be in the form of poetry or prose and should be considered for inclusion in student's autobiography. (SOL 10.7)

C. Introduce the emotion of "restlessness" on page 250 and study the poems on pages 250-255. Page 257 provides insight.

"Sympathy"
"Travel"
"Ride a Wild Horse"
"Death is a Beautiful Car Parked Only" (SOL 10.7)
"Spring"
"Sea Fever"
"Highway: Michigan"
"Eldorado"

1. Have students choose which poem evokes a personal response of some time when they felt restless. They may explain this mood through writing an essay, a short story, or a poem. (SOL 10.5)
2. Share composition with class and then consider it for inclusion in autobiography.

D. Discuss the emotion of "fear."

1. Read the introduction on page 259.
2. Orally exchange childhood fears commonly experienced by the students and then write a personal narrative about one of the fears. Consider it for inclusion in autobiography. (SOL 10.5)
3. Read and study the poems on pages 258-262 and refer to ideas on page 263. (Naturally a variety of ways of presenting the poems throughout the unit should be used such as having one or two students act out a poem like "House Fear" while someone else reads it aloud or having a student create sound effects while another reads as in "The Lady.")

"Country Night"
"The Oft-Repeated Dream"
"The Warning"
"The Panther Possible"
"Suicide Pond"
"House Fear"
"The Lady"
"When I Have Fears That I May Cease To Be"

4. Read short story "The Lie" (Literary Cavalcade, March 1984) in readers' theatre style and discuss the behavior and emotions of the parents and the child.

5. Invite students to brainstorm situations when they feared someone would find out something they had done and then write about the situation. This activity should be optional because some students may not feel comfortable doing this and should not have to. Instead, have them write about another kind of fear and how it influenced events in their lives. With this option, each student should be able to have a paper to submit.
6. Review "Simile, the Stated Comparison" on page 263. (SOL 10.7)
7. Read short story "The Masque of the Red Death" (The American Experience, Fiction). List the specific incidents Poe uses to create the single effect of fear. Discuss also his use of appropriate language that contributes to this effect.
8. Read a true account by John Hersey, "Journey Toward a Sense of Being Treated Well" (The American Experience, Nonfiction).
9. Orally identify the emotions portrayed in this selection and then individually write reactions to any specific emotion.

E. Acknowledge the emotion of "anger and hatred."

1. Read the introduction on page 270 and study the poems on pages 270-276, using lead questions on pages 276-277:

"The Black Panther"
"Mood"
"Waves Against a Dog"
"Without a Cloak
"Does It Matter"
"The Traveler's Curse After Misdirection"
"A Poison Tree"
"The Heart"

2. Review "Metaphor, the Implied Comparison" on page 276. (SOL 10.7)
3. Read "Baby Party" (Perspectives on Short Story). Interview parents to see if they had situations where they became angry about someone's criticism of their child. Orally relate these to the class.

4. For grammatical review, refer to "Words" on page 277 in Encounters and list the nouns from the poems which suggest restlessness, fear, anger, and hatred. Having reviewed abstract/concrete nouns, write a poem about any other emotion, such as love, despair, or anxiety. Try to use figurative language. Read these aloud. (SOL 10.7)
5. Read the short story "Rope" (20th Century American Short Stories). Break into small groups and tell about personal episodes that caused temporary anger.
6. Write a personal narrative about one of those events or situations that caused anger. Share with class and then consider for inclusion in student's autobiography. (SOL 10.5)
7. Read "Complaint Department" (Conflicts) as a play. Discuss the need to control anger. Realizing anger is a natural emotion is important; however, the student should also be reminded that learning to control his/her anger is important too. Brainstorm the ways students cope with this emotion and then write a composition explaining how he/she individually copes with anger. Share with class and then consider for inclusion in autobiography. (SOL 10.5)

F. Introduce the emotion of sorrow.

1. Read the introduction on page 278 and then discuss Questions 5 and 6 on page 283. The student should learn to recognize this emotional display in their peers and family members in order to respond appropriately, thus frequently avoiding conflicts.
2. Read the poems on pages 278-282 and discuss.

"My November Guest"
"Music I Heard"
"After Great Pain a Formal Feeling Comes"
"The Noise of Water"
"The Widow" (SOL 10.7)
"A Dirge"
"The Woodspurge"

3. Read the short story "The Grave" (The Short Story, An Introduction). Decide which aspect of this selection lends itself to the emotion of sorrow.

4. Write a personal narrative relating a sorrow or write about a situation relevant to Comment Five under "Implications" on page 283. In small groups, exchange the papers; let each group choose a paper to be read for the entire class. Consider each student's paper for his/her autobiography. (SOL 10.5)

G. Announce the emotion of delight.

1. Read the introduction on page 292 and study the poems on pages 292-300, using the questions on pages 301-302. (Encounters)

"Reveille"
"Silver"
"in Just-spring"
"Good Humor Man
"Miracle"
"Smells"
"Sonnet CVI"
"Afternoon on a Hill"
"Velvet Shoes"
"Wild Blackberries"
"A Vagabond Song"
"Pied Beauty"
"Precious Words"
"Fast Run in the Junkyard"

2. Jot down for 5 minutes things that make you happy; 5 minutes, people who usually make you happy; 5 minutes, occasions you have been happy or delighted.

3. Choose one from the three lists and write about it.

4. Read the paper orally and consider it for the student's autobiography.

5. Review "Words" on page 303, concentrating on personification. Identify the examples of personification from the poem. (SOL 10.7)

III. Relating emotions to advertising

A. Refer to the twelfth grade book, English Writing and Language Skills, pages 170-174, and read about how advertising is based upon appeals to emotions. Students should become alert to how they individually respond to these techniques.

B. Compare the information in The Writing Process, pages 207-208. Do the Activities A-F on page 209. (SOL 10.1)

BROAD ACTIVITIES

Whole-class activities

1. Locate an emotional poem from outside sources and present it to the class.
2. Compile a poetry booklet about an emotion not studied and include pictures to represent each poem and a written interpretation of each poem.
3. Choose a picture depicting some emotion and write an explanation. Display the pictures and comments.
4. Keep a diary for a week and record private moods. Activity Four on page 41 of Teacher's Resource Guide for Encounters gives full explanation.

Small-group activities

1. Produce a play centered around a particular emotion.
2. Make a collage depicting the various emotions a typical tenth grader is likely to experience and explain the collage.
3. Read the play The Sentry (Perspectives, an old anthology) and discuss the principal emotion each character experienced. Then present it for the whole class.

Individual activities

1. Read the short story "Open Boat" (The Short Story, an Introduction) and American Experience, Fiction) and identify the various emotions the men experienced. Decide which emotion was more dominant and justify your answer.
2. Write about an emotional display of yourself from your parents' point of view.
3. Write an evaluation of your own responses to advertising.
4. Compose a poem about a person who delights you.

5. Write a letter to an individual whose emotional control at a particular time you admire.

6. Read a novel and discuss the emotions the main characters experienced.

EVALUATION

The appointment of class time to activities should be approximately large-group, teacher-directed lessons (one-third); small-group activities of all types (one-third); and personalized reading and special projects (one-third). Evaluation, as much as possible, should reflect achievement in all three major areas. The value given to the various components in determining the nine-week grade will be approximately as follows:

Daily assignments, including small-group work but not personalized reading	25%
Major writing assignments or composition folder as a whole	25%
Personalized reading and special projects	25%
Tests	25%

UNIT II: FAMILY RELATIONSHIPS

Rationale

Tenth graders in general are experiencing many shifts in relationships with others, particularly their families. They often struggle for independence from parents, frequently expressed in following the strong influences by peers. Noticeable lapses into their childlike attachments are hardly unusual. This unit can help them to examine these relationships: to discover positive and negative feelings, the conflicts and harmonies in healthy relationships with others, and the responsibilities and privileges of adult life. Vicarious experience through literature and written and oral expression of realizations and observations are appropriate media for learning to cope with the problems of growing toward adulthood.

OBJECTIVES

Reading: The student will study techniques of characterization and plot and discover the nature of the symbol in literature.

Writing: The student will produce autobiographical narratives and incorporate these into descriptive and expository essays.

Speaking: The student will participate in problem-solving activities involving discussions with groups of varying sizes.

Listening: The student will listen to others during group discussion and oral presentations and will practice evaluation based on direction observation.

RESOURCES

Core Texts

Carlsen, G.R., et al., Encounters: Themes in Literature, McGraw-Hill Book Company, 1979.

Myers, F.G., It's Your Life: Autobiographical Writing, Prentice-Hall, Inc., Englewood Cliffs, NJ, 1978

Olson, M.C., et al., The Writing Process: Composition and Applied Grammar, Allyn and Bacon, Inc., 1982.

Teacher Resources

Arizona English Bulletin, Vol. 18, No. 3, April 1976

Designs in Poetry, Macmillan Publishing Company

People in Poetry

Short Story Scene, Macmillan Publishing Company

Teacher's Resource Guide for Encounters

SEQUENCE AND STRUCTURE

Skills

During this unit focus on small-group discussions of literature (SOL 10.1) involving making inferences (SOL 10.2), identifying the author's point of view (SOL 10.3) and themes (SOL 10.6), and examine the function of these in the various stories and poems. Refer to the Teacher's Resource Guide for Encounters (p. 32) for teaching suggestions for introducing the concept of inference and various organizational patterns of writing as an aid to teaching this and subsequent units. The small-group activities can be designed not only to guide students toward understanding the literary elements emphasized in this unit but can also reinforce the emphasis in Unit I on distinguishing between the meaning of literal and figurative language (SOL 10.7). Some activities suggested below will require research skills and the specific use of standard library resources other than the encyclopedia. (SOL 10.8)

Narrative, descriptive, and expository papers will be included in the writing activities for this unit (SOL 10.5). All will include autobiographical narratives; students should select three of these assignments for their autobiographical anthology to be compiled at the end of the year. Teach the whole class the use of the common coordinating conjunctive adverbs (SOL 10.9)

and modifiers (SOL 10.10); then during each revision and editing session for compositions include these for particular attention by writers and editors along with other areas for improvement needed by individual students. (These lessons should be reinforced during discussions of the organizational structures of stories and the distinctive styles of the authors studied. Be careful to use the grammatical terminology consistently!)

CORE READING (organized by theme)

Short stories

"The Stoneboy" (p. 133)
"Story of the Widow's Son" (p. 157)
"A Very Special Pet" (p. 164)
"Snake in the Grass" (p. 152)
"The Rocking-Horse Winner" (p. 141)
"The Veldt" (p. 172)

Poems

"Souvenir de Londres" (p. 170)
"The Whipping" (p. 171)

Major Work (to be read by whole class)

The Diary of Anne Frank (p. 189)

Supplementary Readings (for whole class or small group)

From It's Your Life: Autobiographical Writing

"Roberto" (p. 63)
"Growing Up and Marriage" (p. 131)
"August" (p. 93)
"Be Not the First" (p. 82)
"My Grandmother and the Dirty English" (p. 215)

From general sources (for supplementary use)

Myth of Hero and Leander
"The Ballad of the Oysterman" by Oliver Wendell Holmes
"The Wife of Usher's Well" (traditional ballad)
"Edward, Edward" (traditional ballad)

From Short Story Scene, edited by Warren Halliburton
(particularly appropriate for Level 1 readers)

"The Generation Gap"
"Pity the Pikers"
"A Walk Around the Block"
"The Offspring"
"You Have To Trust Somebody"
"The Stepfather"
"Baby of the Family"

From Responding Four

"The First Born Son," p. 360
"How Was It We Were Caught," p. 114

For individual and/or small-group reading see p. 51 in Teacher's Resource Guide for Encounters.

SAMPLE ACTIVITIES

1. The Teacher's Resource Guide for Encounters offers numerous suggestions for pre-reading written assignments which draw on personal experiences. These would be appropriate to include in the autobiography as representative of the individual's family relationships and personal reflections on these experiences. (SOL 10.5)

2. Allow 5 minutes for pairs of students (or small groups of no more than four) to write down in their notebooks four facts about a story assigned for reading. At the end of this time go around the room, having each student read one of the facts from the notebook. Neither the teacher nor the students should judge but simply acknowledge the factual statements (those verifiable directly in the story, as opposed to inferences). (SOL 10.1, 10.3)

3. Allow students in pairs (or small groups of four or five) to identify the author's point of view in a story read and to write down specific indicators

in the story. Share these with the class after 5 minutes (or a reasonable time for the level of the class). (SOL 10.1, 10.3)

4. Allow students in small groups of four or five to write down the theme of a story they have read and to list 4 events (or an appropriate number for the story or poem read) that show the development of the theme listed. After 10 minutes (or a reasonable time for the level of the class) share these with the class. (SOL 10.1, 10.6)
5. Give pairs or groups of students a poem with particular words omitted. Have them suggest what might best fit in. As they share with the class, discuss the differences between the literal and figurative meanings of words suggested. Passages from stories may also be used effectively for this purpose as well as to teach story structure. (SOL 10.1, 10.7)
6. Present the class with different taped readings of poems and have small groups determine the one they prefer. These thoughts can be shared with the class with feelings and reasons for the choices (as appropriate to the work under discussion and the purpose of the activity). (If the intent is enjoyment, the follow-up is unnecesssary except as spontaneous response.) (SOL 10.1)
7. Have each student select a favorite poem for the autobiography and illustrate it. Write a personal response to this poem. (SOL 10.5)
8. Have students find in the library one critical interpretation of the theme of an author's story (or a theme common to the writing of an author studied) and summarize it briefly. (SOL 10.5, 10.8)

EVALUATION

The apportionment of class time to activities should be approximately large-group, teacher-directed lessons (one-third); small-group activities of all types (one-third); and personalized reading and special projects (one-third). Evaluation as much as possible should reflect achievement in all three major areas. The value given to the various components in determining the nine-week grade will be approximately as follows:

Daily assignments, including small-group work but not personalized reading	25%
Major writing assignments or composition folder as a whole	25%
Personalized reading and special projects	25%
Tests	25%

UNIT III: PEOPLE UNDER PRESSURE

Rationale

Tenth graders, exploring the world of young adulthood, are becoming aware of the pressures of living in a fast-paced, technological world. At a personal level they may experience some of the anxieties of such a life in stress and general uneasiness and insecurity. This unit focuses on people coping with these feelings as they relate to a variety of life's pressures. To examine the successes and failures of literary characters and to learn to explore their experiences and understand them as part of the human condition is a step toward adulthood.

OBJECTIVES

Reading: The student will examine the relationship between the writer's life experience and his/her style of literary expression.

Writing: Students will expand their understanding of the use of personal narrative to discover and clarify thoughts about human issues.

Speaking: Students will participate in problem-solving activities involving discussions with groups of varying sizes.

Listening: Students will listen to others during group discussion and oral presentations and will practice evaluation based on direct observation.

RESOURCES

Core texts

Carlsen, G.R., et al., Encounters: Themes in Literature, McGraw Hill Co., 1979.

Myers, F.G., et al., It's Your Life: Autobiographical Writing, Prentice-Hall, Inc., 1978.

Olson, M.L., et al., The Writing Process: Composition and Applied Grammar, Allyn and Bacon, Inc., 1982.

Owen, Sister Mary, et al., Responding Four, Ginn and Co.,

Teacher Resources

Designs in Poetry, Macmillan Publishing Company

People in Poetry

Teacher's Resource Guide for Encounters, McGraw-Hill Book Company

SEQUENCE AND STRUCTURE

Small-group discussions of literature (SOL 10.1) continue in this unit with the expansion of activities to require more independent analysis of theme (SOL 10.6) and style and the use of inferences (SOL 10.2) to support interpretations of literary works. The focus in this unit is on understanding literary style. As stories and poems are studied thematically, students will be discovering how diction, sentence structure, placement of words and phrases within a text, use of literal and figurative language (SOL 10.7), and patterns of organization contribute to an author's unique style of expression. Written assignments related to the reading and personal experience provide opportunities for students to practice the techniques studied and to begin to develop their own style. As in previous units, at least 3 compositions from this unit should be prepared for inclusion in the autobiographical project. This exploration and experimentation with a variety of styles of expression culminates in the intensive study of The Pearl.

CORE READINGS

Short stories (from Encounters unless otherwise noted): The following stories are arranged thematically with stories involving coping with internal pressure in Group 1 and those dealing with internal and external pressure in Group 2:

Group 1: "The Open Window," p. 472
"An Occurrence at Owl Creek Bridge," p. 510
"Miriam," p. 524
"The Rain Horse," p. 540
"You Are Now Entering the Human Heart," Responding Four, p. 317

Group 2: "Going to Run All Night," p. 476
"The Vertical Ladder," p. 484
"The Catbird Seat," p. 492
"To Build a Fire," p. 499
"A Summer Tragedy," p. 533

Poems

"When I Heard a Learn'd Astronomer," Responding Four, p. 397
"An Elementary School Classroom in a Slum," Designs in Poetry, p. 49
"Without a Cloak," Designs in Poetry, p. 130

Supplementary Materials

From It's Your Life

"Barefoot in Austin," p. 158
"I Escape from Prison," p. 224
"Homebody," p. 139

Films

"On the Waterfront" with Marlon Brando (1954)
"Cool Hand Luke" with Paul Newman
"The Chosen" with Robby Benson (can accompany reading of the novel)

Small-group and/or individual reading (see page 120, Teachers' Resource Guide for Encounters)

SAMPLE ACTIVITIES

1. Write a journalistic account of a poem. Compare the styles.
2. Write a poetic account of a story or newspaper article. Compare the styles.
3. Write a radio, TV, or stage play for a story or poem. Compare the styles or tape the script for the rest of the class to hear.
4. Imitate the style of a favorite author in a composition for the autobiography.
5. Cut a poem into lines and give to pairs of students to arrange meaningfully. Compare in the large group the results, discussing the effect of placement of phrases, the organizational patterns and such elements of style as are appropriate to the poem selected.
6. After writing in response to a story or poem have the class read the papers in the round as follows:

In groups of 4, each group having a leader responsible for recording a group score on each set of papers read and for collecting and distributing papers, pass out a set of 4 papers (no names, just identified with the last 4 digits of the telephone number) to each group leader.

Announce beforehand that they will be allowed only 1 minute (or a time appropriate to the length of the papers) to read each paper and that you will keep the time. When you say, "Change," then everyone stops reading at whatever point and passes the paper to the left.

The leader collects the papers when all have been read. The group selects the best paper, and the leader records its number. The each set is passed to the next group.

This is carefully timed by the teacher, allowing enough time for most of the class to read the papers but realizing that some will not finish. A class set of papers can be read by everyone and scored subjectively in 25 minutes.

At the end of this time, record the numbers of the papers selected by each group as best. You will find that groups will independently select the best writing in the class and the 2 or 3 emerging with the most votes will be good models for discussion of style, of subject, of audience, etc.

7. In small groups prepare factual questions (or open-ended ones) for others in the class to use as a way into a poem. (SOL 10.1)
8. In small groups prepare questions about a literary work (matters of fact or opinion) that students want to ask the teacher. (SOL 10.1)
9. In small groups annotate a poem to meet the possible questions of a foreign student. (SOL 10.1)
10. Write about personal experiences and/or reflections that you identify with in the literature read. (SOL 10.5)
11. Research the biography of a writer and decide how his/her life experience may have influenced the writing style. (SOL 10.8)
12. In editing sessions for compositions prepared for the autobiography project, emphasize the elements of style studied in the literary works and re-teach as needed by classes the grammatical elements of style to be practiced. (SOL 10.9, 10.10)

EVALUATION

The apportionment of class time to activities should be approximately large-group, teacher-directed lessons (one-third); small-group activities of all types (one-third); and personalized reading and special projects (one-third). Evaluation as much as possible should reflect achievement in all three major areas. The value given to the various components in determining the nine-week grade will be approximately as follows:

Daily assignments, including small-group work but not personalized reading	25%
Major writing assignments or composition folder as a whole	25%
Personalized reading and special projects	25%
Tests	25%

UNIT IV: DREAMS--THEN AND NOW

Rationale

Dreaming about tomorrow's goals is a universal experience which makes it possible for an individual to hope and plan as he/she copes with today. Having studied the impact of emotions, the importance of relationships, and the effects of being under pressure or stress, the tenth grade student should be ready to acknowledge the value of dreams and identify his/her major ones as he/she approaches the end of the tenth grade. As the student recognizes the significance of having dreams or goals, he/she will better understand that how one responds to dreams affects his destiny. Also, after having reflected upon his/her ancestry and childhood as well as having considered recent personal experiences and reactions, the student's self-identity should be molded, and he/she should now be mature enough to evaluate career goals.

OBJECTIVES

Reading: The student will analyze what is important to him/her through reading literature that deals with other individuals' dreams and learn to contrast between dreams and reality as he seeks career information and expands his vocabulary.

Writing: Through his writing the student will express his/her former and present dreams, describe a career of particular interest, and express what he/she values.

Speaking: Through interviews the student will seek information about others' dreams and careers and exchange this information in class.

Listening: The student will listen to information about careers, recordings of literature, and classmates' dreams.

Observing: The student will become more conscious of the adult world in relation to his/her career goals and be alert to how he/she responds to his/her own dreams.

RESOURCES

Core texts

Olson, M.C., et al., The Writing Process: Composition and Applied Grammar, Allyn and Bacon, Inc., 1982.

Carlsen, G.R., et al., Encounters: Themes in Literature, McGraw-Hill Book Company, 1979.

Professional Library Resources

Baer, Max F., Occupational Information, Science Research Association, Inc. Chicago, 1964.

Campbell, David, If You Don't Know Where You're Going, You'll Probably End Up Somewhere Else, Argus Communications, Niles, Ill., 1974.

Conley, James and Wenick, Walter, Interview Strategies for Career Development, Argus Communications, Niles, Ill., 1976.

Davis, Mary K. and Robinson, JoAnn, Bulletin Boards About Careers, T.S. Denison and Company, Inc., Minneapolis, MN, 1975.

Eggland, Steven A., Exploring Service Careers, Southwestern Publishing Company, Cincinnati, Ohio, 1979.

Garrison, Clifford, et al., Finding a Job You Feel Good About, Argus Communications, Niles, Ill., 1977.

Ginzberg, Eli, Career Guidance: Who Needs It, Who Provides It, Who Can Improve It, McGraw-Hill Book Company, New York, 1971.

Herr, Eldwin L., Vocational Guidance and Human Development, Houghton Mifflin Company, Boston, 1974.

Hopkins, William E., ed., The Encyclopedia of Careers and Vocational Guidance, Vol. I & II, Doubleday & Co., Garden City, New York, 1967.

Howe, Leland W., Taking Charge of Your Life, Argus Communications, Niles, Ill., 1977.

Hummel, Dean L., and McDaniels, Carl, How to Help Your Child Plan a Career, Acropolis Books Ltd., Washington, D.C., 1979.

Karlin, Muriel S., Solving Your Career Mystery, Richard Rosen Press, Inc., New York, 1975.

Maizels, Joan, Adolescent Needs and the Transition from School to Work, The Athlone Press, London, 1970.

Mihalka, Joseph A., Youth and Work, Charles E. Merrill Publishing Co., Columbus, Ohio, 1974.

Splaver, Sarah, Your Career If You're Not Going to College, Julian Messner, New York, 1971.

PAMPHLETS

Occupational Outlook Handbook, U.S. Department of Labor, Bureau of Labor Statistics, April 1982.

AUDIO VISUAL MATERIALS - Career and Job Opportunities Office (SAC)

Sound Filmstrips - Guidance Association, White Plains, N.Y.
- Job Hunting: Where to Begin
- You and Your Job Interview
- Job Hunting in the 1980's - Skills for Success
- Jobs for the 80's - Where the Opportunities Are
- Competency Skills: How to Write a Résumé
- Choosing Your Career
- Reflection of Myself: The Adolescent Experience

Filmstrips & Cassettes
- Job Seeker Tips - Career Publishing Co., Inc., Orange, California
- Career Directions: Unit I Deciding on Your Career
  Unit II Choosing the Kind of Job You Want
  (Changing Times Education Service, St. Paul, MN, 1976)
- How to Get That Job - Bowmar, Los Angeles, California, 1974
- Job Interview Skills - Sunburst Communications, Inc., Pleasantville, NY, 1981
- The Job of Job Hunting - Sunburst Communications, Inc., Pleasantville, NY, 1981

Hampton AV Center

- "Funny Face" #1159
- "Disc Jockey" #4008
- "Southern 500" #4583
- Corletta & Sons
- Leo Bierman

Suggested Selections for Small-group and/or Individualized Reading

Annixter, Paul, Swiftwater

Bellamy, Edward, Looking Backward

Bennett, Jack, Jamie

Bonham, Frank, Chief

Cather, Willa, Death Comes for the Archbishop

Cronin, A.J., The Citadel

Glanville, Brian, The Olympian

Halacy, D. S., The Surfer

Hentoff, Nat, Jazz Country

Hilton, James, Lost Horizon

Hunter, Kristin, Soul Brothers and Sister Lou

McKay, Robert, Dave's Song

Neihardt, John, Black Elk Speaks

Nelson, Gardner, The Miller

Neville, Emily, Fogarty

Stanford, Don, Ski Town

Thoreau, Henry David, Walden

Ullman, James Ramsey, The White Tower

Uris, Leon, Exodus

Williams, Tennesse, The Glass Menagerie

CAREER EXPLORATIONS

In this unit the English teacher and class will utilize in some fashion the career resources available through the guidance department. Cooperative work may include the following activities:

Counselors	English Teachers
(Available for assisting when possible)	Administer Career Inventories (optional).
Instruct teachers to administer and interpret career inventories.	
Provide orientation to Career Resource Center and materials.	Attend Career Resource Center orientation.
Have CRC available during day.	Plan for students to use CRC and/or materials.
Provide list of speakers on careers and job training.	Use of list of speakers and resource people.
Set up visit to Career Day Distribute brochures.	Prepare students for Career Day (use brochure provided to make selections).
Attend Career Day.	Some attend Career Day.
Collect evaluations.	Conduct some follow up and have students complete evaluation.

SEQUENCE AND STRUCTURE

The first segment of this unit uses the poetry and short stories from Encounters with individual, small-group and whole-class activities following the reading and also includes relevant writing as described in The Writing Process. The second segment moves from considering the individual's dreams to researching dreams that society in general seeks. The third segment deals with ill-fated dreams as represented in the drama Julius Caesar. The fourth segment requires the student to consider his/her future goals or dreams and learn about careers which include writing a mini-research paper on a chosen career. Collaborative work with the guidance staff will occur in this unit.

Throughout this unit vocabulary work and outside reading should be required. Naturally, the teacher should be alert to student's writing skills and supply relevant guidance in relation to usage/grammar. Students should be frequently reminded to use the guidelines in the handbook section of Composition and Applied Grammar, The Writing Process.

The final part of the student's autobiography will be completed in this unit. There are six writing assignments that relate to the autobiography; of these, two to four assignments should be chosen and included. Therefore, each student's autobiography will have a minimum of 12 writings: 4 from Unit I, 3 from Unit II, 3 from Unit III, and 2 from Unit IV. Of course, the student has the option of including any or all of the remaining autobiographical writings for his booklet about himself which he will take home and keep.

I. Individuals' Dreams

A. Read the poem "In a Glass of Cider" on page 313 in Encounters.

1. Present the interpretation on pages 314-315 and use this as as an example when students complain that they do not know how to explain what a poem means.
2. Analyze the pictures on pages 357-362 and discuss the comments.
3. Write a brief essay explaining why human beings need to dream, to have hopes. (SOL 10.5)
4. Use Pattern 1 on page 72 in Teacher's Resource Guide for Encounters as a springboard for discussing the need to be realistic in pursuing dreams.

B. Divide into small groups to read and analyze the poems on pages 327-333. Each group will present its analysis and conduct discussion.

Each group will be responsible for one poem except for combining 2 or 3 brief poems for one group. Page 75 of the Teacher's Resource Guide for Encounters suggests the need to present the poems in the order they appear in the book. Naturally, the student presentations would include reference to figures of speech. (SOL 10.7)

C. Read "The Wooing of Ariadne" on page 316 in Encounters. This short story lends itself conveniently to be read as a play; one male student could read the narrative part while another reads Marko's dialogue.

1. Discuss why this short story is included in a theme on dreams. (SOL 10.6)
2. In small groups, brainstorm different ways people try to attract a special person's attention and then share with the class.
3. Write about a childhood experience or a recent situation in which you tried to get someone's attention or you were the victim of someone's seeking your attention.
4. Share paper with the class. Consider the paper for inclusion in the student's autobiography. (SOL 10.5)

D. Refer to Chapter 14 in The Writing Process, page 289. Announce that the selection "Feels Like Spring" on pages 290-293 is also in Encounters, pages 345-347. The comments on page 347 may stimulate class discussion after reading the short story.

1. Refer to pages 293-294 in The Writing Process and write about a fantasy or dream you have and share your writing with a classmate. Consider the paper for inclusion in the student's autobiography. (SOL 10.5)
2. Study the material on pages 297-299 about point of view under "Spotlight." (SOL 10.3)

3. Relate the previously read short story "The Wooing of Ariadne" and its point of view. (SOL 10.3)

E. Read "Scars of Honor" in Encounters on page 335 and discuss Charley's dream.

1. Identify the author's point of view. (SOL 10.3)
2. Read "The Bluff" by Willa Cather in Literary Cavalcade, April 1984, and compare the young men in that selection with the young men in "Scars of Honor." Also discuss the point of view. (SOL 10.3)
3. In small groups read the comparisons.
4. Recall a childhood dream that at that time was most important regardless of how insignificant it may seem now. Write about the dream, the fulfilling of it or the unsuccessful attempt. Perhaps interests changed, and the desire to pursue that dream faded. If this is the case, then write about that.
5. Read these papers aloud and consider for inclusion in student's autobiography.

F. Read "Jug of Silver" in Encounters on page 348.

1. Imagine you have won a large sum of money in a give-away contest. Explain how you would use that money to realize a dream like Appleseed planned to use his to get his sister some teeth so she could become a movie star.
2. In small groups exchange papers. Try to categorize the responses--personal gains, family benefit, society's benefit, etc.--and compare with other groups to establish a class profile.

G. Read "Paul's Case" on page 363 in Encounters and write your reaction to the story. Share with a classmate.

1. In small groups evaluate the approach Paul used to satisfy his dream and suggest what he could have done in order to cope. (SOL 10.1)
2. Think about some dream or goal you failed to realize and write about how you faced the disappointment. Present to class and respond to each other so that a trusting atmosphere can be established. Try to relate the insight learned about emotions you gained by studying Unit I and resolve to improve your behavior if, like Paul, your actions were not admirable. Consider the paper for inclusion in the student's autobiography.

II. Society's Dreams

A. Point out that just as individuals have private goals so does society in general have goals for the citizenry.

B. In small groups, gather information on problems that society dreams of solving and present to class. (SOL 10.1, 10.8)

C. Appropriate topics are:

1. How to control fraud in the welfare system
2. How to deal with stress
3. What should be done with illegal aliens
4. How to avoid teenage suicides
5. Should the temporary insantiy plea be abolished

III. Ill-fated Dreams

A. Use "Introduction" on page 382 in Encounters to serve as a transition from the stories and poems about dreams to the study of dreams in drama.

B. Begin working with Julius Caesar, using speaking, reading, writing, and listening activities at the teacher's discretion.

C. Page 85 in Teacher's Resource Guide for Encounters gives some suggestions concerning how much time to devote to the play.

IV. Career Dreams

A. Exploring possible careers

1. Investigate the twelve areas of the Dictionary of Occupational Titles as found on pages 248-251 in The Writing Process.

a. Take the Virginia View Career Search Inventory (available through guidance department).

b. Take an interest survey (available through guidance department).

c. Become familiar with and use materials in the career area of the library (Card Catalog 307).

d. Use the career microfiche in the guidance career lab.

e. Read and follow the directions on pages 267-278 in The Writing Process; some students could do these self-analysis activities while others use the microfiches.

2. Choose two jobs that particularly interest you.

a. Study the examples of job descriptions on pages 252-255 in The Writing Process.

b. Spend some time with people who pursue the two jobs you chose and report to the class the information you learned.

c. Using the format on pages 254-255, complete a job description for each of the two jobs you chose. An example is provided on page 259.

d. Now choose one of these two jobs and write a mini-research paper on that career. (SOL 10.8)

B. Practicing for the future

1. Secure and fill out sample forms like job applications, social security card applications, warranties, etc. (SOL 10.4)

2. Study the information about résumés on pages 279-282 in The Writing Process.
3. Write a résumé.
4. Study the information about cover letters on pages 283-285 in The Writing Process.
5. Write a cover letter.

C. Making decisions

1. Read pages 311-314 in The Writing Process and make a grid as explained on page 312.
2. Read and follow the instructions in "Getting It Down" on page 314 and consider this writing about your frustration with decision-making for inclusion in student's autobiography.
3. Scan pages 315-320.
4. Write a brief composition about what you value in life. Suggestions are given on page 320 in "Getting It Down."
5. Consider including this writing assignment in the student's autobiography.

ADDITIONAL ACTIVITIES FOR SMALL-GROUP, WHOLE-CLASS AND/OR INDIVIDUALIZED WORK

1. Talk with parents, older relatives, or neighbors about a dream he/she had and what happened in relation to that dream. Write a short story, a play, or an essay based on that information.
2. Interview someone you admire and learn about his/her dream. Explain why you admire the individual.
3. Collect and arrange pictures to depict a typical life cycle of dreams, like a young child wishfully looking at a toy, an elementary-age child petting an animal, a picture of a young male looking at a car, a young

couple looking at each other meaningfully, a young couple in front of a house, etc. Write an explanation of each picture explaining how it fits the typical life cycle.

4. Read additional autobiographies or biographies and explain how the individual realized his/her dream.
5. Write a poem about your dream.

EVALUATION

The apportionment of class time to activities should be approximately large-group, teacher-directed lessons (one-third); small-group activities of all types (one-third); and personalized reading and special projects (one-third). Evaluation as much as possible should reflect achievement in all three major areas. The value given to the various components in determining the nine-week grade will be approximately as follows:

Daily assignments, including small-group work but not personalized reading	25%
Major writing assignments or composition folder as a whole	25%
Personalized reading and special projects	25%
Tests	25%

APPENDIX

OVERVIEW OF GRAMMAR INSTRUCTION

The tenth grade curriculum has a strong autobiographical focus in which the student writes many different selections dealing with himself, his response to literature, and to his environment. The curriculum takes a unified approach to language and literature; therefore, the grammar instruction is concentrated on application rather than drill. Sentence combining exercises are used to teach various grammatical concepts, which are outlined below. Although some of these concepts have been taught in previous years, it is important for the teacher to determine the needs of the students. In addition, the student is introduced to methods of creating more concise sentences to increase his sophistication in writing. As the year progresses, the teacher will identify any other areas of weakness in which the student needs special help and will provide individualized help for that student.

Most knowledge of grammar is learned through problems in the student's own writing. The textbooks, Writing Process and It's Your Life, are used to teach concepts as well as to provide references for the student. In addition, the student is encouraged to purchase handbooks for his personal use. He should have a dictionary, thesaurus, and a grammatical reference book. The book, Basic English Revisited, by Sebranek and Meyer, is recommended and available through the English department for a nominal fee.

TOPIC	WRITING PROCESS	IT'S YOUR LIFE
Sentence Combining Multiple adjectives	pp. 78-80, H-15	p. 43
Sentence Combining Present and past participles	pp. 80-81	pp. 44, 45, 106, 107
Sentence Combining Adjective phrases	pp. 81-83, H-16	p. 48
Sentence Combining Adjective clauses	pp. 83-84	pp. 56-60
Sentence Combining Coordinating conjunctions	pp. 108-110, H-15	p. 10
Sentence Combining Adverb clauses	p. 62, H-16	p. 110

TOPIC	WRITING PROCESS	IT'S YOUR LIFE
Sentence Combining *Coordinating conjunctive adverbs	p. H-21	pp. 118, 120, 247
Sentence Conciseness Avoiding wordiness		p. 161
Punctuation With titles	p. H-35	p. 199
Punctuation With dialogue	pp. 56, 103, H-29, H-30	pp. 244-245

*See Directional Words Related to Function of the Paragraph, Paragraph Pattern and What They "Signal" the Reader To Do on the following page.

DIRECTIONAL WORDS RELATED TO FUNCTION OF THE PARAGRAPH, PARAGRAPH PATTERN AND WHAT THEY "SIGNAL" THE READER TO DO.

From: Brunner, Joseph and John J. Campbell. Participating in Secondary Reading: A Practical Approach, Prentice-Hall, Inc., Englewood Cliffs, N. J., 1978, pp. 137-140.

DIRECTIONAL WORDS	FUNCTION	SIGNAL TO READER	PARAGRAPH PATTERN
Moreover, besides, also, further, in addition, but also, I must add, another, others, next, thus, and, then, furthermore, not only	Continuing the thought	Reader told that author is presenting an idea that adds to information previously discussed, is going to continue same line of thought.	Time/order Simple listing
Consequently, finally, as a result, therefore	Concluding the thought	Reader told to pay attention an important topic is going to be summarized, or stop and predict, or ask if understands point about to be summarized, or get ready to take notes or underline.	Cause/effect Compare/contrast
For example, for instance, specifically, in particular, hence, therefore, thus	Illustrating the point	Reader told to slow down or speed up, depending on whether understands point or not, think about material--an example is going to clarify.	Simple listing Cause/effect Compare/contrast
However, but, yet, although, by contrast, on the other hand	Reversing the thought	Reader told to slow down for the changing approach, slow down to understand what was presented in order to understand new material, just got cause--now effect, here comes an exception to what was said.	Cause/effect Compare/contrast

GRAMMAR AND THE WRITING PROCESS

At the beginning of the school year, the teacher should make an initial assessment of the writing abilities of each student. This assessment should come from both a review of writing samples in the composition folder retained from the previous school year and a new writing sample that has gone through at least two drafts. The teacher will identify for each student his dominant strengths and weaknesses. Since growth in writing is a highly individual matter, the teacher must distinguish between concepts which require whole-class teaching and those which are best taught individually or in small groups. Rather than the customary drill activities for grammar instruction, the teacher will use demonstration, sentence-combining activities, handbook references, filmstrips, and discussion.

Students will have numerous opportunities to write throughout the course as they respond to reading selections and other classroom generated experiences. For extended writing, students will use the complete writing process including prewriting, writing, revision, editing, and proofreading.

Once students have written a first draft of their papers, they can move into a writer's workshop for revision and editing of papers. Students may work in two's or three's to read and respond to one another's papers. The first emphasis in the workshop should be on the broad areas of clarity, organization and interest. Grammar, usage, and mechanics often work themselves out in the revision process. Nevertheless, one good approach is to assign students to work in teams to serve as editors for one another's papers. In this way the editors become responsible for careful reading of papers for fine tuning, including the correction of grammatical errors.

During the time when students are working closely with each other, the teacher is free to hold individualized conferences. This invaluable time focuses on specific individual needs using the students' language rather than the artificial language of textbook drills.

Once the students have completed the essay, they are asked to write the final draft. The class then moves into the sharing period and some students read their essays to the class. It is at this point that they are able to determine the effectiveness of communicating their ideas to others.

For the writing process to be effective, the teacher must explain each part of the process thoroughly at the beginning of the year. Students must be aware that writing is a task that requires much more than a few hours of work. Unless this is made clear to them, they may soon become impatient with the task and thereby fail to take each part of it seriously. To resolve the problem of impatience the teacher should pace the parts of the process throughout the week or weeks.

USING THE GRAMMAR DIAGNOSTIC TEST

The Grammar Diagnostic Test given on the following pages provides a quick means of determining a student's knowledge of grammatical terminology. This test is recommended for use with students enrolled in Level 3 English courses, grades 10-12. Since most persons, including English teachers get along very nicely without using grammatical terminology, some students may be rusty on terminology and analysis. The purpose in using this test is to create an awareness of terms most often used when grammarians discuss sentence parts.

Post-test Activities

If students do poorly on this test, refrain from introducing a grammar unit. Instead do the following:

1. Discuss test problems, using dictionaries or handbooks for reference.

2. In sentence-combining activities, discuss the structures being combined and the strategies. Use appropriate terminology.

3. Write one sentence on the chalkboard each week for grammatical analysis. Always limit discussion to one sentence.

4. Have students find interesting sentences and develop quizzes similar to the one given.

5. Take a basic sentence pattern and expand it.

6. Do more sentence-combining activities.

7. Retake test. Have fun!

GRAMMAR DIAGNOSTIC TEST

Directions: Encircle the number of the best answer to each question.

The test is based on one sentence:

> I have a little shadow that goes in and out with me and what can be the use of him is more than I can see.

1. This sentence may be hard to read because one comma has been left out. Where would you put a comma to break up the sentence into two main parts?

   1. After shadow
   2. After me
   3. After him
   4. After more

2. What kind of sentence is this?

   1. Simple
   2. Complex
   3. Compound
   4. Compound-complex

3. What is I have a little shadow?

   1. The subject of the sentence
   2. The first independent clause
   3. The first subordinate clause
   4. The subject of him

4. What is that goes in and out with me?

   1. The first independent clause
   2. A subordinate clause, object of have
   3. A subordinate clause modifying shadow
   4. A subordinate clause modifying goes

5. What is and?

   1. A coordinating conjunction
   2. A subordinating conjunction
   3. A relative pronoun
   4. A preposition modifying what

6. What is what can be the use of him?

   1. The second independent clause
   2. A subordinate clause modifying shadow
   3. A subordinate clause, subject of is
   4. A subordinate clause, subject of see

I have a little shadow that goes in and out with me and what can be the use of him is more than I can see.

7. What is <u>than I can see</u>?

   1. The second independent clause
   2. A subordinate clause, object of <u>is</u>
   3. A subordinate clause, object of <u>more</u>
   4. A subordinate clause modifying <u>more</u>

8. What is <u>is</u>?

   1. Verb of second independent clause
   2. Verb of second subordinate clause
   3. Verb modifying <u>more</u>
   4. A verb that does not have a subject

9. What is <u>more</u>?

   1. A coordinating conjunction
   2. A subordinating conjunction
   3. An adverb modifying <u>than I can see</u>
   4. A linking-verb complement

10. What is the subject of the first independent clause?

    1. <u>I</u>
    2. <u>shadow</u>
    3. <u>I have a little shadow</u>
    4. <u>that goes in and out with me</u>

11. What is the subject of the second independent clause?

    1. <u>shadow</u>
    2. <u>that goes in and out with me</u>
    3. <u>what can be the use of him</u>
    4. <u>more than I can see</u>

12. How many subordinate clauses are there in this sentence?

    1. One
    2. Two
    3. Three
    4. Four

13. What is the subject of the first subordinate clause?

    1. <u>shadow</u>
    2. <u>that</u>
    3. <u>what</u>
    4. <u>more</u>

I have a little shadow that goes in and out with me and what can be the use of him is more than I can see.

14. What is the subject of the second subordinate clause?

1. what
2. use
3. him
4. more

15. What is the subject of the third subordinate clause?

1. There is no third subordinate clause.
2. what
3. use
4. I

16. What is the verb of the first independent clause?

1. have
2. goes
3. can be
4. can see

17. What is the verb of the second independent clause?

1. goes
2. can be
3. is
4. can see

18. What is shadow?

1. Subject of the whole sentence
2. Object of have
3. A linking-verb complement
4. Object of the preposition little

19. What are in and out?

1. Prepositions
2. Adverbs
3. Objects of goes
4. Adjectives modifying with me

20. What does with me modify?

1. shadow
2. have
3. goes
4. in and out

I have a little shadow that goes in and out with me and what can be the use of him is more than I can see.

21. What is <u>what</u>?

1. A relative pronoun
2. An interrogative pronoun
3. An indefinite pronoun
4. A personal pronoun

22. What is <u>of him</u>?

1. Object of the verb <u>use</u>
2. Prepositional phrase modifying <u>use</u>
3. Prepositional phrase, subject of <u>is more</u>
4. Prepositional phrase modifying <u>can be</u>

23. What is <u>than</u>?

1. A coordinating conjunction
2. A subordinating conjunction
3. An adverb modifying <u>can see</u>
4. A relative prnoun, object of <u>can see</u>

24. <u>Can be</u> is a different form of the same verb as

1. <u>have</u>.
2. <u>goes</u>.
3. <u>is</u>.
4. <u>can see</u>.

25. What is <u>can</u> in <u>can be</u> and <u>can see</u>?

1. An adverb
2. An auxiliary
3. The subject
4. The object

26. The subordinate clauses in this sentence have three of the following functions. Which one do they <u>not</u> have?

1. Noun
2. Verb
3. Adjective
4. Adverb

Here is the sentence again: I have a little shadow that goes in and out with me and what can be the use of him is more than I can see.

Rewrite this sentence in as many of the following ways as you can. Use the same words that are in this sentence but change the form and order of the words as required. You may need to delete words, but try not to change or omit any of the ideas expressed by the sentence. Each rewritten version should be a single complete sentence.

27. Start with I had a little shadow. _____

_____

_____

28. Start with I cannot see the use. _____

_____

_____

29. Start with The children had. _____

_____

_____

30. Start with Do you have. _____

_____

_____

31. Start with What can be the use. _____

_____

_____

32. Start with Coing in and out with me. _____

_____

_____

33. Start with More than I can see. _____

_____

_____

34. Start with Go in and out. _____

_____

_____

Source with minor alterations: Paul B. Diederich, Measuring Growth in English (Champaign, Ill.: NCTE, 1974).

For Reflection and Discussion

Did the grammar analysis involved in taking this test:

1. Increase your understanding of the verse? _____

2. Increase your appreciation of the verse? _____

3. Improve your understanding of the relationships among words in sentences? _____

4. Influence your ability to write? _____