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ABSTRACT
                Drawing on the experiences of teachers of writing in
elementary through junior high schools, the teaching strategies
presented in this collection are grouped into four sections:
prewriting, drafting, editing and publishing, and systems. Topics
covered in the prewriting section include listening skills; thinking,
speaking, and writing; interviewing; storytelling and spoken
experience; perception skills; awakening the senses; and synectics.
Topics covered in the drafting section include the autobiography,
power writing, composite story-makers, letter writing, poetry
structuring, poetry writing, writing across the curriculum, putting
history in perspective with the living time line, happy holidays, and
writing across the curriculum with a focus on science. Topics covered
in the editing and publishing section include revising, elements of
style, beginning writing and sentence lifting, peer proofreading,
colorful words, playing with modifiers, teaching grammar and
mechanics through writing, publishing books, and young authors
programs. Topics covered in the systems section include coping with
the paperload, writing evaluation, and using computers in the writing
process. (HOD)

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NEW ROUTES TO WRITING K-8

Publishing

Editing

Prewriting

Word Processing

Peer Groups

Across the Curriculum

Evaluating

GATEWAY WRITING PROJECT
Archibald, Spina, Krater, Flinn
Editors

ERIC
Full Text Provided by ERIC

NEW
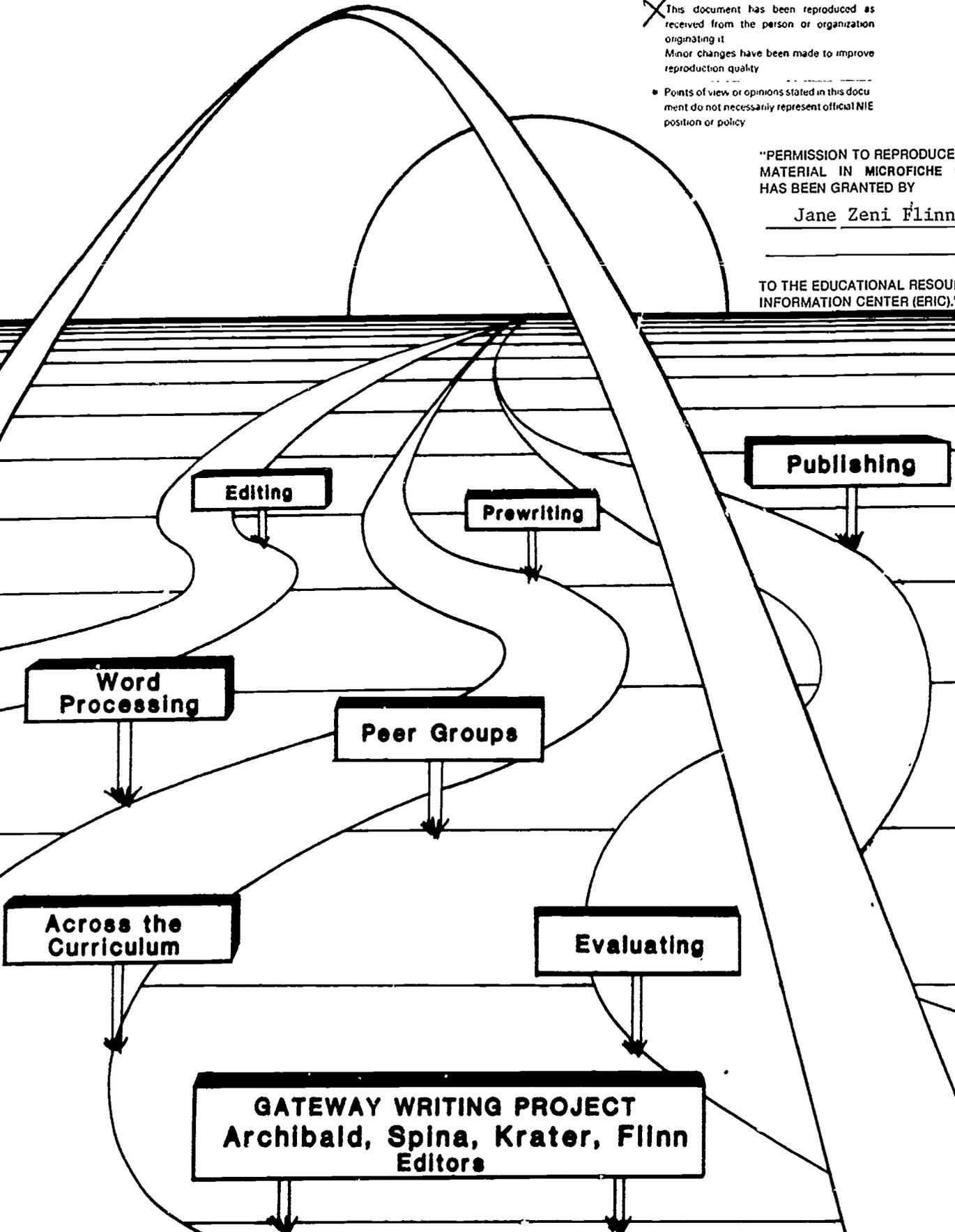
ROUTES TO WRITING

K-8

GATEWAY WRITING PROJECT

University of Missouri - St. Louis

Georgia Archibald
Linda Spina
Joan Krater
Jane Zeni Flinn
editors

Cover by Ron Carr
1984

NEW ROUTES TO WRITING

INTRODUCTION

PREWRITING

DRAFTING

EDITING AND PUBLISHING

SYSTEMS

RESOURCES

FOREWORD

The Gateway Writing Project is a partnership between the University of Missouri-St. Louis and the school districts of the metropolitan area. One of more than 100 sites across the nation affiliated with the National Writing Project, Gateway began in 1978 to train outstanding elementary and secondary teachers as writing specialists.

The Project was originally funded by a grant from the Elementary and Secondary Education Act, Title IV-C. In 1981 an evaluation of nearly 2000 papers showed that students of Gateway teachers wrote better and improved more than students in other classes. This evaluation resulted in Gateway's designation as a model project in Missouri. During the next three years, although we lacked outside funding, Project teachers exerted a growing impact on writing programs in St. Louis. Workshops and credit courses have been offered on the University campus and sponsored by specific schools for their faculties.

In 1984, Gateway Writing Project was awarded a National Endowment for the Humanities grant matched by funds contributed by UMSL alumni and the Monsanto Fund. In addition, the Fund for the Improvement of Postsecondary Education approved Gateway's proposal to start a three year program in collaboration with local schools. We are using this new funding to help teachers develop a writing curriculum based on computers and word processing softward along with paper and pen.

Project members have also published materials for teachers of writing. Reflections on Writing: Programs and Strategies from Classrooms K - 12 (ed. Flinn), our 1981 collection of essays, is now distributed nationwide by the National Council of Teachers of English. Curriculum Strategies: Teaching Writing with Computers contains materials prepared in the 1984 summer institute. This new volume, Routes to Writing, K - 8, is offered in response to the growing concern for writing in elementary, middle school, and junior high classes.

For more information about the Gateway Writing Project and other UMSL programs for teachers of writing, or to order publications, please contact us through the English Department, UMSL, 8001 Natural Bridge Rd., St. Louis, MO 63121.

Jane Zeni Flinn
Co-Director, Gateway Writing Project

INTRODUCTION

Six years ago, twenty-eight high school English teachers started on a long, exhilarating journey as they participated in an intensive summer institute offered by the Gateway Writing Project, the St. Louis center of the National Writing Project. Additional institutes were held for middle school and elementary language arts teachers the next three years. For five summer weeks we relived the struggles of practicing writers as we drafted our own papers, shared them in writing workshops, and revised them for informal publication.

During these institutes, we brought together our classroom experiences with the teaching of writing. We related those experiences to the research of the past fifteen years which revealed that writing should be taught as a process rather than a group of isolated skills. We were frustrated that books, courses, and in-service to help teachers teach writing were not reflecting this research.

In 1980 Gateway's kindergarten through sixth grade teachers published the first edition of Routes to Writing. It was our attempt to share with other teachers our ideas, our new-found knowledge, and our hope that the teaching of writing as a process would find its way into every classroom.

Now Routes to Writing has been revised and expanded to include the work of our middle school and junior high teacher-consultants. Our enthusiasm has not diminished. We have honed our original ideas after many trials and observations in the classroom. We have added new knowledge as we have discovered additional ways to put theory into practice. We have witnessed a new wave of concern and action in the schools about our favorite pupil "Johnny's" writing skills.

The strategies in this book are grouped under four headings: prewriting, drafting, editing/publishing, and systems. We have chosen this structure for two reasons. First of all, we believe these chapters will help readers locate the writing skills they wish to emphasize. It is important, however, for each strategy to be taught in the context of a complete piece of writing, not as isolated exercises.

Second, our experiences--confirmed by the results of a survey by the National Assessment of Educational Progress--show that many teachers still do not teach the full composing process. According to NAEP, little revising is done below the twelfth grade. Routes to Writing offers suggestions for developing revision skills as early as first grade. Prewriting, too, is neglected frequently. In our first section, seven teachers share their ideas for motivating students to write. To help students learn writing as a process, we also include many activities for drafting complete papers. The final section, "systems," offers suggestions for classroom management and curriculum planning. All these elements should be considered when we teach writing "as a process."

At the same time, we recognized in this volume that the most recent research has found that the writing process loops back and forth, like a spiral rather than like a straight line. This means that as a writer moves through each "stage," all aspects of the process may come into play. For example, when she prewrites, she may at the same time be mentally drafting, editing, or evaluating. It seems that the "route to writing" is not like an interstate highway running from the first idea to the last word. Instead, it is like a switchback trail winding through the mountains to its destination.

We as individual authors of this volume have experienced a special excitement as we continued to bring writing into our classrooms. Over the years, our paths have crossed the paths of other teachers in writing projects across the United States. Together we have become a vast network which has made strong inroads into education.

Publishers of lang' age arts textbooks are now including many more chapters about writing and approaching it as a process. Books such as Routes to Writing have become readily available to help teachers who want guidance in teaching the process. Universities and colleges are offering courses in writing for new and experienced teachers. Schools districts are providing in-service for staff and recognition for student writers.

The frustrations we originally felt in 1980 are close to an end. May our experiences help you and your students find your own "routes to writing."

WRITING IS LIKE . . . DESIGNING A CAR

Margaret Hasse
Webster Groves

As I struggled through that hot summer of the 1980 Gateway Writing Project, I was swamped and almost submerged, but refreshed, by the continuous stream of ideas swirling around in my consciousness. I knew that I wanted to take the main idea--The Writing Process--back to my sixth graders in September. I wanted a meaningful--a graphic--way to present this idea in relation to their world.

Although my desire to translate the writing process into an analogy was intuitive, I found ample research to substantiate my feelings. As William J. Gordon states in his introduction to Synectics, "Metaphor introduces conceptual distance between the individual and the subject. It provides the freedom and the structure for seeing familiar situations in new contexts and from new viewpoints." And conversely, writers can integrate a new concept into awareness by identification with a more familiar experience. As a learner I have always found that images stimulate and clarify my thinking; as a teacher I have found that my children get excited about figurative language, and love to create their own.

So I brainstormed to find an analogy for the writing process. After all, every activity involves a process . . . baking, gardening, painting, sewing . . . but how could the steps be paralleled with writing?

AHAH! Sewing, with its many fittings and alterations. . . . So, with the help of my colleague and peer editor, Georgia Archibald, this analogy began to develop. We soon decided to discard sewing in favor of a model that would be more exciting to our students . . designing an automobile.

As we well know, the writing process can not be divided into hard and fast locked-tight steps, but flows unrestrainedly in many directions at the most unpredictable of times. And yet--to coin another analogy--we felt children need to be aware that in any area they must begin with a seed, and progress through the cultivating, the watering, the weeding, and the hoeing, before the potential flower can burst into bloom. And this creation must be under continuous scrutiny, so that the gardener, co-workers, and various horticultural experts can determine its needs, before the exquisite bouquet can be displayed.

Here then, after many hours spent in searching for the most appropriate words, is our finished product, a model of the writing process that originally appeared on twenty-two feet of art paper stretched across the wall of a classroom.

The WRITING PROCESS

GATHERING IDEAS
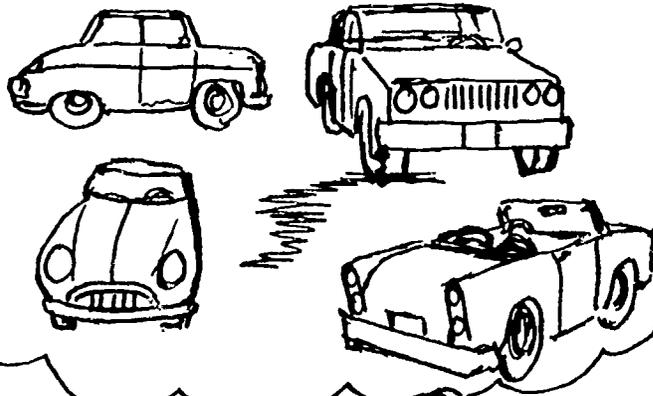
CHOOSING THE ONE YOU WANT TO DEVELOP

Brainstorming
Finding
Creating
} Ideas

Choosing the idea to develop

PRE-WRITING
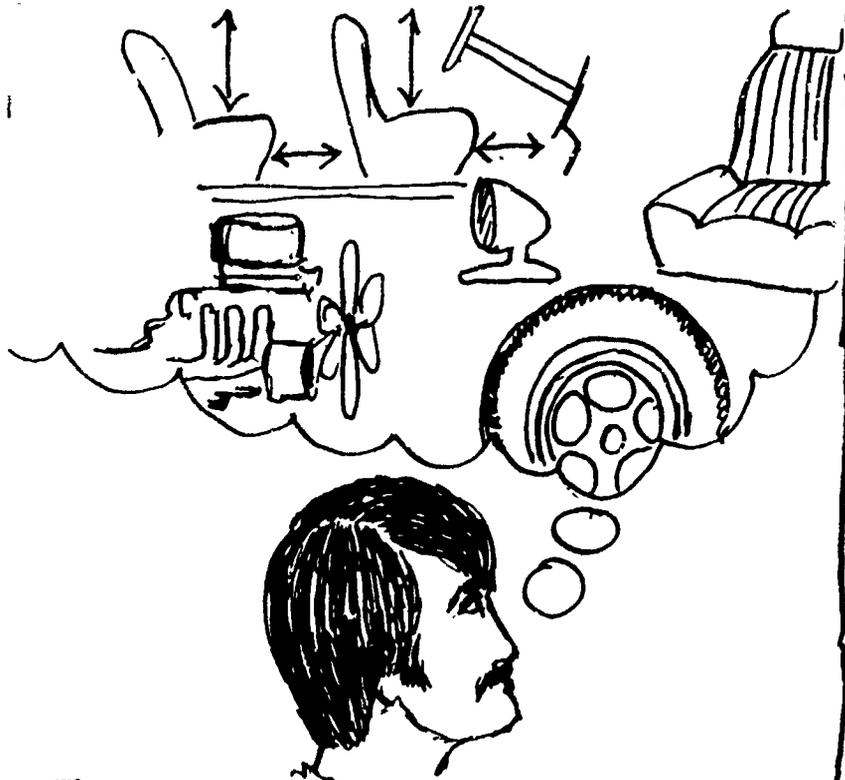
FOCUSING ON FEATURES TO INCLUDE

DESIGNING CAR, EACH THROWAWAY
LEADING TO BETTER DESIGN

Focusing ideas and details

Experimenting with first draft

DRAFTING

13

14

SHARING TENTATIVE DESIGN | REVISING THE DESIGN TO INCORPORATE NEW SUGGESTIONS

Sharing first draft | Revising first draft

DRAFTING

15

16

PRODUCING PROTOTYPE AS A
TRIAL MODEL

Clarifying second draft
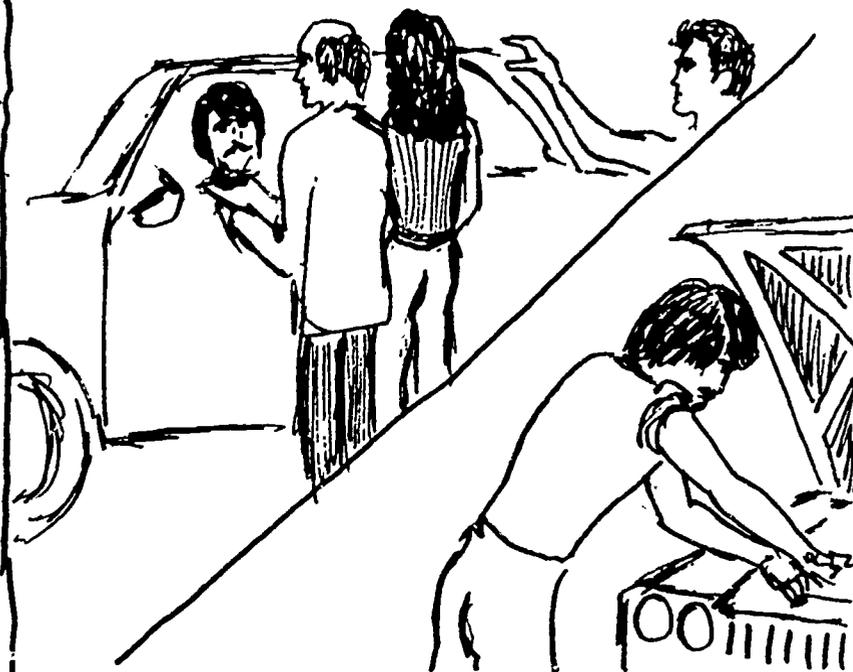
FIELD TESTING—WORKING OUT THE
MECHANICAL BUGS

Peer proofreading and polishing

EDITING

17

18
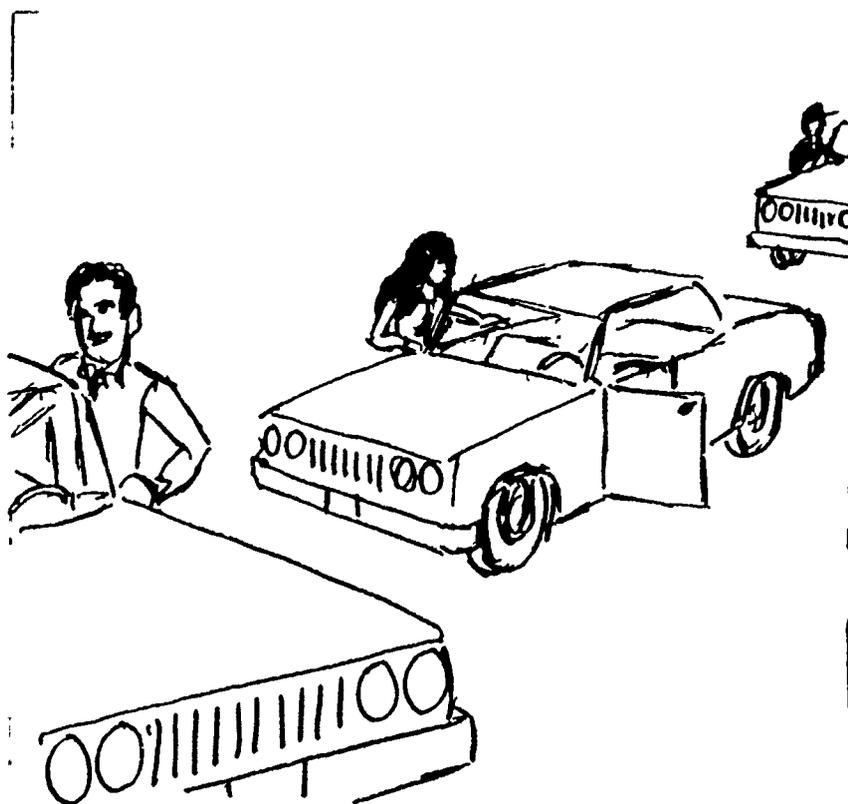
PUTTING MODEL INTO FINAL PRODUCTION

THIS IS IT!

198?

Writing final draft
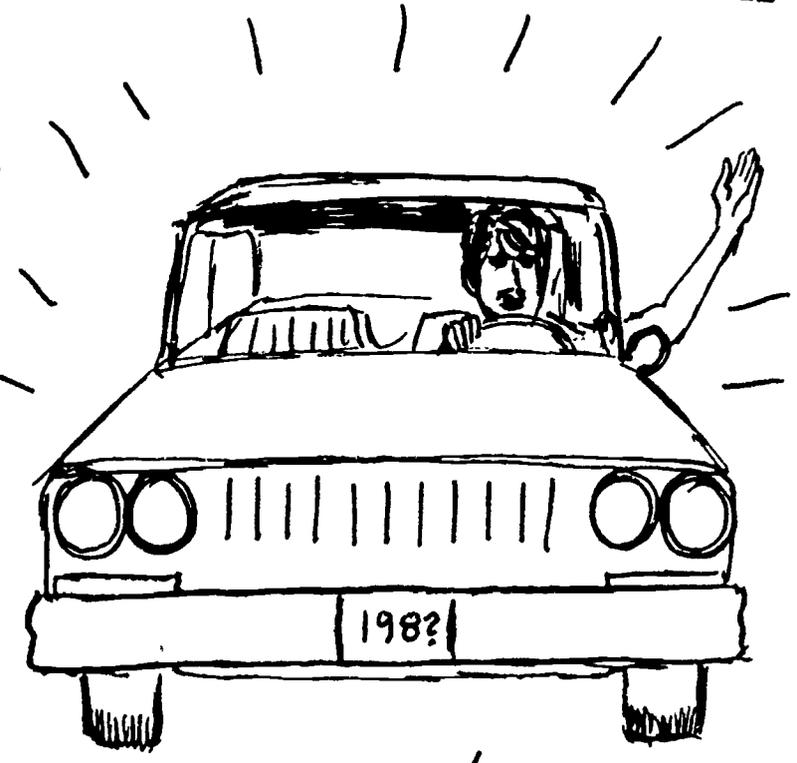
Exhibiting finished product

PUBLISHING

19

20

Georgia Archibald
Margaret Hasse

LISTENING SKILLS
Peggy Ryan
Archdiocese of St. Louis

RATIONALE

Of the four facets of language ability--reading, writing, speaking and listening---listening is the primary skill. James Britton agrees that language learning begins with listening. Individual children vary greatly in the amount of listening they do before they start speaking.

Yet rarely is direct instruction in listening made a part of the school curriculum. Listening should be taught! Good listening can help children use their time more efficiently and learn more effectively in all areas of the curriculum.

There are three levels of listening:

1. There are sounds which we may hear, but to which we do not listen.

2. Some sounds will cause us to listen but we do not attempt to understand or respond.

3. The highest level of listening is reached when the individual listens with purpose and comprehension. This is called auding.

Children's listening vocabulary is the largest of all their vocabularies. Several factors account for this:

1. Meaning can be deduced from the context provided by the speaker. The situation was so ridiculous that the whole family began laughing.

2. Exact meaning is not necessary to understanding. The cheetah is the fastest runner in the animal world.

3. The speaker's tone of voice implies certain connotations of approval or disapproval. The boys were just too unruly.

John D. Stammer of the University of Toledo in Language Arts (September 1977) thinks it is better to understand and develop a climate for nurturing the listening skill than to seek new and inventive ways of doing so. Games and devices may be interesting and generate enthusiasm, but when the fun is over the problem remains--children do not listen. The following strategies, used in my second grade classroom, have worked well to establish that nurturing climate.

ACTIVITIES

Relaxation - In Student Centered Language Arts and Reading James Moffett suggests that prewriting begin with simple relaxation periods. Focus on one sense at a time.

Listening is a natural basis for prewriting. Close your eyes and listen. What sounds do you hear?

Go to different places and listen. If there is sound, something must have happened. Hearing alone gives limited information--we have to do some guessing.

Gossip - Teacher or child starts a sentence down the row by whispering a sentence to the first child, who, in turn, passes it on until the sentence reaches the last child. The child tells what he thinks he heard. They compare how well they whisper and listen.

Sound Box - Teacher holds objects that make interesting sounds. The class closes their eyes. The teacher makes the sound, and children write down what they thought the sound was. After 10 or 12 sounds, check by holding objects up and repeating sound.

(Have the class bring objects for the sound box and let them do sounds their while teacher listens with the rest of the class.)

Following Directions - The teacher reads a list of directions just once, and children try to follow them. Make the directions simple, complex, or bizarre.

Sound Effects Record - We listen to a record or a teacher-made tape with the sounds of doors opening and closing. Different sounds are heard behind each door. Play the record again and discuss what everyone thought the sounds were and what was happening. Finally the children use the sounds and the ideas generated to write a story.

Some other ideas - Have students tape sounds they want in a story either from sounds at home or from sound effects record. Have class write a story from the sounds.

Play music and ask - What did you see? How does it make you feel? Happy, sad, excited, etc. You may draw how you feel before writing about it. Tchaikovsky's "Nutcracker Suite," Grieg's "Peer Gynt Suite," Rossini "William Tell Overture," "A Summer Place," "Tara's Theme"--all are good stimuli for writing.

Categorize special sounds and put on charts - Play sounds - shouting, balls bouncing, skipping rope, jumping, laughing - beautiful sounds - birds chirping, wind sighing, church bells ringing - funny sounds - loud sounds -circus sounds.

Dramatize music - Act out music like "Peter and the Wolf," "Sorcerer's Apprentice," "Night on Bald Mountain," "Carnival of the Animals."

Listen to poetry and act it out - Students love doing improvisions to "Cat" by Mary Britton Miller.

Do choral readings - "The Goblin" by Rose Fyleman, "A Halloween Chant" by D. Matthews, or "Little Orphan't Annie " by James Whitcomb Riley.

Read a poem - such as "The Sugar Plum Tree" by E. Field. Then the children draw a picture showing everything they can remember. "Pied Piper" produces excellent results. Some others - "The Little Turtle," by Vachel Lindsay; "Song for a Blue Roadster," by Rachel Field; "The Locomotive," by E. Dickinson.

Read a short paragraph aloud containing several words that have the same or similar meaning. Children pick out the words - older children write them down. (Have class write some for each other.) For example:

"Soon the little man came to a small dining room. He peered through the tiny door and saw a petite waitress carrying minute dishes to the miniature table."

THINKING, SPEAKING, WRITING
Bernice Williams
University City School District

RATIONALE

Britton believes that good writers are the product of good talk, reading and writing. What comes first—the basis for the other two—is the "good talk." "Good talk" arises from a variety of first-hand experiences and the opportunity to express feelings, observations, and thoughts about those experiences. This is the vehicle for language acquisition.

In Language and Learning (1970), Britton discusses how language shapes our minds. Once language is acquired it becomes our tool for thinking. It names, defines, orders, manipulates, categorizes, plays with, and denies information. It maps our experiences. At the same time, as we become more adept at thinking, we become aware of more language, which we absorb and use in further thought. Britton's view is crystallized in his statement, "Thought derives from language as much as language derives from thought."

ACTIVITIES

FOOT STORIES, LANGUAGE/STORYWRITING FOR THE EARLY YEARS

Materials:

    drawing paper
    crayons
    pencil

Procedure:

Meet with children seated on the floor or rug. It doesn't share as well if children are at individual desks or tables. Sit with the children and remove your shoes. Examine your feet carefully, making comments about them. Besides the common information, tell special things about your feet. For example:

My feet have toes and there are toenails on the toes. I see some blue lines on the top of my feet for the blood to travel through. The bottoms of my feet are rough because I like to go barefoot. There is a scar on my right foot where I stepped on a piece of glass when I was little. My feet do not like to be cold in the winter. I think the most important thing about my feet is they like to take me places.

Let children share with the group information about their feet, always checking to see what they think is the most important thing about their feet.

Then let the students trace their feet on a piece of paper, drawing in special features like toenails, wrinkles, scars, etc. They can color their feet if they like. When finished, each child dictates or writes a foot story on the picture. The last line of the story answers the question, "What is the most important thing about your feet?" Read the stories at your story time. Bind the stories in a book and put in your room library.

VARIATIONS (Primary)

1. Write stories about other parts of the body. Put the stories together to make a personal body book.

2. Try sensory activities with the feet. Have children walk on grass, sand, concrete, cornmeal, sugar, etc. Describe the feelings. Blindfold a child and take her on a sensory walk. Can she tell what she is walking on? See who has ticklish feet.

3. Share personal experiences. Can anyone remember a time when your feet were very cold? Hot? Got a blister? Had a bandaid?

3. Ask "why". Why do people wear shoes on their feet? Socks? Get blisters?

4. Cut out traced feet to use in measuring. Using the children's own feet as a unit, make a chart comparing measurements of different objects.

	Table	Chalkboard	Teacher
Sue's foot	13	38	66
Chuck's foot	10	32	52
Dale's foot	12	32	60

5. Compare the footprints of different animals. Learn to identify common animal prints. Tell footprint stories, by asking, "Who can tell a story to go with these prints?"

Prints in the snow

← blood

6. Read Dr. Seuss's Foot Book, and the poems "This Little Piggy Went to Market," "Choosing Shoes" by ffrida Wolfe, and "Mud" by Polly Chase Boyden.

7. Bring different kinds of shoes to school and ask what kind of foot would like to wear a particular pair.

8. Play "Mystery Feet," a game played by dividing the class in halves, with one team on one side of a doorway and the other team on the other side. Hang a sheet in the doorway. Let a person from one team stick his bare feet under the sheet. Members of the other team try to guess whose feet.

VARIATIONS (Intermediate)

1. Use the foot as a springboard for a study of idiomatic expression. Brainstorm and hunt for idioms, e.g. "putting your foot in your mouth,"

"having itchy feet," "hot footing it to the store." Find idioms that involve other parts of the body.

2. Bring in different kinds of shoes. Ask the children to write a description of the person who might wear a particular shoe. Have them team up with someone who wrote about another pair of shoes and write an adventure together for their characters.

3. Explore comparative anatomy with your children. Ask children how the feet of different species differ and how these differences might help an animal survive.

4. Put footprints up the wall and on the ceiling. Read or tell the Abe Lincoln story about the footprints on the ceiling.

5. Help chidren understand how disabled people cope with the loss of feet or hands. Two good films are "Leo Berman" and "A Day in the Life of Bonnie Consolo."

INTERVIEWING
A STRUCTURED PROGRAM FOR PRIMARY GRADES
Marianne Wright Burnside
Mehlville School District R-9

RATIONALE

I started this program when I discovered my students did not know how to ask questions or even what constituted a good question. When the new school year began we had a school bus driver and a police officer come to our class to discuss bus and bicycle safety. My children responded to the questioning period that followed by telling personal anecdotes instead of asking questions. It was very frustrating to me and it became quite evident that a new learning activity was needed. This is when I began to teaching interviewing. It turned out to be one of the most exciting and rewarding experiences of the year for both me and my students.

James Moffett (1976) says, "The most common way a young child finds out what he needs to know or is curious about is to ask questions. . . . Asking honest questions and sharing what one finds out are appropriate activities for any age" (p. 366).

A good way for children to ease into the unfamiliar role of interviewer is to ask questions of their peers. I began by asking questions of the class; then the class questioned me. Then the class divided into groups of two and asked questions of each other. They took turns telling the class what they had learned about their partner. I suggest placing children together who do not know each other very well. They should practice all the skills of interviewing.

BENEFITS OF AN INTERVIEWING PROGRAM

1. Children learn the technique of interviewing.

2. In an interviewing program children assume language roles that all too often are allowed only to adults.

3. After they have interviewed someone who is of special interest to them they want to write about their interview and share their writing. In addition to asking intelligent questions they become willing writers and readers of their own writing.

4. Children feel like active participants from beginning to end. They feel they are in control.
    a. They ask questions for a change.
    b. They talk and then listen rather than the reverse.
    c. They write and then read rather than the reverse.

5. There are no failures. Although a child may be struggling in reading there is no reason why he or she should not find success in the interviewing program. The role of interviewer and writer will help a child with reading skills by increasing interest in reading and improving self-image.

6. Interviewing unifies the communicative processes:

```
listening
speaking        One process leads
writing         to another
reading
```

7. Children learn the conventions of standard English. Children learn the rules by using them – capitals, periods, hyphens, apostrophes, syllables, paragraphs.

ACTIVITIES

STAGES OF STRUCTURED INTERVIEWING PROGRAM

Stage I – Discussion – Topics:

1. What is a reporter?
2. What is an interview?
3. What is a good question?
4. How do you ask good questions? (an important skill at any age)
5. What is the difference between a question and a statement?
6. What kind of questions get the most information? (Yes, No, ??)
7. How do you listen and remember so you can record the information later?

Stage II – Practice Interview (Teacher-led):

1. Teacher interviews the class
2. Writes questions on the board
3. Discusses which are the best questions
4. Discusses question word (written on board) –
    How?
    When?
    What?
    Why?
    Where?
    Which?
    Who?
5. Writes up interview as a class experience

Stage III – Practice Interview (Student-led):

1. Students interview teacher
2. Teacher responds only to questions asked (Yes, No, or ??)
3. Writes up interview as a class experience.

Stage IV – Student Interview (Student-led):

1. Interview in pairs
2. Share what they have learned (orally)
3. Write up individual interviews (Call up to your desk those who need help, beginning with the shyest child who probably got the least information)
4. Share their written interviews (those who wish to)

14   28

Stage V - Other Interviews (arrange them with people the class is interested in).

1. Principal
2. School Nurse
3. Individual Parents
4. Mailman
5. Telephone Man

GETTING ACQUAINTED ACTIVITY WITH OUR TEACHERS

Before any work is begun we discuss our plans with the faculty. Cooperation is crucial since there may be complications for the whole school. I assign teachers by picking names out of a hat. A convenient time has been arranged for each child to observe one teacher. Any student who makes a sketch on the spot discusses that with the teacher. Usually children just observe the teachers, return to the classroom, and begin working on their drawings. It is fascinating to see the results and to notice what details were the most important to the child for those are the details remembered in the drawings.

The student returns for the interview, usually the next day. We work on writing the interviews in class, but the children do as much as they can on their own I never tell them what to write, but I will spell difficult words for them. The children are usually delighted with the results and so are the teachers.

As my first graders summarized the project, "We draw their pictures and then we ask them questions. We hang their pictures on the bulletin board in the hall. Everyone gathers around and laughs at the pictures and reads what we wrote about their teachers. Then the teachers ask us if they can have their pictures to take home. We give them to them because they like them."

VARIATIONS

Research has shown similar results with older children.

Suggested discussion questions for all grades:

1. What is a reporter?
2. What different businesses could a reporter represent?
3. Would you like to be a reporter and why?
4. Would you write up an interview like you would a story?

Suggested lead questions for all grades:

1. What makes a good class?
2. What does a good teacher do?
3. What do good students do?
4. What is your favorite subject?
5. What do you do when you're not in school?
6. Where would you most like to travel?

STORYTELLING AND ORAL EXPERIENCE
Leslie Handley
Kirkwood R-7 School District

RATIONALE

Storytelling, an art form which has gained renewed popularity, offers exciting opportunities for teaching language and writing. The captivating nature of storytelling makes it an ideal stimulus for role playing. Children put experiences into words, seeing how they use language and how it might be used, exploring ideas and feelings which they may use in their writing.

Britton (1970) points to the relationship between growth in talking, listening, reading and writing. "Good talk," arising from the opportunity to share experiences, preceeds the others. Moffett agrees that oral-aural language experiences facilitate writing, so he stresses drama and small group processes. The child must be put in the position of sharing and receiving support from others. In An Idea Book for Acting Out and Writing Language, Gary Gerbrandt presents practical applications of Moffett's philosophy.

If children are encouraged to develop their natural language, they then can increase skills in writing. While they should not be required to write in a language they can not use competently in speaking, even young children will try to use a more elevated style of language in writing. Storytelling and role play can help children develop their natural language as a step toward more formal writing.

ACTIVITIES

1. Storytelling: Tell a story to the class. Suggest that the group plan to write the story. It may later be developed into a play or a filmstrip. After telling the story, record on the board the main events as students recall them. (Example, p. 18)

2. Role Play: Select scenes to be enacted. These may be described orally or written on task cards. (Example, p. 19)

    a. Warm-up: Create a supportive climate, working towards exploration of feelings and dialogue. Ask questions, such as, "What is _____ like?" "How does ____ feel?" "What might ____ say?"

    b. Selecting role players: Questions asked during warm-up should help the teacher select children who seem to be identifying with roles. Participation must be voluntary. Allow a few minutes for each group to briefly discuss the scene.

    c. Preparing the audience (as observer participants): It is important to prepare the audience to observe purposefully and be ready to discuss and evaluate each enactment. Ask members of the audience to:

16   30

- Identify with particular roles, looking for good points and thinking through whether that would be the way they would play them.

- Check the performance in terms of how realistic it is.

- Observe how different people in the enactment feel.

d. <u>The enactment:</u> Help the role players begin by asking such questions as, "Where will this take place?" "What time of day is this?" "What are the characters doing?"

e. <u>Discussing and evaluating:</u> The teacher and audience must be careful about being critical. Encourage positive feedback by asking open-ended questions, such as, "What is happening?" "Could this really happen?" "What might you say as one of the characters?"

3. <u>Writing:</u> Assign each students to write about one of the events listed on the board. Discuss details about setting and characters which are important for consistency.

VARIATIONS

1. <u>Retell</u> the story in your own words.

2. <u>Describe</u> one character, place, or event (the teacher may specify one of several choices) using vivid language and adjectives that describe sights, sounds, smells, textures or tastes from the story.

3. <u>Retell</u> all or part of the story from one character's point of view. Write in the first person, and show the thoughts and feelings of your character about the events taking place.

4. Write a <u>letter</u> from one character in the story to another. Describe an important conflict (teacher may specify which) and try to <u>persuade</u> the reader that your character was in the right. (Possible variations: Letter may be addressed to someone who wasn't in the story. Letter may try to convince reader to <u>do</u> something.)

5. <u>Dialogue:</u> Ask the class to select scenes or episodes from the story in which characters are in conflict. Ask volunteers to act out the situations, inventing dialogue and elaborating on information from the story. The students then can recreate the scenes in writing, incorporating some diaglogue.

MAIN EVENTS IN

"The Man Who Rode the Bear"[*]

1. Introduction: Bear kills hog and goes to sleep. Town offers reward for killing bear.

2. Joe and Tildy have had hard luck. He wants reward for bear, but she thinks he needs a job.

3. Joe saddles up the bear and rides him to the mill.

4. The miller and crowd arrive at the mill, declare Joe a hero.

5. Folks want Joe to be sheriff, and Tildy talks him into it.

6. When Joe is asked to solve the problem of the Indians, Tildy thinks of a solution.

7. Joe has to ride Solly Sneed's horse, so Tildy feeds the horse and ties Joe's feet underneath.

8. The horse runs toward the Indian village and frightens guards; all of the Indians flee into the words.

9. Joe pulls up a tree, which frightens the horse more. Village is destroyed, and Indians give Joe peace pipe.

10. When Joe returns with peace pipe, he is asked to be commander of the state militia. He refuses, and he is given a nice pension as he retires from public life.

[*]Credle, Ellis. Tall Tales from the High Hills (N.Y.: Nelson Pub. Co., 1957).

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ROLE-PLAYING ASSIGNMENTS FOR
"THE MAN WHO RODE THE BEAR"

1.   Setting: Joe's house in front of fire, four a.m.
      Characters: Joe and Tildy
      Situation: Joe and Tildy are discussing their hard luck. Joe would like to
      catch the bear to get the reward, but Tildy thinks what he really needs is
      to get a job.

2.   Setting: Mill, early in the morning
      Characters: Joe, miller, Solly Sneed
      Situation: Joe has been waiting to ask the miller for a job. When the
      miller and the crowd arrive they see the bear. Joe is a hero and receives
      the reward.

3.   Setting: In town
      Characters: Joe, miller, Solly Sneed
      Situation: Joe has agreed to solve the problem with the Indians, but the
      miller insists he ride Solly Sneed's horse.

      Setting: Joe's barn
      Characters: Joe and Tildy
      Situation: Joe tells Tildy he would rather face the Indians than ride Solly
      Sneed's horse. Tildy has an idea. She feeds the horse lots of corn and ties
      Joe's feet underneath the horse.

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BUILDING PERCEPTION SKILLS
Jacqueline Fishman
Webster University (formerly St. Louis Public Schools)

RATIONALE

All human experience begins with sensory perception. The five senses—sight, smell, touch, hearing, taste—are a natural starting place for any writing. It is much easier for students to begin with their own experience than to use make-believe. Hillocks, in Observing and Writing, links observation and writing in three related processes:

    a.   student observes phenomena
    b.   student relates to phenomena in meaningful way
    c.   student represents this relationship to an audience in an organized manner

Effective writing communicates directly with the senses. We must train ourselves and our students to perceive more clearly and fully.

ACTIVITIES

The following pre-writing activities may be used.

1.   Pass out an orange or tangerine to each student. Tell them they have just arrived on earth as the first emissaries from Mars. This object has been given to them as a token of welcome. They may examine it in any way they wish. They are to jot down their impressions—what they learn about their object.

    Ask students to read aloud their notes. Introduce concept of the five senses; then ask them to review their notes to see which sense they use the most in their investigation.

2.   Pass out copies of "How To Eat a Poem" and "To Look at Anything" (p. 21). Discuss the meaning of each, focusing on sense perceptions and close observation. Repeat the exercise above with another object; then compare the specificity of the notes taken by the students. Have they become more vivid?

3.   Ask students to respond in four or five word phrases to the questions listed on "Using the Holes in Your Head" (p. 22). In this exercise, they are required to remember, rather than directly experience sense impressions. (Their answers may turn out to be a free-verse poem!)

4.   Use the handout "Extending Perceptions" to encourage students to use divergent imaginative and thinking skills (p. 23).

5.   Use the "Ready to Write" form to accompany a picture from a magazine or newspaper. The teacher will fill in the blanks, giving students cues as to the level and preciseness of observation asked for. More advanced students could fill out the form as an exercise in itself. (p. 24).

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To look at anything,
If you would know that thing,
You must look at it long:
'I have seen spring in these
Woods' will not do --You must
Be the thing you see:
You must be the dark snakes of
Stems and ferny plumes of leaves,
You must enter in
To the small silences between
The leaves,
You must take your time
And touch the very peace
They issue from.

                    John Moffitt

HOW TO EAT A POEM

Don't be polite.
Bite in.
Pick it up with your fingers and lick the juice
    that may run down your chin.
It is ready and ripe now, whenever you are.

You do not need a knife or fork or spoon
or plate or napkin or tablecloth.

For there is no core
or stem
or rind
or pit
or seed
or skin
to throw away.

                    Eve Merriam

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USING THE HOLES IN YOUR HEAD

1. What do you hear if you are in a car and it's raining outside?

2. What do you feel if you are standing outside and it's raining?

3. What sound do you hear if you are walking with heavy boots in deep snow (don't use the word "crunch")?

4. Describe the odor of gasoline.

5. What does your hair feel like?

6. How would you describe fear.

7. Describe the odor of freshly cut grass.

8. Describe the sensation of placing an ice cube against your lips.

9. Describe the particular odor in the air before a rainfall.

10. Describe the particular odor in the air after a rainfall.

11. If your hand slides across a piece of silk, what sensation do you feel?

12. If you were to walk barefoot along a beach of pebbles, what would you feel?

13. What does your hand feel like?

14. Describe the taste of salt.

15. Describe the flight of a seagull.

EXPANDED PERCEPTIONS

1. List things that are lighter than a watch spring.

2. List some "squashy" things.

3. Make a list of things that hurt.

4. Make a list of things made more beautiful by . . .

5. List sour things.

6. List wet things.

7. Make a list of things that sparkle under an evening sky.

8. Make a list of mysterious things.

9. List things that crumple in your hands.

10. List the things you love.

11. List things that reflect.

12. Make a list of things found in two's.

13. Compile a list of things you like to touch.

14. Make a list of happy things.

15. Make a list of beautiful things.

      --Make eight of these lists.

      --Add your own kinds of lists.

POSSIBLE TITLES   (you may use your own)

WORDS YOU MAY WANT

QUESTIONS TO THINK ABOUT

DON'T FORGET TO PROOFREAD !!!

AWAKENING THE SENSES
Kathleen M. Tehan
University City School District

RATIONALE

The following activities are designed to focus students' attention on the senses, to challenge them to describe more accurately, to encourage them to elaborate in oral and then written form.

ACTIVITIES

BUBBLE GUM BLINDFOLD

Eliminate the sense of sight by using blindfolds. Ask for student silence and cooperation. Distribute Bazooka bubble gum (oranges or tangerines for kids with braces), and ask the students to feel, smell, taste, chew, and listen. Avoid saying "gum." Guide them by asking, "How does it smell?" "How does it feel." etc. Then ask them to list what they experienced by making lists of their sensations. Repeat the questions for them. Share a few lists aloud. Students may move on to paragraph descriptions of experience or some other sensory assignment. Celery, caramels, or peanuts can replace bubble gum, or each person may try something different.

LEARNING TO LISTEN

Use blindfolds and ask students to listen to the sounds outside the room, inside the room, of their own bodies. After each listening session of several minutes, list what the students heard or thought they heard. A tape of sounds may be prepared in advance; the tape might include some classroom voices and common noises, possibly a sound-story. By this time the students should be ready to list what they heard in chronological order. The concept of verbs as action words might be introduced since sounds are caused by actions. More sophisticated students might make lists of verbs and adverbs, modifying or qualifying the sounds.

WHAT'S IN THE BAG OF TRICKS

Volunteer students are blindfolded and handed an uncommon household item which they feel and describe as accurately as possible. They should try to tell the shape, size, weight, and texture before concluding what the item might be used for. This may lead to a descriptive writing assignment, such as "In _____ words or less, describe your left thumb." For more olfactory sensations, put spices, cheese, onion, cologne, etc. in covered jars and have kids smell them and describe the smell.

SEEING THINGS ANOTHER WAY

Begin by displaying a common item such as an empty Hostess cupcake package saying, "You may think this is an empty Hostess cupcake package, but it really is _____." Pass the item around to volunteers who also describe the item in a different way. This exercise can be extended to a composition in which the students look from a different perspective at an egg, a bowl of soup, a hair curler. They can make a comparison and go on to elaborate on the similarities.

SYNECTICS
Mary Beth Reynolds
Kirkwood R-7 School District

RATIONALE

William J. Gordon has developed procedures to increase the creativity of individuals. These procedures and the assumptions or hypotheses upon which they are based are incorporated in a teaching model called Synectics. A complete description is available in his Synectics (1961).

The efficacy of Synectics is based on several assumptions. The most important assumption is that the creative process is not mysterious--it can be described and it is possible to train persons to increase creativity. Gordon writes, "This assumption places Synectics theory in direct conflict with the theory that any attempt to analyze and train imagination, and those aspects of the human psyche associated with the creative process, threatens the process with destruction" (p. 5).

A second assumption is that the same fundamental intellectual processes characterize creativity or invention in the arts and in areas of science and engineering. This also contradicts those who feel that creativity in the arts is a special, mystical experience.

A third assumption is that the creative process used by individuals is directly analogous to the process used by groups. There is no conflict between the way an individual will work alone and the way he will work in a group as far as the fundamental processes are concerned. We can study and train creativity under group conditions without feeling that the way individuals invent is being violated. Individuals who prefer working alone will find that they can function more creatively alone after they have worked through the group process and understand the procedures.

Another assumption of the Synectics model is that we can increase the creative capacity of individuals and of groups by bringing the creative process to consciousness and by developing conscious aids to creativity. If people understand what they do as they create, they have symbolic control over the process and increase their creative capacities.

Gordon believes that ". . . in the creative process, the emotional component is more important than the intellectal, the irrational more important than the rational. Ultimate solutions to problems are rational; the process of finding them is not" (p. 11). This does not undersell the intellect; it builds on an already established base of intellectual training. But it is the emotional, irrational elements which must be understood in order to increase the probability of success in problem-solving situations.

As the emphasis in writing has shifted from "product" to "process," the three sub-processes of pre-writing, drafting, and editing have been identified. The first, prewriting or invention, has been the subject of a great deal of recent research. For example, Johannessen's 1982 book, Designing and Sequencing Prewriting Activities, suggests thinking strategies leading to any given mode of writing.

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Richard Young's article, "Paradigms and Problems: Needed Research in Rhetorical Invention," in Cooper and Odell's Research on Composing, points to four substantial theories of invention which have emerged since 1960: (1) ". . .classical invention, (2) Kenneth Burke's dramatistic method, (3) D. Gordon Rohman's prewriting method, and (4) Kenneth Pike's tagmemic invention." Rohman's procedures for introducing students to the dynamics of creation grow out of the work of Jerome Bruner, Arthur Koestler, and William Gordon, the developer of Synectics.

ACTIVITY

Metaphoric activity is the mechanism for generating creativity. Metaphor introduces conceptual distance between the individual and the subject. It provides the freedom and the structure for seeing familiar situations in new contexts and from new viewpoints.

Three metaphorical forms are used in the Synectics model:"

1. Direct analogy - a simple comparison of two objects or concepts. Th comparison does not have to be identical in all respects. Its function is simply to take the conditions of the real topic or problem situation and transpose them to another. An example of a direct analogy might be, "a storm is like what machine. . . because. . . ." or "find something from the plant world that is like a wheel."

2. Personal analogy - subjective identification with an object. For example, in the direct analogy, the storm is compared to a bulldozer; the personal analogy might instruct the individual to "be the bulldozer." How might you look, how would you feel, how would you move?

3. Compresessed conflict - a two-word description in which the words seem to be opposite each other. For instance, two words that seem contradictory but are applicable in describing the bulldozer are "angry" and "helpful".

Before going through the model in its entirety, students should be introduced to metaphoric activity through stretching exercises. Stretching exercises provide experience with the three types of metaphores but arenot related to any particular problem.

Direct analogy stretching exercises:

Example 1

"A schoolroom is like what plant?
Any other ideas for a plant that we could use?
Which one shall we choose?
Describe the plant.
How does it look?
What else can you tell us about this plant?"

Example 2

"A house is like _____ because _____
_____."

"A teacher is like a blender because. . ."
        "A ghetto is like a human being because. . ."
        "A schoolroom is like what nonliving object?"
        "How is a cloud like a bear?"
        "Your birthday is like. . ."

   Personal analogy stretching exercise:

        "Be a piece of celery. How do you feel?"
        "You are a hurricane blowing in from the ocean. What do
        you like? What are you doing? How do you feel?"
        "Be a horse. Tell us everything about yourself that
        you can."
        "Be an automobile. How are you different from all
        other cars?"

   Compressed conflict stretching exercises:

                        Example 1

        "A clown is funny and sad.
        On the one hand, a clown is funny because _____.
        On the other hand, he is sad because _____.

                        Example 2

        "What can you think of that is angry and helpful at the
        same time?
        List all the reasons that it is angry.
        List all the reasons that it is helpful."

   The six phases of the Synectics model are briefly described
on the following summary chart:

                    SUMMARY CHART

PHASE ONE

Description of Present Condi-
tion.

Teacher gets students' de-
scription of situation or to-
pic as they see it now. This
may be written, spoken, or
described in a picture.

PHASE TWO

Direct Analogy

Students suggest direct anal-
ogies, select one and explore
(describe) it further. Use
either organic or inorganic
analogy in this phase; use the
other analogy in Phase Five.

PHASE FOUR

Compressed Conflict

Students take their descrip-
tions from Phases Two and

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PHASE THREE

Personal Analogy

Students are to "be the ana-
logy" they selected in Phase
Two.

PHASE FIVE

Direct Analogy

Students generate and select
another direct analogy based
on the compressed conflict.
Use either an organic or in-
organic analogy as determined
by the analogy used in Phase
Two.

Three, suggest several com-
pressed conflict, and choose
one.

PHASE SIX

Re-examination of the Original
Task

Teacher gets students to move
back to original task or
problem utilizing the last
analogy and/or entire synectics
experience. This may also be
written, spoken, or described
in a picture.

Teacher accepts all student responses and insures that students feel no
external judgment on their creative expression. However, by her choice of
questions the teacher can clarify their expressions and stimulate an additional
dimension. The teacher can also act as exemplar of the model, thus demonstating
the norms of "play-of-fancy." The teacher guards against premature analysis and
reflects the students' problem-solving behavior to them. That is, she clarifies
and summarizes the progrss of the learning activity.

Writing is an area of the language arts curriculum for which Synectics has
great potential. Through Synectics procedure, studnets can develop a highly
creative style of exrpession. The metaphoric activity stimulate imagination and
acts as an aid in recording thought and feeling. Synectics can lead either to
expository writing about a concept (such as friendship) or to more personal
writing about an emotion or an experience. In both cases it serves as an
excellent prewriting

VARIATIONS

There are two kinds of students who present problems for teacher who wish to
the ability to relate things in words or through writing. The first student is
cooperative but unimaginative, and the second student resists any writing at all.
Synectics provides the means for developing in each individual an awareness of
his powers and a satisfaction in his ability to express himself. For both of
these students, Synectics is a freeing process which provides the structure to
write creatively; Synectics provides the student with new ways of viewing the
world.

This strategy can be used with youger or older children. With younger
children who cannot write, the teacher can write the stories as each student
dictates to them. The group as a whole might also develop a story based on their
own group experience.

THE AUTOBIOGRAPHY
Lynn Melter
Pattonville School District

RATIONALE

"Asking a child to write down sensations and memories not only shows him that the real stuff of speaking and writing lies all around him and within him at any moment, but it validates this stuff; it says plainly that his individual experience is of great worth, something to turn to, not away from" (Moffett, 1976, p. 337).

Because so much of our adult writing is based on memory writing, Moffett believes it should become a central part of the curriculum. He adds that the process involved leads to an externalizing of what normally happens within a person. Students need to "learn how to tap memories for their fresh material and how to select and shape this material into compositions" (p. 329).

Moffett feels that a three part process should be involved including:

    1.   spontaneous memory writing
    2.   expanding one incident into detail
    3.   selective abstracting

Beach (1977) defines the autobiography as writing that "recounts experiences which portray the writer in the past. Students attempt to capture the nature or essence of self." He feels that the reader will come to know the subject (writer) through the concrete details. The writer in turn discovers something about the self through recording experiences, observations and recollections.

Beach suggests the following prewriting activities:

    1.   free writing
    2.   discussing
    3.   interviewing
    4.   reminiscing
    5.   observing

ACTIVITY

My junior high students get involved in a long-term writing project leading to booklet-sized, published autobiographies. I began the unit with a contest. Students brought a baby picture of themselves. Each picture was placed on the bulletin board in the room and the class voted on the cutest and funniest. Each student wrote a paper (1-2 pages) in pencil telling why he or she should win. The papers were shown to the whole class with an overhead projector. We used peer editing techniques to help students revise their papers. Everybody then revised the paper, wrote it in ink, and turned it in for a grade. The students usually included the baby picture and article in their autobiography.

Here are some additional prewriting activities which have worked well with this project:

1. Draw a time line from death to birth. Mark significant dates both past and future.

2. In a ten minute talk, share a hobby with the class.

3. In a ten minute talk, share an interesting experience you feel the rest of the class would enjoy hearing about.

4. Do a montage of your friends using photographs of them. In a paragraph or two, tell about their admirable qualities.

5. Draw a family tree. Talk to your grandparents for facts.

6. Make a montage of your life using magazine pictures to represent your past, present and future. Write about a page explaining your choice of pictures.

7. Keep a specialized Data Diary for two weeks. Be prepared to write a conclusion (see p. x)

8. Complete the confidential Questionaire about yourself (see p. x)

Complete each of the following sentences.

1. I don't like people who

2. In general, school

3. Right now this group

4. My best friend

5. I am at my best when

6. Right now I feel

7. People I trust

8. The best thing that could happen to me would be

9. When I'm proud of myself, I

10. I am very happy that

11. I wish my parents knew

12. Someday I hope

13. Today I want to

14. If someone makes fun of me, I

15. Compared with most years, this one

16. I am best when

17. Many times I think I

18. Mothers should learn that

19. When I look at other boys and girls and then look at myself, I

20. A nice thing about my family

21. I get into trouble when

22. I wish my father would

23. If I could be someone else, I

Data Diary Examples

1. Daily Diary - How do I spend my 24 hours?

2. Confidence - Keep a barometer of your varying levels of confidence and insecurity. Explain the causes.

3. Decisions Diary - Record what decisions you made and when you took action.

5. Conflicts Diary - Describe some of the circumstances surrounding conflicts you were involved in or may have witnessed.

5. Current Events Diary - What is new in school, community, or the United States.

6. Success Dairy - List days you consider successful and some of the things that made your day.

7. Bad Day Diary - This is a record of events on days when it would have been better to have stayed in bed.

8. Cash Flow Diary - How did you spend your money? What money did you earn?

9. Inspiration Diary - Record deep feelings, sense of God or higher reality, spiritual or religious experience.

10. Affirmation Diary - Record nice things done for you and said about you.

11. Depression Diary - List the things and people who may have dragged you down.

12. "I Gotta Be ME" Diary - Keep a record of where and how your actions showed your individuality.

13. Role Play Diary - Review your day in search of the times and situations when you were pretending, playing a role rather than being openly and honestly yourself.

14. Special Moments Diary - List the persons or situations that evoked affectionate feelings and thoughts because they were pleasant, intimate, and thoughtful.

15. I Learned Diary - Are you growing? This diary might give you a hint.

16. Don'ts Diary - None of us likes to repeat mistakes. List people, places, food, etc., that may be "no-nos" for you.

After you have chosen one of the Data Diary topics, maintain your specialized diary for two weeks. Then ask yourself several organized questions and record the answers in your diary. This writing will serve as a conclusion.

Based on Sidney Simon, Meeting Yourself Halfway (Argus Communications, 1974).

ASSIGNMENT

Write an autobiography of at least 8 chapters in booklet form. You may write the first draft in pencil. The final copy must be typed or in ink. The booklet needs an attractive cover, a dedication page and a table of contents.

1. Select at least 8 topics from the list of suggested topics.
2. Each topic is a chapter.
3. Illustrate with pictures, photographs, memorabilia.
4. Follow the rules of punctuation, grammar, etc.
5. Arrange in sequential order.
6. You will be asked to share a chapter with the class.

Suggested Topics

I. An Interesting Ancestor of Mine
How My Family Came, Many Years Ago

II. My First Toy
My First Punishment
A Bright Saying or Performance of My Infancy

III. My First Day at School
How I Learned to Read
My First Spelling Lesson

IV. My Brother (Sister)
Being One of a Large Family
Being an Only Child

V. My Chum
My Hobby
My Pet Peeve

VI. My First Night Away from Home
My First Night Away from my Family
My Narrow Escape

VII. My Favorite Form of Recreation
My Favorite Holiday
My Pet Superstition

VIII. My Favorite Study and Why
A Person I Admire

IX. Why I Want an Education
My Future Vocation and Why I Want It

X. A Habit that I Tried to Break
A Habit That I Tried to Form

XI. The Meanest Thing I ever Did
The Kindest Thing I ever Did
A Practical Joke

XII. An Appearance on Stage
The First Money I Earned

XIII. The Most Exciting Moment of My Life
A Beautiful Experience

XIV. Why I Want to Leave Home
What My Home Means to Me

XV. What I Am Making of My Life
The Thing I am Most Proud Of

Other Titles

The Pet I Like Best
My Gang
My Acquaintance with Hospitals
How Our Family Met a Crisis
We Move!
What I Owe to Others
My Religion
What God Means to Me
Grandpa (Grandma)
A Painful Incident

How We Solved the TV Problem
A Teacher I'll Never Forget
My First A, B, C, or D.
My First Three Years
Four to Six
Strictly Elementary
Junior High and I
Music Lessons
I Learn to Swim (Karate, etc.)
The Book I Like Best
An Experience with Death
My Garden

Date due _____

POWER WRITING
Erma J. Reid
Kirkwood R-7 School District

RATIONALE

Power Writing is a step-by-step sequence from writing three-sentence expository paragraphs in the primary grades to writing seven-paragraph essays in high school. Although the ideas came from research, J. E. Sparks of the University of California put them into a practical program for teaching.

Almost twenty years ago, Francis Christensen argued that "we do not really teach our captive charges to write better—we merely expect them to." In Notes Toward a New Rhetoric, he set out to describe a coherent system for teaching sentence structure and paragraph structure based on the work of great writers rather than dead handbook exercises.

Christensen found that modern writers typically begin a sentence with a simple main clause, adding adjectives, verb phrases, and clauses, building layers of detail, life, and color. The result (like the sentence before this one) he called the "cumulative sentence." Each element can be numbered to show how it relates to the others by coordination or subordination. Example:

1   It is with the coming of man that a vast hole seems to open in nature,
    2   a vast black whirlpool spinning faster and faster,
        3   consuming flesh, stones, soil, minerals,
        3   sucking down the lightning,
        3   wrenching power from the atom. . . .
                    (Loren Eiseley)

Christensen viewed the paragraph as a macrosentence or metasentence. If a writer has a thorough understanding of sentence structure, there will be some transfer to the paragraph. His research showed that most professional writers begin a paragraph with a topic sentence, supporting it with sentences that add details and examples. Each sentence can be numbered to show how it relates to the others in the paragraph by coordination or subordination. Example:

1   He the native speaker may, of course, speak a form of
        English that marks him as coming from a rural or an unread group.
    2   But if he doesn't mind being so marked, there's no reason
        why he should change.
        3   Samuel Johnson kept a Staffordshire burr in his speech
            all his life.
        3   In Burns's mouth the despised lowland Scots dialect
            served just as well as the "correct" English spoken
            by ten million of his southern contemporaries.
        3   Lincoln's vocabulary and his way of pronouncing cer-
            tain words were sneered at by many better educated people
            at the time, but he seemed to be able to use the English
            language as effectively as his critics.
                    Bergen Evans

Christensen's rhetoric was a milestone in that it brought together grammar, composition, and literature in one curriculum. Unfortunately, most of his material is designed for college writers. And Christensen's preference is for narrative and descriptive rather than expository prose models.

Mina Shaughnessy tried to simplify Christensen's idea, reasoning that a simple set of imagined responses from a listener should generate a solid paragraph. Example:

Listener	Written Response
1. What's your point?	Thesis statement.
2. I don't quite get your meaning.	Restatement in different words.
3. Prove it to me.	Illustration, evidence, argument.
4. So what?	Conclusion.

J. E. Sparks, like Christensen and Shaughnessy, teaches the sentence in relationship to the paragraph. But his material is far more versatile. I have found Sparks' Power Writing method to be a clear, effective way of introducing expository writing to elementary school students. Writing from their own experiences, they can quickly produce paragraphs of three to five sentences with a main idea.

Everyone succeeds in Power Writing because the only grade given is an "A." Sparks grades with a purple pen because of its "royal" color. My students dubbed my marker, "persnickety purple pen." If the paragraph is not written correctly, the student is told to skip two lines and start over.

It is imperative for the student to know—before writing—which conventions are expected. Sparks maintains you should never hold a student responsible for something you have not taught or the student has not mastered. Below is a list of conventions my fourth graders mastered during the year. We call them our "Ten Commandments of Writing."

1. Main idea (first power sentence), with supporting ideas (second and third power sentences)
2. Complete sentences (subject and verb)
3. Correct use of capital and lower case letters
4. Correct indentation
5. Legibility
6. Four one-inch-margins
7. Neatness (no tears, smudges or wrinkles)
8. Correct grammar
9. Correct punctuation
10. Correct spelling

When using the Sparks method, a three-sentence paragraph with a topic sentence and two details is referred to as a "1 2 2 Construct." This basic form consists of one "first power" sentence (topic sentence, main idea) followed by two "second power" sentences (supporting details). This paragraph can be extended to a "1 2 3 2 3 Construct" by adding a sentence that elaborates on each second power sentence.

ACTIVITIES

Teachers should give first power sentences that are open and which elicit responses that are equal in power. Examples:

1. An elephant is not a good pet for two reasons.
2. A seed has two parts.
3. I like to ride on a sled for two reasons.
4. In at least two ways, September is special.
5. If I could travel anywhere in the world, I would choose _____ for two reasons.
6. Two things make _____ the best show on TV.
7. Why is _____ the best pet for me.
8. I am thinking seriously about becoming a _____ for two reasons.
9. I can hardly wait for summer vacation to start so I can do my two favorite things.
10. I enjoy doing things with _____ because of his/her two special traits.
11. I think most children who misbehave in school do so for two major reasons.
12. If I had all the money I needed, I would immediately buy a _____ for two reasons.
13. Two features make _____ my favorite place to eat.
14. _____ is my favorite _____ for two reasons.
15. I like (or do not like) to ride the Screaming Eagle for two reasons.
16. I would like to make two changes in school.
17. Our bodies have two kinds of muscles.
18. All living things are divided into two groups.
19. At the St. Louis zoo, two animals fascinated me.
20. There are two reasons I enjoy reading.

A 1 2 3 2 3 CONSTRUCT

Bonnie Consolo, a woman with no arms, leads a normal life in two ways. One way is she can drive just like any other person. She gets one foot up on the steering wheel and the other foot on the gas pedal. Another way is she does her own shopping in a store just like any other person. She pushes the basket with her stomach and gets the things she needs with her feet.

VARIATIONS

1. In the kindergarten and primary grades—before starting power writing, do lots of exercises with specific words, general words and words of equal value.

Examples: baseball (Specific)   football (Equal)
          sports (General)   basketball (Equal)

2. Interviewing is a prelude to power writing. The topic sentence might be: Mrs. Grimert is our school secretary. She is pretty (2). She is kind (2).

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3. Have one hand a list of open-ended sentences. Some children take to this rather quickly and it is difficult to think of sentences on the spot.

4. Get aids or volunteers to help grade the papers. It is not unusual to have several hands in the air at one time. Children like the immediate feedback.

5. Have children write their own open-ended sentences in order to keep the list growing.

6. Sentence combining is a form of power writing when the sentences are put together to form a paragraph.

7. Power Writing depends on an understanding of main idea. Use techniques of teaching main idea to get the idea of power writing across.

8. Show a movie, read a book, look at a picture and ask students to write two specific things they liked (or did not like) about it. (This could be the beginning of a paragraph.)

9. Using some of the Bill Martin stories, "crack" a paragraph for major details and minor details.

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COMPOSITE STORY-MAKERS
Barbara A. Tuley
Kirkwood R-7 School District

RATIONALE

Teachers should know that the time students spend on story starters and dramatic invention is time well spent on the tasks of learning about language, literature, and composition. Moffett adds that such creative work is "a staple of learning, not Friday afternoon fun or the luxury of lucky, 'advantaged' children who are mastering the 'basics' on schedule." Moffett points out that most children need some sort of group activity, a stimulating situation that gets them involved, talking, and moving, in order to begin writing their own fiction (1976, pp. 299-304).

ACTIVITIES

The following activity, based on CEMREL's kit, "Constructing Dramatic Plot," will provide students with a framework for experimenting with stories.

1. The class is divided into groups of approximately five students each. The teacher deals 5-10 cards from each deck listed below.

Examples for constucting cards:

Character-Setting Deck
A doctor, a parent and a child in a hospital

A painter, a writer, and a doctor on a mountain

A boy and a girl at a playground

Incident Deck
A rope is tossed

Someone wanders off

It is hard to breathe

Resolution Deck
It is stopped

It is safe

It is fixed

Crisis Deck
Animal is crashing through the trees

The train is derailed in the tunnel

It is gone

Conflict Deck
One of two characters want to do something BUT the others do not

Two characters want to have the same thing BUT only one can have it

One or two characters want to go somewhere BUT the other characters do not

2. Each group selects a recorder to write the developed story.

3. Students choose one card from each of the story component decks and discuss how to create their story. (More than one card from the incident deck may be used.)

4. After writing their story, students may choose to role play or read aloud the story to the rest of the class.

VARIATIONS

1. For younger students a teacher may select only the setting, characters, and incidents for use. Teachers could construct and add incident cards based on their reading series program. With younger students, a parent or older student could monitor and write each small group's story for them.

2. Groups may record composite stories on tape. Videotapes are a valuable way of viewing and listening to the activity, and may be used later for open house.

3. Another approach to storymaking involves tree diagrams of incidents and conflicts. Andee Ruben explains how to use "storymakers" to teach reading and writing in "Making Stories, Making Sense" (Language Arts. 1980).

4. The same principle is the basis of the "Choose Your Own Adventure" series by Edward Packard (Bantam). At the end of each episode, readers make a choice that governs the next adventure:

"If you jump down on the wooly mammoth, turn to p. 29"
"If you continue on foot, turn to p. 30.
(The Cave of Time, p. 19)

5. Mad Libs, a commercial game published by Price/Stern/Sloane, can also be used to teach the elements of plot.

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PICKLE WITCH

Characters:	Setting	items necessary to plot
Rainbow King	lizard garden	glass needle
Pickle Witch		eagle oil
Winter Fairy		velvet bridge
		soap wings
		milk swamp

Once long ago, in another world, there lived a Rainbow King, a Pickle Witch and a Winter Fairy. Each one lived in a special place. The fairy lived in a lizard garden. She got along very well with the Rainbow King, who lived in a colorful sky palace. The two of them grew tired of always being bothered by the tricks of Pickle Witch.

For example, Pickle Witch was always trying to trap the lovely little lizards that lived in the Winter Fairy's garden. She used them for making magic potions. And although she loved the rainbows that followed the storms, she was jealous that everyone liked Rainbow King better than they liked her. So one day Pickle Witch tied the end of a rainbow to a ribbon and dragged it down from the sky. She rolled it up and hid it down inside her cave inside a pickle jar. Rainbow King was furious because he had to make a brand new rainbow, which took him weeks of mixing strands of color.

One day Winter Fairy decided she would invite Pickle Witch and Rainbow King to come to a party in the lizard garden. She thought perhaps they could get Pickle Witch to promise to stop making trouble so they could all live together in peace and harmony.

As a special attraction, Winter Fairy caused a snowfall to cover the lizard garden, making everything wonderfully white. First Rainbow King appeared walking over the red velvet bridge to the garden. He was wearing a cloak of rainbow colors. When he walked into the garden the sun beams bounced off his cloak and caused rainbow colors to splatter and sparkle all over the snowy garden. Each snow flake reflected the rainbow and the whole lizard garden shimmered in pink, yellow, blue and green.

Pickle Witch arrived. She was strangely dressed in a green shaggy cape. Her purple hair stuck out like pokers all over her head. Her nose was as long as a pickle covered with warts. Her beady eyes darted over the garden. She loved the sparkling rainbow colored snow, and, for once, felt good about herself. She ran over the velvet bridge and began dancing in the snow. Suddenly she remembered the soap wing boots she wore. They could never, never get wet or she would melt and disappea-. She ran back onto the velvet bridge and wiped off the colored snow. Too late. Already the soap wing boots had begun to melt. Soon she, herself, would begin to melt. There would be nothing left but a puddle of cucumber green. She began to shriek, "Help! Help! You tricked me. You are both wicked."

The Rainbow King and the Winter Fairy rushed over to where Pickle Witch stood crying and exclaimed that they had not intended to hurt her.

"We only wanted to invite you to a beautiful party to ask you to stop troubling us with your mischief," said the Winter Fairy. "A likely story. If it's true you'd better help me right now, or I will disappear forever," answered Pickle Witch. "What shall we do to help?" asked the Rainbow King.

Quickly, help me our this eagle oil into the glass needle," cried the Pickle Witch. The Pickle Witch scrambled and pulled out a small bottle of eagle oil. While the Rainbow King was helping her fill the glass needle, he scratched himself lightly on his hand. He didn't think anything of this, but a drop of eagle oil mixed with this blood. No one noticed, not even Rainbow King. The Pickle Witch sighed a sigh of relief. The eagle oil dripped through the glass needle onto her soap wings boots. They began to take shape again, and Pickle Witch was saved.

Winter Fairy said, "You see, we didn't mean you any harm. Won't you stay for something to eat?"

I'm really feeling quite shaken. I must be off." Pickle Witch flew off with soap wings flapping on her heels.

"Well," said Rainbow King, "we didn't get very far with our plans. Suddenly I have a terrible headache. I'd better be going, too." Rainbow King wrapped his colorful cloak around him and made for his castle in the sky. As he left, all the glorious colors that had shimmered on the prisms of snow vanished.

Poor Winter Fairy was left alone in the lizard garden with melting snow. No one had even stayed for refreshments.

As Rainbow King approached his castle, his headache got worse, "Goodness, I'll have to go to bed if this keeps up." It kept up, so he went to bed. While poor Rainbow King slept, his color drained from his face, his clothes, even from his castle.

The next morning there was a terrible storm. After the storm the sun came out but there was no rainbow across the sky. From the lizard garden Winter Fairy knew something was terribly wrong. She journeyed to the sky castle as quickly as possible. When she got there she saw the castle drained of color. There was no red, yellow, green, purple, orange or blue shimmers. She ran inside and up to the Rainbow King's chambers. There he lay, all pale. Winter Fairy ran over and shook him. She cried, "Rainbow King, there has been a storm. The sun is shining without a rainbow. Everyone is sad. Please get up and make a rainbow."

Rainbow King opened his eyes. His head pounded. He got up and tried to make a rainbow. But when he swirled his arm, only an arc of black and white went forth. It covered the earth like a rainbow arc, but it was all black and white. "It's no use," he said. "Something has taken my color power away."

Meanwhile, after the storm, Pickle Witch crept out of her cave house to see the rainbow. Rainbows were the most wonderful things to her in the whole world. She looked all around the milk swamp, which surrounded her rock cave home, but she saw no rainbow anywhere. All she could think of was how Rainbow King must be

in trouble. She slipped on her soap wings and immediately flew over the milk swamp. She flew over lumps of cottage limberger cheese, sour cream and buttermilk--all the liquids she used in her magic recipes. Suddenly she swooped down and picked up a piece of limberger cheese and a lump of cottage cheese. She tucked them into her pocket and flew over the red velvet bridge, the lizard garden and right up to the rainbow King's castle.

The castle was pale, shimmering, almost transparent, almost invisible. "Oh dear," cried Pickle Witch. "Something terrible has happened." Then she saw the black and white rainbow line shoot from a castle window. It was the most terrible thing she had ever seen. She screamed, "AAAAAHHHHHHHHHH!" like a sign of death.

Pickle Witch swirled in a great circle and dived down, down, down, past the milk swamp right into the mouth of her cave home. She flew into a corner where she had put the pickle jar which had stored in it the rainbow she had stolen from the rainbow King long ago. Taking the jar under her cape, Pickle Witch flew out of the cave and soared back into the sky to Rainbow King's castle. Without even knocking, she flew right through his bedroom window. "Rainbow King! Take this rainbow I stole long ago. Send it over the earth. Get rid of the black terrible line of horror. All the children must be terrified. Hurry!"

Rainbow King weakly obeyed. He unraveled the rainbow from the pickle jar and hurled it out the window. It was lovely. Then he went back to bed.

"What in the world is the matter with you?" asked Pickle Witch. "You should know. He got sick right after we helped you repair your soap wings with eagle oil," exclaimed Winter Fairy, angrily. "I thought you cast a spell on Rainbow King to punish him."

"Oh, I know you think I am terrible, horrible, smelly and ugly, but I would never hurt Rainbow King. His rainbows are the only things that make life worthwhile for me," said Pickle Witch. "I think I know what happened. Let me see your hand, Rainbow King."

Rainbow King held out his hand. There was the tiny scab over the scratch. "I thought so. You pricked yourself helping me repair my soap wings. The glass needle must have pricked your skin and a drop of eagle oil must have mixed with your blood. Thank goodness for the thunder storm without a rainbow. By tonight you might have been dead."

"Hold your nose and eat this." Pickle Witch made Rainbow King eat the piece of limberger cheese and cottage cheese lump. "They taste terrible but have healing powers." Almost immediately, the color came back to the King's face, clothes, and castle. He felt strong and well. He thanked Pickle Witch and she and Rainbow King and Winter Fairy talked about how they must help each other and not hurt one another. To show his gratitude, Rainbow King made another rainbow just for Pickle Witch. She carefully wrapped it up and put it in her empty pickle jar. There were tears in her beady eyes when she left. From that time on Rainbow King, Pickle Witch and Winter Fairy remained best of friends and helped each other in time of trouble.

LETTER WRITING
Darlys Preslar
Mehlville School District

RATIONALE

For any writer, it is the project audience which largely determines what and
how to write. Nowhere is this more true than in letter writing where the
audience is clearly defined. Moffett (1976, p. 32) says:

> Without handy audiences for one's language productions, little reason
> can be found to do them, and language practice lacks the force that
> should drive it. If students produce language only for the teacher,
> they lack motivation or they substitute grades and pleasing the
> teacher for authentic reasons to talk and write. Lack of authentic
> audience is in fact a major cause of school language difficulty.

Susan Florio in Beyer and Gilstrap's Writing in Elementary Social Studies
suggests that letter writing may be a solution. Why do children hate to write?
Often, it's because their writing serves no real purpose. They're writing 'dead
letters.' Students must have something to express to an intended audience and a
chance for some kind of response. In a second grade classroom where students
wrote a great deal, she reports that letter writing occurred almost daily.
Children were writing letters to officials in their community, to parents and
friends, and to manufacturers of their favorite games and candies. These
students knew their writing would be read and seriously considered.

Even when we write a letter to someone we know, however, we should not take
our audience for granted. In "The Writer's Audience Is Always a Fiction" (1977),
Walter Ong points out that in a letter we pretend the reader is present and that
we are conversing, but, of course, we are not. Since we cannot really know how
our audience will react to what we say, we have to guess. I believe that writing
letters is an ideal way to teach students to imagine an audience and to adjust
their writing to the needs of that audience.

ACTIVITY

LETTER-WRITING CENTER

Purpose

To create a place in the classroom where children can go and find the
materials they need to write either a friendly or business letter.

Materials

Two 24" x 36" poster boards
An example of a friendly letter
An example of how to address a envelope correctly
Writing paper, envelopes
Pencils
Fine line markers

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A list of places and their addresses that children might be interested in writing:

P.S. Write Soon!, a wonderful resource book prepared in cooperation with the U.S. Postal Service by NCTE.

FREE STUFF FOR KIDS, Meadowbrook Press, 16648 Meadowbrook Lane, Wayzata, Minnesota 55391.

Procedure

1. Staple the two pieces of poster board together to a size that will accommodate the three writing examples and also your classroom space.

2. Turn up and fold about four inches at the bottom and staple at corners to form a pocket which will hold materials.

3. Attractively arrange and glue on three examples of correct letter-writing form.

4. Cut out a title for your center and glue at top.

5. Could further decorate with used stamps.
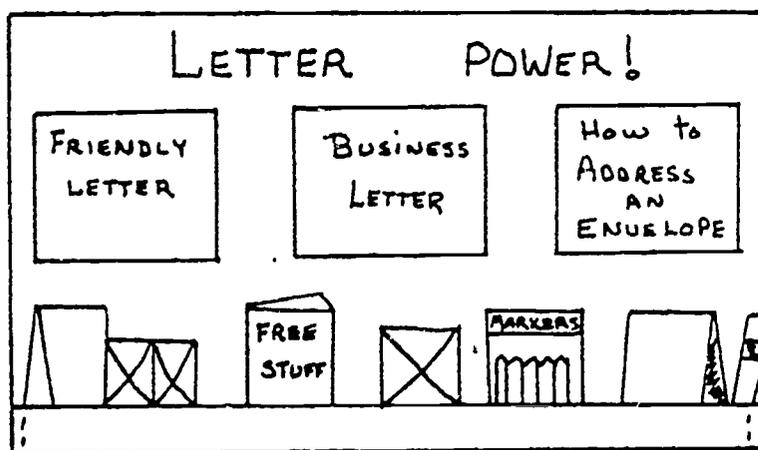
VARIATIONS

1. With your teacher's help, construct a special post office box for the writing area. It can be used to send birthday greetings, special stories, messages, etc. that children may wish to send to friends in the room or building. At a regular time each day, a chld postman can make the deliveries.

2. Make a collection of used greeting cards of all types. Discuss the purposes of the cards and read examples of the greetings. (Why are the greetings usually short? Which greetings would you like to receive? Which would turn you off?) Now create some greeting cards of your own.

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3. Write a puzzle letter. When you have completed the letter turn it over and draw puzzle-shaped pieces. Cut the pieces apart and actually mail it to a friend. In the letter you write be sure to ask the friend to send a similar letter to you.

4. Write a rebus letter to a friend. Cut pictures from magazines and paste them on to take the place of as many words as possible.

5. Write a letter to the author of a book you have just read. Tell the author what you liked and disliked about the book.

6. Write a letter to an animal you would like to have for a pet. The only problem is --- this animal has had several offers. You must convince him that you want him, will give him a good home, and feed him well.

7. Use a sports magazine to help you write a fan letter to a sports figure. From the magazine cut as many usable words as you can find and past them on your letter. You can print any words you need to use and can't find.

8. Decorate your own stationery with flowers, leaves, animals, thumb-print creatures, etc.

FREE CHILDREN TO WRITE -- USE POETRY STRUCTURING
Marie A. Andel
Kirkwood R-7 Schools

RATIONALE

Poetry is the perfect writing vehicle for "freeing children up." It gives boys and girls the opportunity to play with words--selecting and connecting them--comparing and contrasting them--gathering and discarding them.

However, children often need help getting started writing poetry. Kenneth Koch, in Wishes, Lies, and Dreams, reports on a way to help children overcome this initial uneasiness. He asks them to write a series of their fondest wishes, even the impossible ones. Each line begins with the words, "I wish." The poem ends when the child runs out of wishes. This idea builds confidence because it provides a form that gives the poem unity and is easy and natural for children to use.

The activities described here use formulas, patterns, and themes to help children write poetry successfully--even on the initial attempt.

ACTIVITIES

FORMULAS

This technique forces the writer to gather many words and later to cull them. It helps set the idea that poetry is distilled language. Children who begin with a formula learn to practice word economy.

SHOE POEMS

Brainstorm with the children. First have them name all the kinds of shoes they can think of. Follow this with a short discussion of how the different shoes look smell, feel, and sound. Finally ask what special kinds of things particular shoes help people do. When the thoughts start popping, halt the discussion and tell the children that they are ready to write their shoe poems.

Write the following formula on the board:

Line #1 Name of shoe (Noun)

Line #2 3 words that describe the shoe (Adjectives)

Line #3 2 words that tell how people walk in that particular shoe (Verb plus Adverb)

Model a poem of your own for the class, using the formula as a guide.

Example:

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Slippers
Chinese, sequined, velvet
Patter softly

Have children write their own poems. When they finish, have each child make a LARGE drawing of h__ shoe, cut it out, color it, and staple a neatly written copy of his poem to the paper shoe. Share the poems by displaying the shoes.

BIO POEMS

Tell children they are going to write poems about themselves. Ask them to think of words that describe how they might look or sound to others. Ask them to think of how they are related to other people. Are they sons? daughters? friends? grandchildren? Of whom?

Write this formula on the board.

Line #1 First name

Line #2 2 words that describe you

Line #3 2 words that tell what you do

Line #4 a phrase that tells how you are related to someone else

Line #5 Last name

Model a poem of your own for the class.

Example:

Marie
Frazzled, proud
Worries daily
Mother of sixteen-year-old Bill
Andel

When the children finish writing, share the poems orally.

Bio-Poems are great for developing self image AND for showing off at Open House!

PATTERNS

Setting up some rules for writing a poem helps children achieve unity and balance on the very first poetry writing try. Read poetry with patterns to the children. Talk about the patterns and let the children use the patterns to build poems of their own.

Hailstones and Halibut Bones:

Read Mary O'Neill's book to the class (It may be best to read only one color section before writing and the remaining verses after writing. This will allow the children to form their own color perceptions.

After reading a verse, ask questions like, "What color is loud? Is there a kind color?. . . a mean one? Do colors have a taste? Like what?"

Children usually respond quickly and with enthusiasm to these questions. Don't allow over-sharing of ideas at this point—leave the children with some secret choices for their own poems.

Next distribute three strips of paper to each child. Tell them that they are going to write lines about the color "orange." (Pick any color you like.) Ask them to write one line of poetry on each strip. The only rule is that every line must contain the wors "orange." The children may write about something orange, how orange tastes, smells or sounds—even how it makes them feel.

When the strips have been completed, collect them, shuffle them, and read them as if they madeup one poem. The collaborative poem will have a unity about it, even though it had many authors.

At this point the children should be ready to begin writing their own poems. Display an assortment of colored paper and allow each child to choose a piece. The poet should write about the chosen color using the Hailstones pattern. When the poem is finished and revised, the child should copy it neatly and mount it on the background paper. Display the finished product.

The Important Book (based on ideas from Jacque Wuestenberg)

Before beginning this lesson, ask the class, "What's the most important thing about a desk?" If a variety of answers are given (as will happen in most cases) the children will begin to see that everyone does not agree about what is the most important thing.

After this initial discussion read The Important Book by Margaret Wise Brown to the children.

Help the children to determine the pattern the author is using in her book. Then ask the children to choose a word from a list of nouns which you have compiled on the board. Have the children write a poem about whichever noun they choose. Tell them to follow the pattern that is in the book.

Before they begin writing, model a poem for them.

Example:

The most important thing about a chair is that you sit on it.

A chair fills up space in a room,

It can hold dirty clothes,

It can prop open a door,

BUT--the most important thing about a chair is that you sit on it.

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When the poems have been completed, play a game with them. Have each child name the noun they chose to write about. Have the other children try to guess what the poem has said is most important about it. After two or three guesses, allow the poet to read the poem.

OTHER PATTERNS

Adapt these pattern books for use with your class:

A Kiss Is Round by Blossom Budney

Take a Number by Mary O'Neill

What Is That Sound? by Mary O'Neill

Over in the Meadow - old rhyme revised by John Langstaff

"Way Down Deep" - poem by Mary Ann Hoberman

THEMES

Unity within each poem results when the children explore and then write about a given theme. Koch's book, Wishes, Lies, and Dreams, is loaded with themes that have been field tested. Koch's themes more often than not help children create refreshing and exciting images.

1. Start each new line with the words "I wish. . ."

2. Use the same technique with "I dreamed. . ."

3. Write lies. Every line you write should contain a big lie. Read these orally for a good sharing experience.

EVERY CHILD A POET: A BLACK STUDIES UNIT FOR PRIMARY GRADES
Clara T. McCrary
University City School District

RATIONALE

Primary children can write their own poetry stimulated by the work of great poets. This is a Black Studies unit based on the poetry of Langston Hughes and designed for primary grades. The unit is easily adaptable for other grade levels and other ethnic or regional groups.

Most children complete eight years of elementary school with little knowledge of the depth and vitality of the Black contribution to America's culture. This unit will focus on speaking, reading and writing in response to the work of Langston Hughes.

The objectives are:

1.   To encourage Black children to gain pride in their African heritage and to assist children of other races in recognizing the value of the Black experience.

2.   To increase the development of skills in the language arts.

3.   To promote the intellectual and emotional development of all pupils: the gifted, those with learning problems, as well as those with problems related to the acceptance of self and others.

ACTIVITIES

The project is designed to extend over a period of ten weeks as follows:

1st week: Children meet Langston Hughes.

                    1. Show Langston Hughes' picture. Tell who he was.

                        Each day, read one or two poems written by Hughes.

                        Show transparencies to accompany the poetry.

                        Discuss any feelings or emotions evoked by the poetry.

                        Make ditto copies of the poems so that children can illustrate these and start a poetry notebook.

                    2. Begin a Black Family Box. Use pictures from Ebony or other Black magazines and periodicals.

                        Children may wish to. use these pictures to illustrate the ditto copies of the poetry they are studying.

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3. Ask children to relate in some way to the poetry. For instance, the poem "Baby" depicts a boy being scolded by his mother for his own safety.

BABY

by Langston Hughes

Albert!
Hey, Albert!
Don't you play in dat road,
      You see dem trucks
      A goin' by.
      One run ovah you
      An' you die.
Albert, don't you play in dat road.

All children can relate to an adult whose scoldings are caused by concern or love.

As soon as their thoughts are vocalized, record them on a tape recorder. They will be coming too fast for dictation at this time. Play back the recordings.

2nd week: Start to make original poetry booklets.

1. Replay the recordings, including last week's. Let children write their own "Baby" poems. Older elementary students will consciously imitate the dialect.

2. Proceed with writing more poems inspired by other Langston Hughes' poetry. Again use the record player to record the children's vocalizations.

3. Develop a Black Studies Word List. But encourage children to try to spell the words they don't know so as not to interrupt the thought process.

Let children write these poems on lined paper stapled to the carbons from old ditto masters. Reproduce 5-6 copies of each child's poem to be shared in peer editing and peer proofreading sessions during the following weeks.

3rd & 4th weeks: 1. Allow children to work in groups of 4-5 for peer editing of the first drafts of their poetry. Instruct children beforehand so that they will give positive comments as well as constructive criticisms.

2. Begin reading a biography of Hughes' life. (See Bibliography.)

5th & 6th weeks:	1. Continue biographical reading.
	2. Let children pantomime portions of Hughes' childhood while teacher narrates.
	3. Teacher and children write a short play depicting Hughes' childhood. Make up a poetic dance to jazz music or rhythmic instruments.
	4. Continue writing poetry in booklets.
7th & 8th weeks:	1. Continue reading poetry.
	2. Continue taping responses.
	3. Continue writing.
	4. Continue peer editing and proofreading.
	5. Place corrected versions in booklets. Illustrate booklets.
	6. Work on play and write invitations to parents to come to see it.
9th & 10th weeks:	Continue above procedures. In addition, select a date and invite parents to come and enjoy the poetry of Langston Hughes recited by their children, and also to listen to them share their own creative works.
	During the program:
	1. Read Hughes' poems.
	2. Show transparencies.
	3. Have children share their poetry.
	4. Display booklets.
	5. Perform play and poetic dance.

NOTE: An earlier version of this material was published in Journal of Curriculum & Instruction, University City Schools, November/December 1984.

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BABY

by Langston Hughes

Albert!
Hey, Albert!
Don't you play in dat road,
    You see dem trucks
    A goin' by.
    One run ovah you
    An' you die.
Albert, don't you play in dat road.

CHRISTY

by Elaine King
Age 9

Christy!
Hey, Christy!
Get outa dat street,
Gal, ya oughta be shame o' yo self,
I bin warnin' you too many times,
Gal, comon cause I'm gonna whoop yo behind.

WORRIES

by Patrice Allen
Age 9

Patrice!
Don't get in that mess,
    You might mess up yo pretty dress.
Gal, don't you go in that street,
    You might get ran over and I'll be defeated.
Don't eat that candy,
    Gal, you will be sick,
    While we be eating lolipop sticks.

WHAT 'YA THINK YOU DOIN?

by Ruth Gomberg
Age 9

What 'ya tink you doin gal,
    Gonna muss your pretty hair.
What 'ya tink you doin gal,
    Gonna dirty your nice shoes there!
What 'ya tink you doin gal,
    Gonna break you little neck.
What 'ya tink you doin gal,
    goin swing your swing too high!
Get dat lollipop stick gal,
    Out your mout oh, my!
Don't 'ya dare jump off dat ting gal,
    Gonna break your pretty head.
Let's go in da house now,
    It's time to go to bed.

CHILDREN

by Dana Givens
Age 9

Busie!
Hey Busie!
Get out of that road that car'll get you,
    You'll look like a flat toad.
    Forever and ever.
So Busie, get out of that road.

VARIATIONS

1. Langston Hughes' poetry can be related to current events. For
    instance, the poem "Color" is an appeal to people of all races and
    colors: be proud of who you are, what you are, and have a special
    pride in the color of your skin.

    The poem implies that some people may have been ashamed of their color.
    Most children can relate to the idea that the color of one's skin must
    be worn as it certainly cannot be shed, but the concept of pride in
    one's color may have to be taught or developed in children of minority
    racial groups.

    As an extension to this activity, play the record, "We Are the World,"
    by Michael Jackson and Lionel Richie.

    > We are the world, we are the children
    > We are the ones who make a brighter day
    > So let's start giving. There's a choice we're making
    > We're saving our own lives.
    > It's true we'll make a better day just you and me.

    See if the class can revise the chorus in their own words, but adding the idea
    of color. Background information such as the fact that most of the starving
    people in the world are Black, Red, or Yellow may need to be provided.

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COLOR

by Langston Hughes

Wear it!
    Like a banner
    For the proud—
    —
Not like a shroud.

Wear it!
    Like a song
    Soaring high——
Not moan or cry.

COLOR

by Troy Campbell
Age 10

Color! Wear it like a shrimp not like pinball,
    like a bird in the sky, not like a frog.
    Like any thing you like! You can be green, orange,
    yellow, pink, black, purple or white. So what!

COLOR LANGUAGE

by Dana Givens
Age 9

Wear it!
For your mom and dad
Don't be sad.

Wear it!
Like a colorful rainbow
With wonderful love.

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COLOR

by Jonathan Mixson
Age 8

Wear it!
Like a kite in the sky.
Wear it like a boy who eats pie.
Wear it like a boy who is nice,
Not like a boy who hates whites!

IT DOESN'T MATTER

by Ruth Gomberg
Age 9

If there is one thing that shouldn't
    matter it is color.
If there is one thing that shouldn't
    matter it is race.
What ought to matter is love,
    and not what's in the face.

A COLORED LIFE

by Lebyron Hudson
Age 9

I have a color;
    my color is beautiful.
Don't worry about color because
    we are brothers and sisters.
Please don't let it matter if you are green, red,
    black or white.
We might even fly a colored kite.

WE ARE THE WORLD

by Elaine King
Age 9

We are the people,
    we are the stars.
We are the ones who can help make a better day,
    so let's start caring.
There's a chance we'll make it sharing,
    we're saving our own friends near and far.
It's true we'll make a happier day
    just you and I.
Even though you may be black, white, or yellow,
    the race or color doesn't matter.
I can still make a better day, just for you.

WE ARE THE WORLD

by Troy Campbell
Age 10

We are the sky,
    we are the angels.
We are the ones who make a shining day,
    so let's start loving.
That's a choice we're making.
We like our own lives.
So it's true we can make a loving day
    for others and you and me.
It doesn't matter if you're white or black.
It looks good on you.

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2. Poetry modelling is suited to any age group. This project was also done at the St. Louis Community College with adults who were deficient in reading and writing skills. (The college students did not use the song but only the poem "Color" as a springboard for their writing.) The results were fantastic:

COLOR

by Rhoda Askew

Black is my color
And I'm not ashamed
I know of the problems we've had
But, look what we've gained.

We've come along way
Through bad and through good
But, you never see us walking around
Wearing white hoods.

Be thankful for yourself
And not just of color
Because according to GOD
We're all sisters and brothers.

COLORS

by Hung M. Vuong

Every color on the earth by God made it.
Each of the colors also has a special point,
Whatever we have are colors of god given.
We are beautiful and proud with our colors
    and we enjoy with our colors.
Thank you God!

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3. This kind of unit can easily be adapted for other ethnic or regional groups. I have been developing a multicultural poetry curriculum for children using the work of Jewish, Vietnamese, Native American, and Appalachian poets. By writing and performing in response to these authors, children start to feel a kinship with people from cultures other than their own.

The following list contains some of Langston Hughes' poems that were most enjoyed by primary children.

Baby

Color

Ennui

Harlem (A Dream Deferred)

Heaven

Hope

I, Too

Merry-Go-Round

Poem

Snail

Sun Song

Troubled Woman

Winter Moon

Wonder

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HAPPY HOLIDAYS
Jeanne Crews
Mehlville R-9 School District

RATIONALE

What child does not become enthusiastic about Halloween, Christmas, or birthdays? Since holidays are important to elementary age children, the classroom teacher can capitalize on this interest when planning writing activities. Art and music teachers already use this approach. Holidays and their celebration will generate many different modes of writing. Children will easily write narration, description, comparison, opinions and persuasion.

If we care about what we are saying, we are most likely to care about how we say it. And if we care about our topic, we are likely to take the trouble to find out all we can about it. In Writing from Given Information, Gray and Keech (1980) show how writers can begin with charts, maps, and other data and finish with informative projects. Similarly, Ken Macrorie, in Searching Writing (1980), suggests that writers observe, interview, and read about a topic of personal interest and then write up the results of their "search." I have found that holidays offer young writers a successful and enjoyable first experience with research.

ACTIVITIES

September

The beginning of school can lead to research concerning the Labor Movement in the United States, interviews of elderly persons for Grandparent's Day, an essay on "What It Means To Be An American" for Citizenship Day, or a humorous effort for Comedy Appreciation Week. We can also celebrate Tolkien Week or National Dog Month with appropriate activities.

October

Halloween inspires recipes for "Witches' Brew," poetry, and spooky stories. Children can write letters for International Letter Writing Week, rules for Fire Prevention Week, and book reports for National Children's Book Week. October 15th is Poetry Day and also National Grouch Day. Good questions would be: What is a grouch? Describe a grouch and tell if you know one. What makes you feel grouchy?

November

Thanksgiving lends itself to diaries of colonists, reactions of the Indians to these stange visitors, "How to Cook a Turkey" pieces, comparisons of THEN and NOW, and newspaper reports of the First Thanksgiving. Sandwich Day on November 3rd is a good time to create and describe a unique sandwich, which could then be named. The fourteenth of the month is Favorite Author's Day.

December

The big holiday season brings stories and poetry as well as card designs, speculation of "What's in the Package?", and research into

Christmas customs and their origin. December 17th is Underdog Day to honor underdogs and unsung heroes. Who do you think would qualify? Why?

January

"Snow" is an excellent theme. Trivia can be collected and explored for National Trivia Day. It is possible to discuss or compare such January notables as Betsy Ross, Ben Franklin, Paul Revere, Louis Braille, George Washington Carver, Joan of Arc, Albert Schweitzer, or Martin Luther King, Jr. What was their main contribution to the world we live in? January is also the month to compare the lives and music of Elvis Presley and Stephen Foster. You can have a Pooh Day for A. A. Milne's birthday or design and describe a special hat for Hat Day on the 21st.

February

Children can design their own valentines. On Laura Ingalls Wilder's birthday they can compare and review books. Since this is the month of presidents, decide who was the best and why. Discuss Chinese New Year customs. Decide which of Edison's inventions was most important to humanity. The first singing telegram was sent on February 10th, 1933. What fun it would be to compose and deliver an original creation on that day.

March

During National Wildlife Month many materials may be obtained from the state conservation department. Endangered species can be researched and discussed at this time. This is the month to read and write "Seuss" books, enjoy the poetry of Robert Frost, or write original poetry for International Children's Poetry Day. March 8th is International Women's Day. What part have women played in the development of our country? March 16th marks Goddard's first rocket flight in 1926. Speculation of space travel in one hundred years would be appropriate. It would also be fun to create a planet and its inhabitants.

April

This month we have National Mime Week, April Fool's Day, and Arbor Day. Any or all of these could be observed with skits or puppetry. Since this is the month when both the safety pin and the zipper were patented, children could come up with their own invention to illustrate and describe. The birth of Hans Christian Andersen is a good opportunity to read, share, analyze and write folk or fairy tales. Lee surrendered to Grant on April 9, 1865 and the American Civil War ended. How might things be different if the South had won?

May

We can make cards or booklets for Mother's Day to express our appreciation. Edward Lear's birthday is the time for reading and writing limericks. The anniversary of the fatal Hindenburg crash could led to the discussing of disasters, which could be written up as newspaper or radio accounts. Posters could be designed for Be Kind to Animals Week, the first week in May. Older children might wish to know more about all of the animal experimentation and how much good it does.

VARIATIONS

Any time you want to spice up your teaching, choose a holiday. On any given day, there is something that happened or is happening somewhere. If you wish to find additional holidays, refer to "The Chases' Calendar of Annual Events." This is a kind of almanac put out each year by William D. and Helen M. Chase. It is rather expensive, but can be found in most libraries. Order from the publisher:

> Apple Tree Press, Inc.
> Box 1012
> Flint, Michigan
> 48501

For just as much fun, make up your own day such as "Stuffed Animal Day" when each child would bring a favorite, tell and write about it. Or let the children make up their own holiday and name it. Above all, have fun!!!

NOTE: An earlier version of this article was presented at "Conversations II," a conference sponsored by the Greater St. Louis English Teachers' Association, fall 1982.

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PUT HISTORY IN PERSPECTIVE WITH
THE LIVING TIME LINE
Marie Andel
Kirkwood R-7 Schools

RATIONALE

Moffett (1976) says, "Human beings are born composers. By drawing off traits of the world and rearranging them according to some mental order, people constantly compose reality." This, it seems to me is exactly what the "Living Time Line" helps children do. It helps them compose history into their own reality.

The "Living Time Line" is a visual technique which helps children see what otherwise might be hidden relationships among historical persons and the events of their day.

The use of the "Living Time Line" provides the setting for a multitude of pre-writing activities which will probably culminate in some kind of biography product.

A word of caution from Moffett is advisable, however, whenever children do book research: "Emphasis should be on originality of subject matter so that students may move away from the idea that book research is merely a glorified form of plagiarism."

PREPARATION

Before you use this activity, construct a permanent time line which runs horizontally around two walls of your classroom. Select a period of history (the years from 1400 A.D. to 2000 A.D. work well for the study of American History.) Mark off the years in decades using the scale of 2 cms. = 1 year. After tracing the line and marking off the ten year periods with pencil, retrace the line with a permanent black marker using a stencil card to form the numbers. If you can't paint directly on your classroom wall, you could use a long sheet of craft paper taped to the wall.

After the line has been completed, use an opaque projector to beam student drawings of key historical events on the wall above the line (Examples: Columbus Landing in the New World, The Arrival of the Pilgrims, The Birth of Our Nation, The First Astronauts on the Moon.) Sketch the projected images in pencil. Using the penciled outlines as guides, fill in the drawings with bright latex enamel paints. The finished result makes a colorful and exciting permanent graphic for your room.

ACTIVITIES

When you are ready to begin the study of a given period of history (for instance the founding of the local community) provide the students with books, pictures, and articles about the period. Distribute or have the children choose biographical material about various persons who lived during this time. Direct each child to complete a data sheet on one historical person.

After the student has completed the data sheet, provide tagboard paper and a variety of art materials to "dress" a paper doll character as the historical character.

When the doll has been completed, the child can construct a life line for it. Distribute strips of black craft paper 3 cms. wide and 2 meters in length. have each student find the age of the chosen character at the time of death (or if the person is still living, the present age.) Have the student double the age. This number is the length (in centimeters) of the character's life line. Cut the black strip to the right length and tape it to the proper place on the wall time line. Tape the paper doll nearby.
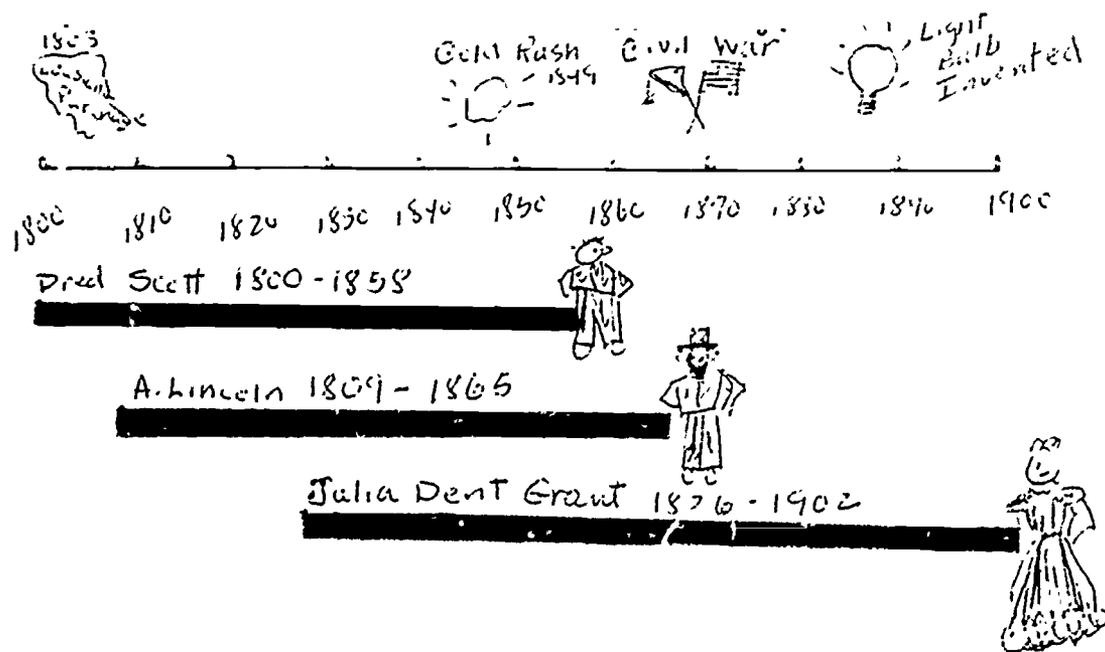
First have the children point out their characters on the line and read the biographical data they have collected.

Now have the students talk about the relationships which they can see by looking at the whole picture.

Examples:

Which person on the line was born first?

Who lived the longest time? The shortest?

Do you think any of the persons on the line were acquainted? Were any of them friends? Enemies?

How would each of them probably have felt about an event that happened during their lifetimes? For instance the assassination of their President?

How do you think each might have felt about issues of their day? Slavery?
Public Education? The Vote for Women?

How do you think each might think about issues of today? Desegregation?
ERA? The Environment.

Have each child choose two persons on the line and write a letter (in
character) from one to the other. Read the letters in peer groups. You
might consider publishing a book of the letters after final editing has been
done.

VARIATIONS

1.   Have child pretend he is one of the persons on the time line. Choose a
      target date (perhaps April 14, 1865--the date Lincoln was shot), and
      have each child write a diary entry in the character of the person he
      has chosen. This could develop into a class project and the writing of
      a chronicle.

2.   Have children write a biography using the data they have collected, but
      being sure to include the new perspective which they have gained by
      studying and discussing the "Living Time Line."

NOTE: An earlier version of this paper was delivered at the National Council of
Teachers of English conference in Minnesota in 1982.

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WRITING ACROSS THE CURRICULUM
FOCUS ON SCIENCE
Joan Lowe
Hazelwood School District

RATIONALE

James Britton identifies three modes of writing: expressive, transactional, and poetic. His Development of Writing Abilities (1975) and Nancy Martin's Writing and Learning across the Curriculum (1976) provide a wealth of data about the writing students actually do in school.

Expressive writing is personal. Like expressive speech, it takes for granted that the speaker is of interest to the audience. Expressive writing reflects a writer's thoughts and feelings. It is the basic seed bed from which more specialized and differentiated writing grows. It is centrally important in learning and forms a bridge between what is known and new information.

Poetic writing approaches learning through imagination, "the mental process which enables a person to make his own connections." Martin goes on to add, "The lens in the poetic is closer to a human eye than a microscope--it is a subjective look at the world, colored by the experiences, thoughts and feelings of a particular person and valued for that reason."

Yet most school writing is transactional--truthful, logical, and often unimaginative. (I tell you--you tell me.) At its worst, the school transaction becomes "Read--listen--remember--regurgitate--forget."

FUNCTIONS OF WRITING

Transactional ------------------ Expressive ------------------ Poetic

Transactional writing can be classified according to a sequence, from literal recording to theoretical analysis.

Transactional

Informative		Conative
	1. Record (what is happening)	1. Regulative
	2. Report - (what happened)	2. Persuasive
What most	3. Generalized narrative (what generally	
kids do	4. Low level generalization happens)	
in school!	5. Classify	
	6. Speculate (what may	
	7. Theorize happen)	

Speculating and theorizing--imagining--can help kids make sense of new information which they cannot easily experience directly. If kids put themselves in the picture, they can better see the "facts."

AUDIENCE

In an analysis of the writing of 2000 secondary students, Britton reports that school children write mostly for the teacher, as an "examiner" rather than an interested "audience." Writing is a means of testing, not learning, in most subject areas. And the picture gets worse in the higher levels of schooling. Look at these percentages:

Audience by Level	Middle School (age 11)	High School (ages 15-16)
Self	0	0
Trusted adult	2	2
Pupil - teacher dialogue	51	36
Teacher examiner	40	52
Peer group	0	0
Public	0	5
Miscellaneous - dictation, exercises, worksheets, etc.	7	5

Audience by Subject:	Eng	Hist	Geog	Science
Self	0	0	0	0
Trusted adult	5	0	0	0
Pupil - teacher dailogue	65	17	13	7
Teacher examiner	18	69	81	87
Peer group	0	0	0	0
Public	6	0	0	0
Miscellaneous	6	14	6	6

Britton's data suggests that the more important function of writing--its potential contribution to the mental, emotional and social development of student writer--is being neglected!

Problem

How can teachers help kids to get into the sensory exploration of hard core subjects like science or social studies? How do teachers help kids to move from the low level transactional to the higher levels of transactional writing while plugging into the energy of the expressive?

ACTIVITIES

1. Read to your students:
    Myth: Discuss how people created myths to explain natural phenomena which they could not control and didn't understand. Col ect Indian, African, or Greek legends.

    Science Fiction: Who ever expected Buck Rogers and his gang to become realities. How about C3PO and Luke Skywalker? Use science fiction to pique your children' natural curiosity, wonder, and awe.

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2. **Use journals, logs and diaries:**
   They can be a means to report and record what happened but also a place to record sensory reflections. (How did it feel, sound, smell, taste, look? What else did it remind you of?)

3. **Observing, describing, comparing:**
   Use sentence frames to encourage brainstorming.
   Clouds are not like _____.
   Clouds are like _____.

4. **How about another point of view?**
   How to Avoid a Flyswatter
   A Day in My Life as a Toad
   From the Eye of a Beetle

5. **Use those feelings:**
   Bug-phobia
   My Pet Mealy Worm
   Snakes Can Be Pets
   Fear of Lightning

6. Use Hillocks' **Observing and Writing** games. They apply so well to the real study of science!

   What's that smell I hear?
   a. Collect vials of smelly stuff.
   b. Have students "sample" each odor and record or discuss in terms of other senses.

   How does it feel?
   Is it hot smelling or cold?
   What color does the smell remind you of?
   Is it heavy or light?

7. How about a class **I Wonder** book?
   Whoever said writing had to be declarative? Have the children record all those neat, nifty questions and use them as a basis for research and investigation. We can also use them as a basis for some meaningful teaching before, during, or after we "hit" the appropriate units.

8. **Letter writing:**
   Many of our journals, periodicals and magazines include the addresses of teachers who want pen-pals for their students. What better way to make the study of weather a meaningful experience than to hear from someone who has experienced a hurricane, tornado, blizzard or flood?

9. **Invent:**
   A machine that's like a plant (takes in carbon dioxide, returns oxygen to atmosphere, absorbs water, etc.).

Now, take a deep " think." Isn't it easy to write across the curriculum?

REVISING, NOT RECOPYING, AT THE ELEMENTARY LEVEL
Linda Spina
Kirkwood R-7 School District .

RATIONALE

"My students hate to recopy their writing" is a statement often expressed by elementary teachers when they are asked if their students are revising their writing. Students do dislike recopying their writing, but it is no wonder. The teacher has red-penciled their mistakes in order for them to "learn how to improve their writing" and then asked that the paper be recopied, error free. Ownership and learning have been taken away from the student. Beyer substantiates this in Social Education, March 1979 (p. 43):

> "Revising is the most misused part of the writing process, even though research has shown that rewriting (not recopying) has the highest correlation with the most improved writing."

Revising is not just recopying. It is not just correcting errors. Revising is a time when writers can rethink their thoughts to determine if they are saying what they want to say. It is also an opportunity to become involved with their writing through peer revising groups.

In order to do more than recopy, the students must first be taught how to revise their writing for content as well as mechanics. This can be taught in the elementary grades, as early as first grade. Graves (1983, p. 152) reports that most children follow approximately the same developmental sequence in learning to revise:

1. Spelling
2. Motor-aesthetic issues
3. Conventions (punctuation, capitalization)
4. Topic and information
5. Major revisions (addition and exclusion of information, reorganization).

Graves adds that when children make a change in their writing, they show us the kinds of problems they see, the concept of "good writing" they understand. Teachers, by the issues they emphasize in class, guide children's seeing. Teachers can help writers move on to a higher level of revision skills, or they can hold them back, keeping them stuck in the "battle over mechanics" (p. 236). Children will develop an awareness of all five levels only in a writing-oriented classroom where they are encouraged to revise for content as well as mechanics. Students and teachers must understand the writing process and share the common goal of working together to improve writing.

The following activities suggest ways for teaching elementary students how to revise, not recopy, effectively.

ACTIVITIES

Group Editing:
   Choose a first draft from one of the students. (The first time it is done, the paper should have only a few problems with content as well as mechanics.)

Ask the author's permission to reproduce it on a ditto and on an overhead transparency that will be shared with the rest of the class. Then give each student a copy of the writing.

The author is to read the paper aloud. Then ask the rest of the class to assist the author in making his or her paper better. Three questions should be asked:

a. What do you like about the story?
b. What do you want to know more about in the story?
c. What errors are there in the story?

Elementary children tend to want to look for mechanical changes first. They must be encouraged to see that content - what is being said, how it is being said - is important to the audience. Asking the questions in the sequence above will help reinforce this idea. (Kindergarten teachers encourage their students to ask the first two questions when they share their writing in a group setting!)

When children seem to understand the revision process, other revision strategies can be used. Group editing, though, should continue throughout the year. It can be used to teach specific skills, to reinforce revising for content, and to strengthen children's self concepts. "Will you do my paper next?" is a constant cry from my students.

Small Group Editing
This strategy is especially good for first and second graders who are just beginning to develop the skills of responding to content.

After each child has selected a piece for editing, small groups (two or three children) are formed. Each child in the group reads his or her paper aloud and the rest of the group responds to the three questions listed above. The authors make notes on their own papers. After each child has had an opportunity to have a paper evaluated, the children go back to their seats and make any suggested changes.

While the students are revising their work, the teacher chooses "bugs" who will evaluate papers on one specific skill - Punctuation Bug, Capital Letter Bug, Complete Sentence Bug, Colorful Word Bug, Spelling Bug, etc. Two children are assigned to each skill area and are given a badge to wear.

SENTENCE STRETCHER BUG
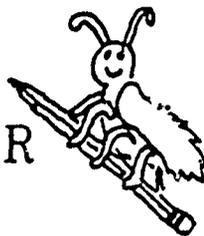
Stations are set up and each child takes his or her paper to the bugs to be evaluated for the specific skill. After visiting all the bugs, each child has a final conference with the teacher and then rewrites the paper for publication.

Students love wearing the badges and take seriously the role of helping others improve their writing.

Partner Editing
Once children have an understanding of the revision process, students can pair up to help each other with their writing. A checklist, such as the one on the next page, is given to each group to provide the team with some direction.

In order for the checklist to be used as an effective tool, it is best to first critique two papers with the entire class, one that meets the criteria listed on the checklist and one that is deficient in some a eas. Go through the checklist with the students, discussing why the criterion is met or why it is not. If a question receives a "no" answer, a discussion should be held on how to give suggestions for improving that area.

After students have an understanding of how to use the checklist, they pair up as "author" and "editor." The authors first use it to evaluate their own paper. They then meet with their editors and discuss their papers, using the checklist as a guide. When the papers have been marked up and revised, a joint conference is held involving the teacher and the team. All three discuss each paper. When everyone feels comfortable with the final product, the author, editor, and teacher sign the checklist. Each child then rewrites the paper for publication.

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EDITOR'S CHECKLIST

1. Did you read your writing out loud to make sure you are saying what you want to say?

    yes   no

2. Does your writing have a beginning that lets the reader know what your topic is about?

    yes   no

3. Did you write enough specific details about your topic?

    yes   no

4. Do you describe your topic with words that are colorful and give interesting detail? (The dog sat./The hungry looking dog sat patiently)

    yes   no

5. Did you write your thoughts in order?

    yes   no

6. Do you try to use verbs that give your readers a specific "picture" in their mind? (Example: Use sprinted instead of ran.)

    yes   no

7. Did you write a definite ending?

    yes   no

8. Is each sentence a complete thought?

    yes   no

9. Did you try to vary the beginnings of your sentences?

    yes   no

10. Did you use correct punctuation?

    yes   no

11. Did you capitalize where needed?

    yes   no

12. Did you check on the spellings of words that you were not sure about?

    yes   no

Author's Signature: _____
Editor's Signature: _____
Teacher's Signature: _____

NOTE: An earlier version of this paper was delivered at "Conversations III," a conference sponsored by the Greater St. Louis English Teachers' Association, Fall 1982. It was also presented at the National Council of Teachers of English Convention, November 1982.

AN ELEMENT OF STYLE
Susan Bascom
Kirkwood R-7 School District

RATIONALE

Few teachers of writing would deny that revision is at the heart of all good writing, but even for the believers among us it is reinforcing, from time to time, to review what "the literature" has to say. Researchers seem unanimous in their agreement with Britton (1975) that revision is _not_ correction or improvement, but the author's search for those words which satisfactorily embody the thought he or she wishes to share with a reader.

One of the best descriptions of what revision _is_, of its cyclical nature, is in Donald Murray's essay, "Internal Revision: A Process of Discovery" (in Cooper and Odell, 1978). Here he tells us that writers "move from a revision of the entire piece down to the page, the paragraph, the sentence, the line, the phrase, the word. And then, because each word may give off an explosion of meaning _[italics mine]_, they move out from the word to the phrase, the line, the sentence, the page, the piece. Writers move in close and then move out to visualize the entire piece" (p. 62).

And one of the most compelling reasons for revision comes from E.D. Hirsch, Jr. (1977). He argues that the "energy that a student expends in composing a first draft is diffused in several directions, all of them undoubtedly instructive, but not always efficient in improving his ability to produce productive prose. Contrariwise, the energy he expends in applying revision principles is very directly aimed at learning those principles and improving his productive schema as a writer" (p. 162).

Such activities as finding the right word, cutting out all unnecessary words, and rearranging the position of words for emphasis help my middle school writers learn to revise.

One revision strategy that students can be taught is recognizing and producing specific effects through the selection of words: by various levels of usage, by concrete (image-bearing) vs. abstract words, by emotionally charged vs. neutral words, by the proportion of content to structure words, and other criteria. (Diederich, 1974).

A natural extension of this skill, which can also be taught, is the ability to use appropriate figurative language to clarify an idea, to add interest, and to intensify emotion.

ACTIVITY

A final step in polishing papers is word revision -- choosing the _exact_ word over the _weak_, the _colorful_ word over the _flat_. This kind of revising, obviously, must be done in the context of the students' own writing, and assumes that they have had numerous opportunities to experiment with words. You might begin by asking the students to select the best sentence from their papers and to work on tightening it through concrete imagery.

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To demonstrate this skill, take effective lines from a poem or other piece of writing and rephrase them in ordinary language. Show your paraphrase on a transparancy, then reveal the "real" version, discussing the differences with your students. The following model is taken from a poem by Carolyn Block in the 1957 Maryville Magazine.

Ask students to read the first sentence, trying to hear and feel what the writer is attempting to describe.

> The blaring notes of the jazz band have mellowed into softer tones of morning.

Then, ask them to try to tighten the sentence by using a color as a verb to convey the same meaning. Listen to their suggestions before sharing the poet's words.

> "Hot jazz has purpled into blues."

With the next sentence, have students try to tighten the image of a woman who is walking down an alley in the lonely hours of pre-dawn.

> And in the alley you can hear only the nervous, fading click of an unidentified woman's shoes.

Again, allow the class to share suggestions before revealing the poet's language.

> "Few taxis cruise,
> And high heel shoes
> Tap out a faint staccato
> Down the alley."
>   (From "Song for Almost Morning")

Lines from Amy Lowell's "Purple Grackles" can reinforce conciseness and the effectiveness of figurative language.

> I can see that the hydrangeas are turning brown and dry.

>   VERSUS
> "Now I see that the hydrangea blooms are rusty."

> When the grackles come, I know that fall is close at hand and that summer is being taken away.
>   VERSUS
> "Nonchalant highwaymen, pickpockets, second-story burglars, Stealing away my little hope of summer."

It's a good idea to give practice in this activity from time to time: perhaps have a file on hand for those days when you have a few extra minutes at the end of a period. Examples of precise wording, concise phrasing, and figurative language can be found in almost everything you read. Begin a collection. Then, rewrite the passage in a wordy or imageless way, offering your version to the students for revision.

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<u>VARIATIONS</u>

1. The haiku, of course, is an excellent practice in compression. In <u>The Mood of the Earth</u> (p. 3), Ann Atwood says of the meager allowance of words in the haiku: "The poet must not be tempted to stop at the right word, but must enlarge his search until the <u>only</u> word is within his grasp."

2. Take tired cliches and other dull word combinations and rewrite them, breathing in new life. Ken Macrorie has a fine chapter on this activity, "Words Speaking to Words," in his <u>Telling Writing</u> (1970).

3. Make a list of sentences that roughly outline or suggest a story plot. Scramble the order of the sentences before asking students to write a story from the sentences on your list. This activity will give them practice in selecting detail, ordering events, and using transitions between ideas—excellent revision skills! (See chapter 12, "Revision: The Student as Editor," in Dan Kirby and Tom Liner's <u>Inside Out</u>, 1981, for the development of this idea and for other helpful revision activities.)

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BEGINNING WRITING AND SENTENCE LIFTING
Clara T. McCrary
University City School District

RATIONALE

All composition activities may be·thought of as a part of a cycle beginning with motivation to write, going on to writing, sentence lifting and proofreading, and then posting of the original composition. The objective is to develop the child's ability to communicate effectively.

Roger Landrum, in A Day Dream I Had At Night, states that "concentration on the natural competency" of the children's abilities with spoken language is the "key" to our whole quest for a good language arts program. "Gotta be able to read and write what you can say" was the slogan for Landrum's project with inner city children and it might prove to be a successful slogan for all teachers regardless of the area from which the children come. One reason the much-talked-about "Johnny" doesn't read is probably because Johnny doesn't talk in the language of books which he has been assigned.

Carol Chomsky, in "Write First, Read Later," says that children have enormous phonetic acuity and ability to analyze words into their component sounds. "It is backwards," Chomsky suggests, "to expect children to read first what others have written. Rather, they should read their own writings first." I agree that children should have among their first reading materials their own compositions to read. I'm not entirely in agreement with Chomsky's "Write First" theory. Instead, I see a multisensory phonics approach as being the practical way of teaching language arts. As each new sound is introduced, children will see, hear, say, and write it. These activities reinforce each other, making the children aware of a dramatic increase in their ability to communicate. Therefore, rather than "Write First" (which is perfectly OK if it happens), I would expect a Hear, Say, Write, Read process to evolve, synthetically bound.

My approach is based on the Open Court Correlated Language Arts Program.

ACTIVITIES

1. Children write during the first weeks of school. The teacher reads aloud to the class often. Children read their own and other stories to one another. Time and materials are provided for them to write what they can say. Through vocabulary development exercises, children find they are able to write more of the actual words used in speaking.

2. Dictation of sounds, words and sentences plays a crucial role in the total Language Arts program. It not only helps the children to practice the sounds and words recently learned, but it also lays the ground work for future composition work.

3. Oral reading of their own and other stories plays an important role in developing fluency, especially during the primary years. It has a great value for speech development. It is also valuable as a diagnostic tool for comprehension and word attack skills. It tells the teacher whether certain

children need extra practice in special areas of word attack and whether they are comprehending what they read.

4. Self correction is basic.   Students write original compositions and proofread before turning in. Children are taught to identify and correct mistakes themselves.

5. A functional approach to grammar and spelling is taught through sentence-lifting, taking three or four faulty sentences from children's papers and placing them on the board for peer evaluation and correction. Always PRAISE FIRST.

Bill Lyons suggests a P.Q.P. response to children's writing. He says that students can be encouraged to ask these questions concerning their sentences and compositions: P(Praise) What do you like about my sentence or composition? Q(Question) What do you want to know about what I've said? P(Polish) How can I make it better?

Examples of children's sentences:
1. Onec i saw a very scarry wich fling thru the sky
2. Since we was their we no what happened.

Example of proofreading chart:

	Spelling	Language
1.	Once, I, scary, witch, flying, through	sky.
2.	there, know	were

Place the sentences on a transparency and show on an overhead projector. PRAISE the sentences or ask the class to tell you three good things about each one. Then QUESTION, "How can we improve the sentence?" After listing the corrections in the appropriate spaces, have the whole class read each sentence orally in unison, POLISHING, making corrections (and spelling them out) as they read.

Finally, erase the corrections and have the whole class copy the sentences and make the corrections (from memory) as they write.

Have students write at least one composition every week, at the beginning of the week preferably, and then use the sentence-lifting technique to get them cued in to their own mistakes and to improve their proofreading abilities. At the end of the week, return their original compositions and ask them to find and correct at least three of their own mistakes. Having children write more compositions will not, in itself, create better writers; however teaching them to analyze and critique their own works will certainly improve the texture of their writing.

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VARIATIONS

1. Sentence-lifting "tests": Put faulty sentences on overhead projector or board. Do not discuss. Let the class rewrite the sentences, making the corrections as best they can.

2. Oral sentence-lifting: Read the sentences aloud and have the children correct syntactical errors.

3. Basic routine without writing: Double the usual number of sentences. Write them on the board or use the overhead projector. Discuss the sentences. No writing.

4. Games such as "Good Guys and Bad Guys": Divide class into two teams. The board should be full of sentences. The "Good Guys" find the correct sentences and the "Bad Guys" find the ones with errors (or vice versa) and defend their choices. This game technique is mostly oral, but may be written.

5. Copy an entire paper for overhead projector. Put one student's entire paper on transparency. Let the class discuss the paper. Return it to the writer who is to begin proofreading immediately; go on to the next paper. Do several papers per session.

6. Individual conferences: Have a brief conference with each child as papers are finished. Ask questions to insure effective proofreading.

7. Computerized Sentence Lifting: I have adapted the sentence lifting method for third grade students with limited access to microcomputers equipped with an easy word processing program.

    Each week on Monday a composition cycle begins. Topics for composition are usually related to the reading selections from the previous week although at times other topics are chosen. The following procedure works well:

    Monday –   a. Discuss topic.

                 b. "Brainstorm" for ideas. (Write them on the board.)

                 c. Write the first draft.

                 d. One-half of the class goes to the computer room or if computer room is occupied, students manage to go in during the day in their spare time and type up the first draft. (It really becomes the second draft as they rarely type these without making some revisions.)

                 e. Print out and share orally as many of these as time permits.

                 f. Collect all papers and save.

Tuesday – a. Show four or five faulty sentences from Monday's compositions on the overhead or at the chalkboard.

b. <u>Give praise</u> and let class decide on revisions and/or corrections to be made.

c. Class copies the original sentences. After corrections have been erased, they try to rewrite the sentences correctly.

d. Rest of the class goes to the computer room to type their compositions.

Wednesday – Continue correcting more faulty sentences and sharing more stories.

Thursday – Same as Wednesday.

Friday – a. Pass back computer print outs to students. (I keep original paper and pencil drafts for my files.) Ask class to try and find at least three of their own mistakes or ways to improve their papers.

b. Students go back to the computer room and make corrections as compositions have been saved.

Typing time usually runs about twenty minutes per student although some students have spent the entire hour in the computer room.

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PEER PROOFREADING: WHY, WHEN AND HOW
Georgia Archibald
Webster Groves School District

RATIONALE

In the beginning--that is whenever a child picks up a pencil or crayon and begins to "write"---writing is like play. The playfulness comes not because writing is easy, but because, like play, it has no planning and no goal. The fun is in the doing.

Children literally "mess around" with the media, with no particular audience in view. The pencil may move from words to scribbles or drawings. The writer doesn't worry if his paper makes sense. He is still too egocentric to even consider an audience.

As the young writer moves into a more formal environment a sense of correctness and convention shadows over the "play," and the young author becomes overwhelmingly concerned with the end product and the way in which some distant audience will receive the written message.

Suddenly writing isn't play anymore. Now writing is communication. Lucy McCormick Calkins has examined this process in her research with Donald Graves, reported in the February 1980 Language Arts. The writer begins to consider such question as:

--- will my paper be legible?
--- will my topic interest an audience?
--- am I writing correctly and conventionally?
--- will my audience understand me?

It is here that proofreading can enter the scene. If the writing is to be understood by that newly discovered audience it must be written and punctuated so it can be understood and read as the author intended. Intervention now should be designed not to eliminate the "play" of writing, but to add the step of correcting. The ultimate intent is to create a cycle within each young child to be, as John Ciardi says, both "passion hot and critic cold at the same time" (quoted in Murray, 1968, p. 234).

It is a real dilemma that many high school, college and adult writers never accomplish the culmination of that cycle. With the fear of losing the playfulness of writing as my constant concern, I dare to carry on with the discussion of proofreading.

ACTIVITY

Before peer proofreading can occur, certain things must happen in the classroom. The children must learn the skills that are to be stressed while proofreading. In the primary grades that may include simple punctuation, proper use of capitals and lower case letters, and sentence or story sense. As the children move into second grade, new demands are made of the proofreaders as new skills are taught---spelling, apostrophes, commas, and other internal punctuation.

The class must develop a sense of trust and support if peer proofreading is to be successful. Mistakes should be looked upon as an opportunity to learn, not as evidence of a student's ineptness.

Having taught the appropriate skills and having developed a classroom climate of mutual support, the teacher begins by explaining why proofreading is necessary for some writings. If a writing will be published or read by a distant audience, certain revisions are needed to insure that it is read as the writer intended.

Then the experts are sought. Children are asked ". . .Who knows about periods?. . .What do you know?" As the rules are reviewed, the teacher writes them in poster form. Then committees are chosen for each task. Possibilities include the end punctuation committee, comma committee, capitalization committee, spelling committee, subject-verb committee, paragraphing committee. It usually works best if strong and weak share the responsibility of each group. The number of students serving on each committee can vary, but three seem to work well.

The appropriate posters are given to each committee so that they may be displayed at the station. The appropriate proofreading mark may be included on the poster. Each station is equipped with a specific color of pencils or makers, such as red for punctuation, or blue for capitals and lower case.

As a writer takes her paper to each station, it is reviewed, discussed, and finally corrected. The committee indicates the error and the author corrects it. (Some children strongly resist others marking their paper). As the writers pass through each station their papers are checked off with the appropriate color as a record of their presence at that station.

After all stations have been consulted, the teacher may choose to play the editor-in-chief role---looking for undiscovered errors. Again, this depends on the purpose of proofreading. If the teacher desires to assess individual or class weaknesses, this can be an ideal opportunity.

Finally, the writer rewrites his paper, incorporating the corrections and suggestions. In the lower grades this process may extend over several days and end in a published book or paper that is to be read by parents, other classes or the President of the United States--whatever audience has been chosen.

Proofreading in groups leads to individual proofreading - getting in touch with that cold reader as we write. Graves and Calkins report that this revision skill for the individual writer usually occurs at the end of first grade.

The practice provided by peer proofreading serves as a model for the development of this skill. Graves and Calkins describe 9-year-old Amy: "When Amy wants to become her own reader she changes her posture and mannerisms. She'll sit up tall and hold her paper away from her face and mouth each word as she reads it. . .It's not an abstract process for Amy to become her own reader. It's more like dress-up."

The teacher should avoid being the dominant figure as soon as possible. The role should be one of observer, listener and consultant. The teacher must be warm, sensitive and supportive, setting the classroom climate as one where

learning can take place. Graves (1983) and Gerbrandt (1974) offer invaluable suggestions for teachers who want to begin working with small groups.

There will, indeed, be noise, some loss of control and additional management problems, and group work is time consuming. On the other hand, students have more to gain in the small group because they use their thinking skills and learn new patterns of thinking. The conversation is provocative and on target. Discussions concerning words, sentences and punctuation fly about the room. Young children can learn to be effective editors if they first learn to respect one another's writing and share responsibility for making that writing clear, concise, and correct.

VARIATIONS

A suggested list of proofreading symbols was developed by elementary teachers in the Gateway Writing Project. The group felt that school buildings, or possibly even districts, might benefit from the use of standard symbols so that children from the early grades on could learn, use, and understand the same symbols. The suggested marks and their probable usage are presented by grade levels on the following grid:

SYMBOL	USE FOR	K-1	2	3	4	5	6	7-8
A̲ a̲	capitalization problem	✓ ✓	✓	✓	✓	✓	✓	✓ ✓
(kat) sp	spelling	✓	✓	✓	✓	✓	✓	✓ ✓
⟶	indent	✓	✓	✓	✓	✓	✓	✓ ✓
∧	insert	✓	✓	✓	✓	✓	✓	✓ ✓
⊙	punctuation problem	✓	✓	✓	✓	✓	✓	✓ ✓
‿	bring together		✓	✓	✓	✓	✓	✓ ✓
/	divide		✓	✓	✓	✓	✓	✓ ✓
⊄/	paragraph			✓	✓	✓	✓	✓ ✓
dosɛ	transpose or reverse			✓	✓	✓	✓	✓ ✓
ǀ	margin			✓	✓	✓	✓	✓ ✓
(a) (a)/	delete			✓	✓	✓	✓	✓ ✓

Note: An earlier version of this article was presented at "Conversations II," a conference sponsored by the Greater St. Louis English Teachers' Association, fall 1982.

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COLORFUL WORDS
Gloria A. Casey
St. Louis Public School District

RATIONALE

Words stand for concepts and concepts grow as youngsters grow. Learning new words and learning new meanings for old words are closely related. Concepts develop in the same direction as the rest of mental growth-toward broader generalization and finer elaboration. Concepts will extend further over time and space. A child may at first understand the concept of "duty" as household or classroom chores, then perhaps as some local allegiance or patriotism, then much later as giving every part of creation its due.

ACTIVITY

I found that many of my students were using trite, slang, or common one-syllable words. I first underlined the words and asked the students to find synonyms. They, did of course, but there was no carry-over from one paper to another. We then began developing our own word-card-file. Word cards (4x6) were made for each part of speech. The cards were color-coded according to parts of speech.

> Noun--red
> Verb--blue
> Adverb--brown
> Adjective--purple

We started with familiar words used over and over by most of the students. Collectively we brainstormed to find as many synonyms as possible for the common word. We talked about the appropriateness of each synonym, discussed its possible use as another part of speech and ways the word could change from or tense. We looked at our list to find similarities (if any) in spelling, prefixes, suffixes etc. If we found any patterns, we made some tentative generalizations. Example: Many adverbs end with ly. The card was alphabetized by its common name and placed in the appropriate parts of speech box. Students used the resource boxes from prewriting to editing.

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This card would be color-coded red.

FEMALE (Noun)

person	lady	woman
girl	spinster	matron
mother	maid	mare
actress	witch	cow
sister	mistress	madame
aunt	Mrs., Miss, MS.	squaw
mermai`	queen	princess

Students change the nouns to other forms to discover ways nouns change (i.e. singular, plural, possessive)

This card would be color-coded brown.

SUDDENLY (Adverb)

instant<u>ly</u>	has<u>tily</u>	apace
prematur<u>ely</u>	extemporaneous<u>ly</u>	present<u>ly</u>
immedia<u>tely</u>	at once	direct<u>ly</u>
unexpected<u>ly</u>	quick<u>ly</u>	precipita<u>tely</u>

Students see many of the words in -ly. After working with more adverbs, the students will make a generalization about adverbs.

This card would be color-coded blue.

```
                        RUN (verb)
dash                    jog                     gallop

scurry                  scamper                 sprint

rush                    hurry                   scud

whiz                    dart

Student change tenses of verb by adding -ing, -ed, s, es.
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This card would be color-coded purple.

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                        LARGE (Adjective)
big                     corpulent               overgrown

great                   spacious                huge

massive                 considerable            titanic

bulky                   capacious               vast

stout                   mighty                  monstrous

fat                     towering                mammoth

Students discover an adjective often appears before the word it
modifies.
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MODIFY THE MENU
Kathleen M. Tehan
University City School District

RATIONALE

This activity encourages students to play with modifiers--adjectives, adverbs, phrases, clauses--and to write in the style of the "Modern American Menu." This lesson can be used as an introduction to a grammar lesson on modifiers or a reinforcement of such. It can also be a descriptive writing exercise.

ACTIVITY

Mimeograph or present on overhead transparency five or six lists of plain meal menus. (See below for samples.) Also have copies of the found poem "The Special." Collect some copies of the school menu and a menu from a local eatery.

Talk briefly about the McDonald's menu: burger, fries, soda. Compare it to "The Special," and to other selections where the food choices are described well or extensively. You might discuss briefly what actually is being served (nouns). In other words, have the class see/hear what the menu is like without modifiers.

Divide the class into five groups; each group receives copies of a plain menu of five items. Each group member takes a few minutes to modify the menu with descriptive words to make the food items appetizing. Teacher cues might include: "How large/small is the portion? What is the color, texture, temperature? How is it prepared, served?"

When students have completed their lists, have volunteers share them aloud. Try to have several from each group presented.

MENUS

juice	pizza	ham	cheese sandwich	roast beef
eggs	salad	cornbread	chips	potatoes
bacon	corn	cabbage	pickles	peas
toast	soda	iced tea	milk	rolls
coffee	pudding	brownie	cookie	jello

VARIATIONS

Discuss the words that are repeated frequently. Why? Perhaps a mention of "empty" or "filler" words might ensue.

An alternate activity that is appropriate for the junior-high age group is to have the students use the same lists and make the items unappetizing! This does require a strong stomach though!

Ask students to create whole menus, mottos, themes for new eating places, i.e., the House of Vegetables, the Chocolate Corner, etc.

Write food reviews of your cafeteria food or of local restaurant fare.

THE "SPECIAL"

FINGERS OF PRIME STEAK

SUCCULENT, MEATY,

PINK - CENTERED —

TENDERLY SKEWERED

WiTH MUSHROOM CAPS

AND RIPE CALIFORNIA TOMATOES —

SERVED ON A BED

OF GOLDEN BROWN FRIED

IDAHO POTATOES

AND TOPPED WITH OUR OWN

TANGY EXOTIC

ORIENTAL SAUCE.

                    RONALD GROSS

TEACHING GRAMMAR AND MECHANICS THROUGH WRITING
Joan Krater
Webster Groves School District

RATIONALE

Research on the efforts of teaching grammar has led to conflicting conclusions, the most infamous statement being made by an NCTE report:

> In view of the widespread agreement of research studies based upon many types of students and teachers, the conclusion can be stated in strong and unqualified terms: the teaching of formal grammar has a negligible or, because it usually displaces some instruction and practice in actual composition, even a harmful effect on the improvement of writing (Braddock, 1963, pp. 37-38).

Kolln, in what appears to be the most unbiased review of the research available, reminds us of the difficulty inherent in all the research studies--to isolate the variable of teaching grammar, one must teach it in isolation--and that is what the studies show as ineffective (Kolln, 1981).

No study has shown that teaching grammar has an appreciable effect on writing; yet research does not justify not teaching grammar. In fact, I have found no author to claim that grammar or mechanics should be eliminated. Even Macrorie says, "The good writer masters grammar in order to control his words, and meaning is his target" (1976, p. 245).

The attitude of the teacher toward writing conventions, when in the writing process they are taught, and how they are taught are the crucial matters.

Attitude of Teacher

> . . .a teacher simply has to learn to judge how much concern for the conventions he can evince without it beginning to get in the way, without it inducing in a child a false sense of priorities. . .
> (Martin & Mulford, in Weaver, 1979)

Shaughnessey calls some errors made by students "happy errors" as they indicate the writer is experimenting with new forms. An error-free paper may be more indicative of fear of risk-taking than of competency.

When it is taught
> . . .students will profit much more from direct feedback and assistance in. . .the rewriting stage than from any prior instruction in mechanics or any suggestions for consulti_g a handbook.
> (Weaver, 1979)

In short, direct teaching of mechanics has perhaps no positive effect at all unless certain conditions are met. First and foremost, the instruction must meet a felt need on the part of the students.
> (Weaver, 1979)

As early as first grade, many children are convinced good writing means
error-free writing, convinced they can't write because they can't do it "right"
(Graves, 1976).

Teaching mechanics first creates writer's block, may not address a need
(certainly not a need recognized by the student), and reinforces the notion that
good writing is first and foremost error-free writing.

How it is taught

Murray (1968) suggests that the teacher is a physician, not a judge; our job
is to diagnose and heal, not punish. He continues the analogy by reminding us
that a doctor looks for the critical injury first (hemorrhaging must be stopped
before the black eye is tended to) and treats patients individually, even when
there is an epidemic (some may be allergic to penicillin).

After diagnosing for the critical injury, we need to analyze the specific
errors, looking for patterns among the errors and possible causes of errors. In
other words, we need to become error-analysts.

The teacher who adopts an error-analysis perspective accepts a
distinctive attitude toward error: instead of viewing errors as
pathologies to be eradicated or diseases to be healed, the error-
analyst views errors as necessary stages in all language-learning, as
the product of intelligent cognitive strategies and therefore as
potentially useful indicators of what processes the student is using.

. . .Specifically, the composition teacher as error-analyst investi-
gates error (to discover how a student arrived at the mistake) and then
applies these insights (to help the student move further toward the
target form)."

(Kroll and Schafer 1978, pp. 243-44)

Plentiful discursive experience is what really teaches grammar, for it
exercises judgment and provides language intake, whereas formal
grammar study has been proved irrelevant. . . . discussing composi-
tion with students requires no grammatical terms and may well be more
effective if the teacher makes points about sentence construction by
illustrating alternatives than by introducing into the composition
situation an extra element to contend with.

(Moffett, 1976, p. 21)

ACTIVITY

TEACHING THE CONVENTIONS OF WRITING CONVERSATION USING CARTOONS

Usage, mechanics, and spelling are basic, but should be focused upon in the
proofreading stage and not before.

1.   Collect cartoons (New Yorker is a good source) which focus on two characters
      and are simple in style (to allow for more possibilities of interpretation).
      Remove captions. Mount and laminate.

2. Have students in pairs. They each need a pen and one sheet of paper they will share. (Making a carbon copy at this time may prove helpful later on.)

3. Give each pair one cartoon. There is no talking once the cartoon is placed before them. Using signals of some sort, the two students determine which character in the cartoon each will be and decide who will begin the writing.

4. The first writer, assuming the role of the cartoon character, writes what the character is saying. The second student responds in writing and the conversation continues for a minimum of ten minutes of writing time. (Depending on later objectives, it may be necessary to write 20 minutes.)

5. When time is up, students share conversations with the class.

6. At this point, the activity can move in many directions.

   A. Students can write the dialog learning the conventions of script writing (characters identified in left margin, colon, stage directions in parentheses, etc.). Role playing of parts helps to clarify where instructions would be helpful. The dialog itself can be revised at this point.

   B. The dialog can be rewritten as a conversation -- providing explanatory words and necessary punctuation.

   C. The dialog could become part of a narrative, requiring a description of the setting in the cartoon and other story elements inserted among the lines of dialog. The dialog may need to be revised to flow better. After this new draft is completed, then the conventions of capitalization and punctuation can be taught/reviewed and applied.

VARIATIONS

(Other ways to teach grammar/mechanics through writing rather than in isolation.)

   1. Use terminology (labeling of parts of speech and parts of sentence) during sentence combining exercises and sentence expansion exercises.

   2. Use terminology while teaching revision strategies. (Circle state of being verbs; change to action verbs when possible. Circle general adjectives and substitute more specific adjectives.)

   3. Use comic strips to teach possessives or interjections or other elements.

   4. During individual conferences, have students read aloud the part of their paper containing an error. Often students will recognize the error, eliminating the need to teach it.

   5. When direct instruction does occur (on an individual basis), have students correct their own errors and write new sentences demonstrating understanding of each rule. This replaces doing workbook exercises.

6. Involve students in the diagnosis of their errors so they can see the need to review particular rules. Use grids, checklists, or graphs for students to tally types of errors and chart improvement.

7. "Cadavers" can be useful in practicing proofreading skills. (Cadavers are paragraphs written by the teacher which contain errors on purpose. The message can be "real" - a reminder of due dates, for example - or humorous - relating directly to students in the class and their activities.) Cadavers show the errors in a context which isolated sentences in a text book exercise lack.

8. Another way to show the importance of good mechanics to communicating is to read some of the riddles from Questions You Always Wanted to Ask About English (Nurnberg).

In the final analysis, it is an unusual teacher who changes methods or emphases because of research findings. What convinced me of the futility of teaching grammar in isolation was personal experience. I could identify completely with the teacher quoted by Weaver (1979) who observed the paradox of students doing well on grammar tests but not transfering the skills to their own writing. She went on to say,

> My own research has convinced me that red-inking errors in students'
> papers does no good and causes a great many students to hate and fear
> writing more than anything else they do in school. . . .When I
> consider how many hours of my life I have wasted in trying to root out
> these errors by a method that clearly did not work, I want to kick
> myself. Any rat that persisted in pressing the wrong lever 10,000
> times would be regarded as stupid. I must have gone on pressing it at
> least 20,000 times without visible effect (p. 64).

I came to the conclusion that grammar and mechanics are best taught through the writing process. The attached chart hangs on my classroom wall and reminds students to correct their errors in the course of peer and teacher conferences, proofreading, and readying a paper for publication.

THE WRITING PROCESS

PANIC
● BUTTON

SPEAKER _____ AUDIENCE

PURPOSE

THIS PROCESS WORKS BEST WHEN FUELED BY YOUR

EXPERIENCES, OPINIONS, or IMAGINATION!

PREWRITING

- Brainstorming
- Probing Questions
- Lists
- Rambling

DRAFTING

- Ink
  - Pencil
- Typewriter
- Computer

REVISING

Add
Delete
Substitute
Rearrange
- Words
- Sentences
- Paragraphs

PEER/TEACHER RESPONDING

- PRAISE
  - QUESTION
    - POLISH

PROOFREADING

- Spelling
- Sentence Structure
- Capitals
- Punctuation

PUBLISHING

- Author's Page
- Dedication
- Illustrations
- Copyright

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J. Krater

CELEBRATE WRITING: PUBLISH BOOKS
Georgia Archibald
Webster Groves School District

RATIONALE

Publishing gives worth and respect to the young author's writing. Writing
and binding books is a time-proven method of motivating and inspiring children to
write. A beautifully bound book assures the writer that his work is worth others
reading and will be preserved.

Publishing contributes to the writer's development as well. Through the
publishing act the author becomes aware of the time sequence, past and future.
The enormous composing task consumes the present as the writer struggles to tell
the story on paper. It is only during the re-reading and revising that the
author recognizes that this writing, when published and read by others, will
become a visible, tangible link between what has happened (the past) and
audiences who will read and share that happening (the future).

Publishing gives teachers an opportunity to help students with writing
skills, the mechanics of good writing. Not only can the teacher help children's
spelling, punctuation, grammar and handwriting, but careful assessments can be
made about what needs to be taught to individuals, small groups or the entire
class.

Finally, publishing gives meaning to the whole writing process. It provides
the opportunity to demonstrate what writing is all about---sharing information
from one point in time with people in other places at some other time.

ACTIVITIES

Publishing is for all children. The following activities can be spring-
boards for providing every student the opportunity to be published.

WHAT TO PUBLISH?

1.   Each child has a writing portfolio. All first drafts are kept in the
portfolio. Periodically (every few weeks for younger children, every six to
eight weeks for older ones), each child selects the best piece of writing to edit
and publish.

2.   If a child produces a special piece of writing either during a class
writing exercise or in her free time, it can be readied for publication without
delay.

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3. Class books can be published as a result of a particular writing theme or a suggested pattern in writing. Children may all write about such topics as "An Important Time in My Life," "My Favorite Winter Days," or "Our Trip to the Zoo." A favorite book can often provide a pattern for children's writing. Margaret Wise Brown's The Important Book or Charlotte Zolotow's Do You Know What I'll Do are but two of many such books suggested by Jacque Wuertenburg in Helping Children Become Writers (1980).

These class writings are then edited (peer and teacher), illustrated, and published into cumulative books.

HOW MUCH EDITING AND HOW IS IT DONE?

Much has been written about revising and proofreading children's writing. In readying a draft for publication, "conferencing" with the student is an effective way to help writers consider what is good about their writing and what might be added in order to make his writing better. The writer, class peers and the teacher become partners in the proofreading process. After the student and peers have corrected the error that are noted within their group, the teacher works with the student on errors that will help the writer grow. Finally, the remaining errors may be corrected by the teacher so that the published piece will be everything the author intended it to be.

HOW ARE BOOKS MADE?

Bookmaking can be as simple as a construction paper front and back cover with the written text and illustrations stapled in between, or as complex as hand-sewn pages bound in a hard, cloth-covered front and back (see following examples from Jacque Wuertenberg and Linda Spina). The text and illustrations can be produced on separate sheets of paper slightly smaller than the pages of the book, then glued (rubber cement works best) to the pages. This avoids the dilemma that occurs when a mistake or a disappointing drawing is made directly in the book. Be sure to add a dedication page, an all-about-the-author page, or a comment page inviting readers to respond to the book.

Enlist the help of others. If publising is to become a regular part of the classroom or school's writing program it will be necessary to ask parents and other adults in the community to help. Involving parents in publishing is an excellent opportunity to share the growth and learning that is taking place through the ongoing teaching of writing as a process. The teacher can explain the steps, goals and objectives of the process and help parents to see ways they can assist children in reaching those goals.

In the school where I taught, a Publishing House was established in 1980. A small empty room was converted to a place where children (individuals or small groups) would come on a scheduled basis to publish their work.

Sewing machines were resurrected from the Home Economics department to sew pages together. A used comb binder was purchaesd with P.T.A. money. A laminator rounded out the special equipment. Pens, markers, gallons of rubber cement and reams of paper made up the list of neccessary tools. Parent and community volunteers kept the center open three days a week.

<u>VARIATIONS</u>

Writing can also be published as--
     a script for a play, a puppet show, or a videotaped play.
     a cassette accompanied by art work, slides or a film strip.
     a story programmed onto a computer disc or tape.
     a manuscript for submission to a magazine or newspaper.
     a tale for storytelling.

ADD VARIETY TO YOUR BOOKMAKING!
Jacque Wuertenberg

| Sample	Cover	Binding	Type	Elaborate Devices
BOB'S CAT	Cardboard covered with contact paper.	Staple pages together. Glue to cover.	Contact Books poems collections group stories individual stories	-type stories on pag -type stories, cut out and paste on pages. -create art impressions with dropped candle wax and food coloring. -potato prints -etchings -art materials straws, buttons, etc.
Once Upon a time... There was a beautiful tree.	cloth drymount tissue cardboard Need: iron, scissors, needles, thread.	Pages folded and sewn down center. Attached to cover with drymount tissue.	Bound Cloth Book poems collection of poems Stories which have been edited and prepared for printing.	-photographs -ink sketchings -splattered paint
TALL CIRCLE by Melissa BOOK	construction paper posterboard cardboard (Cover is in shape of an object.)	Make pages in the shape of your book; tall book, short book, triangles, circles, etc. Bind together.	Shape Books poems stories about different objects	-Combine various ar med:a on same pag such as finger- paint and construction paper.
The End	construction paper contact paper over card- board posterboard	Pages folded accordion style. Stapled or glued to covers.	Accordion Books poems pattern and sequence stories	-newspaper cutouts -ink sketches -splattered paint -broken crayon drawings -corrugated card- board pictures
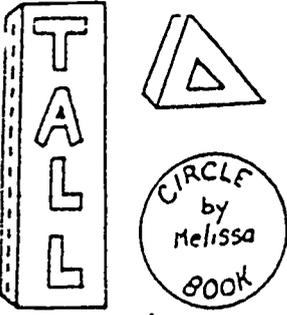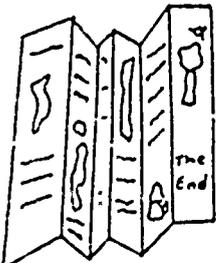
Sample	Cover	Binding	Type	Elaborate Devices
My Thoughts by Andy	Thin plywood 3/16" wood sheets balsam woodburning sets	Drill hole in cover. Use key chain or notebook ring to bind together.	Plank Books poems patterns stories "How to" directions	-newspaper cutouts -ink sketches -splattered paint -broken crayon drawings -corrugated cardboard pictures
FIVE BRAVE HORSES by Tracey	Construction paper posterboard cardboard	Pages and cover are stapled together, then bound for added durability with mystik or magic tape.	Staple Books classroom stories group contributions alphabet book word fun poems simple sequence stories	-Use expressive printing -paste cutouts and magazine pictures on pages
NEVER ON MONDAY by Tosha	Construction paper posterboard cardboard try burlap	Punch holes in pages and use notebook rings or shower curtain rings to bind together.	Ring Books group stories word fun poems collection of poems	-type poems or stories, cut out and paste in box -illustrate with crayons, chalk and water, magic markers, poster paints, finger paints.
A What are BOYS made of?	Construction paper posterboard cardboard (Cover is in shape of object, animal, etc.)	Make pages in the shape of your book... long, tall, people, etc. Bind together with staples and masking tape, or try lacing with yarn.	Shape Books stories about animals, objects, machines, people, etc. poems nursery rhymes innovations	-crumble and paste colored tissue paper -use string and yarn -material, fabrics with various textures -wallpaper cutouts
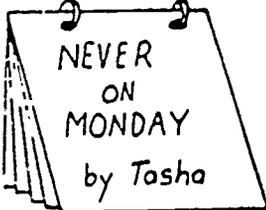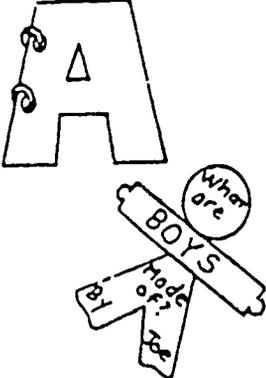
MAKING BOOKLETS WITH DRYMOUNT

A.

B.

C.

D.

E.

F.

G.
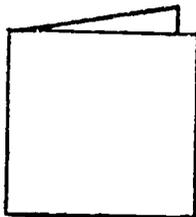
1. Fold paper in half for pages. (Two colored sheets and appropriate number of white sheets needed for story.) Diagram A.
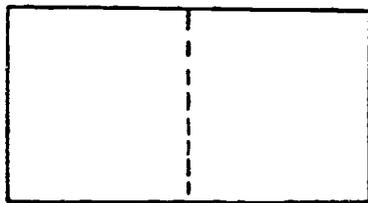
2. Cut dry mount tissue the same size as open page.

3. Sew along dotted lines with needle and thread (Some teachers are mass-producing all sizes and shapes using their sewing machines to sew paper.) Diagram B.
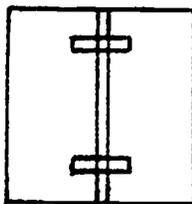
4. Cut two pieces of cardboard (shirt cardboard works well) a little larger than pages.

5. Tape the cardboard pieces together leaving about a ¼ inch space for the book to open and close. Diagram C.
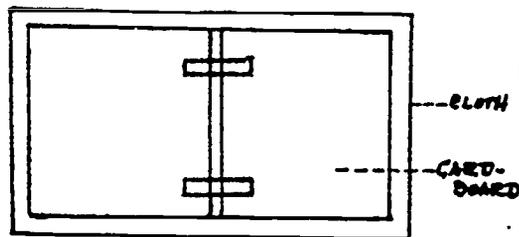
6. Cut cloth or wall paper one inch larger than cardboard. (Lay open and flat to measure.) Diagram D.

7. A piece of drymount is cut to fit between the cardboard and the cloth. (Strips may also be used.) Diagram E.
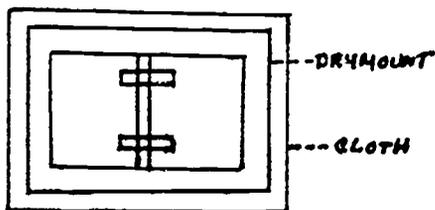
8. Lay cloth flat (with right side away from you), place drymount on top, then cardboard pieces. Diagram E.

9. With iron, press a few places to hold cardboard in place.
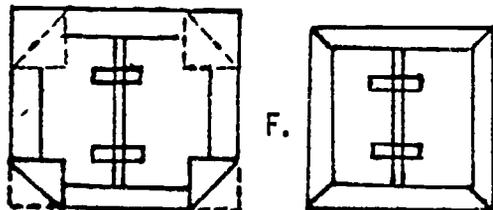
10. Fold corners in; then fold top down and iron; the fold bottom up and iron. Diagram F.

11. Lay booklet on cover. Press one colored sheet onto drymount. Then do other side. Diagram G.

12. Close book and press each side.
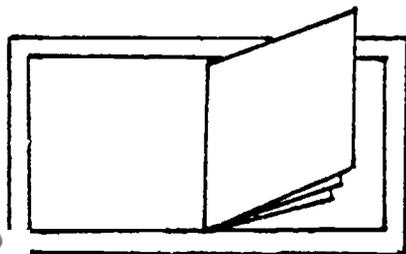
CAUTION: NEVER PLACE IRON ON DRYMOUNT OR IT WILL STICK TIGHT.

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In the beginning.....

Possible Pages for a Book

Linda Spina

COPYRIGHT PAGE.....

Copyright 1984
Keysor School

DEDICATION PAGE...

To my pencil –
without it, this book would
not be possible.

TITLE   PAGE....

The Hungry

Stranger

by
Jenny Wright

Illustrations can be added

Illustrations can be added.

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121

More Pages for a Book

Linda Spina

About the Author Page.....

School picture could go here.

My name is Tim Hart. I am in second grade at Tillman school. I like to play baseball. I wrote this story because I like frogs.

This will be great to do during the small group session during the young Author's Celebration.

COMMENT PAGE

I like your ending!

Jack Simms

I didn't know we had an author in our family. You're a super writer.

Love Mom

Your drawings really enhance the story. Your ending was quite a a surprise. You kept me guessing.

Ms. Spina

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YOUNG AUTHORS PROGRAMS
Linda Spina
Kirkwood R-7 School District

RATICNALE

Young Authors programs are popping up all over the country. They can be found at the state level, on college campuses, at the district level and within individual school buildings. These programs have helped to motivate students to write, to view writing as a process, and to improve reading instruction.

After participating in successful Young Authors programs in Michigan, I decided to share this exciting adventure with my fellow Gateway teachers during our summer institute. With their eagerness and Jacque Wuertenberg's support, the Young Authors program has inched its way into almost every one of the 23 school districts in the St. Louis area. Kirkwood, Mehlville, and University City have extensive programs in which every school participates. Other districts have a large number of schools involved. If you're in the St. Louis area during the months of April and May, you'll find young authors, parents, administrators and other community members sitting in small groups on lawns, perusing in gymnasiums or listening in classrooms—all discovering the talents of our young authors.

A Young Authors program can serve many purposes in the schools. Some of the major ones are:

1. The Young Authors program affords the children an opportunity to share their writing with others. As Jacque Wuertenberg often says, "If it's important enough to write, then we need to give it some special meaning." This sharing is the culmination of the whole process of writing—prewriting, drafting, editing, publishing.

2. Most of the writing produced for Young Author programs is bound in book form. Students develop a sense of ownership and pride at being published.

3. The program gives teachers a chance to work together toward a specific goal. The spirit spreads as teachers plan together in the early stages, solve the mutual problems and concerns, and experience the fruits of their efforts.

4. Children experience a high regard for books and the authors who write them. Students learn to share their manuscripts with students of their own age as well as with students who are older or younger. If the students' books are placed in the media center or library, everyone can have the opportunity to enjoy each other's writings.

5. Involving parents in the Young Authors programs, especially the school publishing houses, and sharing the children's writing within the community, creates a positive atmosphere between school and community. An understanding of the writing process will also become evident.

YOUNG AUTHORS PROGRAM

Below is a suggested timeline for a Young Authors program that was used in one school district.

Planning Schedule

October – The elementary and middle school staff were informed of the Young Authors Week and Young Authors Workshop. Ideas were sought and committees formed for the various phases and activities.

January – General meeting to sychronize schedules, find loopholes, decide further tasks.

February – Final plans for Young Authors Week and Workshop were worked out. A notice to children was published asking them to select a story and bind it for Young Authors Week.

March – Notices to board members, parents and the press were sent informing them of the activities for Young Authors Week.

April – Young Authors Week!

SCHEDULE FOR YOUNG AUTHORS WEEK

To encourage students to see the partnership between reading and writing and to involve as many students as possible in the program, various activities were planned during the week preceeding the Young Authors Workshop. During this week, all books written by the children were displayed in the school library on a rotating basis.

Monday   Balloon Lift-Off   A proclamation was read by the superintendent to proclaim Young Authors Week in Whitmore Lake. Students were encouraged to begin a correspondence with the person who found their balloon.

```
┌─────────────────────────────────────────────────┐
│           Young Authors Week                     │
│                                                  │
│                   Name _____    │
│  If found         Address _____    │
│  return to        Favorite Book                  │
└─────────────────────────────────────────────────┘
```

Tuesday   Mime Presentation   A neighboring high school group used selected Young Authors stories for dramatization.

Wednesday   Read-In   The last hour and a half of the day the children brought their sleeping bags and pillows and any reading material to "read and relax." This was done on a voluntary basis.

Thursday	Guest Author Workshops were organized for teams of grade levels to share writing experiences with an adult author.
Friday	Young Authors Newspaper Each grade level submitted one page of student-authored material. Included also was an overview of the week by seventh grade reporters.
	Assembly The sixth and seventh graders dramatized their stories for the rest of the school.
Saturday	Young Authors Workshop
8:30-9:00	Registration. Children received a packet of materials for the day—name badge, schedule, room assignments. Parents received similar packet with an added list of suggestions on writing.
9:00-9:30	Whole group met with a guest author.
9:30-10:45	Small group discussions. Each monitor had seven children in the group. Each session began with a warm up activity and then the children shared their stories.
10:45-12:00	Small group activities. Children chose or were assigned to prewriting activities such as puppetry, poetry writing, storytelling, or filmstrip making.
12:00-1:00	Culminating activity and presentation of certificates.

During the Young Authors Workshop, parents of the authors attended specially planned sessions. Activities included discussing philosophy of Young Authors, introducing the process of writing, providing suggestions for motivating children to write at home, making books, and observing/participating in the student activity groups.

SELECTION PROCESS FOR THE YOUNG AUTHORS WORKSHOP

Those children who wanted to participate in the Young Authors Workshop gave their teacher a finished, but unbound, copy of their story. When all stories were collected, a number was assigned to each story. The teacher then traded with another teacher of the same grade level. Each teacher read the anonymous collection of stories to the class. After hearing all stories, the children selected their favorite four stories. They selected on the basis of how well the story was written and what story was the most enjoyable to them. The stories were then returned to the original classroom. The three top stories were selected to attend the Young Authors Workshop with the fourth story being the runner up.

Although the most talented writers were honored at the workshop, Young Authors was not an elite event. Every child who wrote a story had it bound. Each

child also received a certificate for publishing a book. All children were made to feel their writing was important.

VARIATIONS

1. Plan a Young Authors Celebration for each school. On the designated day, divide the children into heterogeneous groups of 8-10 children (K-6) and assemble on the lawn to share student-authored books. Teachers, parents, aides, custodial staff and administrators can serve as monitors.*

2. Organize a university-sponsored Young Authors program. Representatives from each school district can be selected to attend the conference.

3. Have students' books displayed at local businesses, banks, libraries, etc. for sharing with community members.

4. Let students share their books at retirement homes, nursing homes or children's hospitals.

5. Have a Young Authors Night. Invite the whole family to hear a guest author, after which parents may visit their child's classroom to read a collection of their children's writings.

6. Start with a small, low-budget Young Authors Conference. Volunteer teachers and parents can lead the workshops, and even the guest authors are likely to donate their time if they live in the community. After your program has completed a successful year or two, look for additional funding. Good sources are the state councils for the arts and the humanities, local corporations and foundations, and the school districts themselves.

*What a sight to see the school lawn dotted with published authors!

COPING WITH THE PAPERLOAD
(Without a Guilty Conscience)
Joan Krater
Webster Groves School District

"If you are reading everything your students are writing, then your students are not writing enough." Jane Flinn, during a Gateway Writing Project discussion, stated the problem and its solution in a nutshell.

If this doesn't ease your conscience somewhat, then consider the proposition that it may well be actually unfair to evaluate everything a student writes. Charles Donaldson (1982) paraphrases Frank O'Hare's observation that

> professional writers throw away most of what they write and send only their best efforts to editors. English composition students, on the other hand, are expected to submit everything. Efforts that would end in a professional writer's wastebasket are averaged into a course grade for the English student (p. 67).

Our attitudes toward teaching writing, and specifically toward evaluating writing, will determine in large part the ways in which we cope with the paperload. If the product is the most important result of our teaching efforts, then we will feel compelled to read every paper and to search out every error for correction. If the process is equally important, however, then our methods of evaluation--the way we use our time reading students' papers--will change.

Donald Murray (1968) suggests that we view ourselves not as judges, but as physicians who look for the "critical injury" rather than every ailment:

> The experienced composition teacher does not see all writing problems--spelling and structure and lack of subject matter--of equal importance. He encourages the student to see that on most pieces of writing there is one fundamental problem that must be dealt with before the next problem can be spotted and then solved. For example, an incoherent paper will be ungrammatical; once the logic of the paper is developed, grammatical problems tend to disappear (p. 122).

In How to Handle the Paperload (1979), Stanford collects the suggestions of experienced teachers for giving more focused help to students. Linda Shadiow asks students to identify the best part of their writing and then to identify the part they would have worked on more if they'd had the time (note the positive way that is stated). She adds,

> I read through each paper, reserving comments until I had read that student's response to the reflection questions. Then, rather than stabbing at all the errors under the assumption they were of equal importance to all students, I aimed directly at the students' main concerns (p. 65).

In the same volume, Shuman suggests a way to narrow our suggestions on mechanics to a manageable number for the students, explaining that

Even the dutiful student. . .cannot cope with 15 or 20 errors in a single paper. At the most a student can cope with no more than four or five errors in a paper and by "cope with," I mean not only correct the error, but understand the principle underlying it and avoid making the same mistake again (p. 95).

He suggests that

teachers mark no more than a set number of errors in a paper (three is my preference), draw a double line to indicate that this is the point at which they stopped marking errors, and confine the rest of the reading as well as the written comment, to content (p. 95).

ACTIVITIES

There are no miracle answers. Reading this article will not guarantee you weekends free from paperwork. But the suggestions are practical: they don't rely on the creation of writing labs, the hiring of teacher aides, or the use of computers.

These suggestions will, however, enable students to write more than they currently are writing and not increase your reading time. Most important, they are based on an understanding of the writing process which suggests some valid short cut for teachers.

1.   Don't evaluate everything your students write.

Certainly in the prewriting and drafting stages, a personal comment can be more meaningful than anything else. Not every piece of writing is worthy of revision—nor of comment. At the same time, an encouraging response can provide the motivation for revising a draft with potential.

None of us can write every day with consistent quality; we know that revisions can be made and will be made if we decide the paper warrants that effort. The students are entitled to that same security.

I usually collect Writers' Notebooks once every couple of weeks and literally skim the various entries. Sometimes students will tell me which ones they would like a reaction to. Often the only evidence I leave on a page is a checkmark, although I make sure to make a personal comment on at least one of the writings. (To red-pencil a journal entry, prewriting activity, or first draft is at best counter-productive and at worst a violation of fair play.)

After students have written drafts of several papers, I ask them to select one to revise. (Revision is viewed as a credit to the potential of a draft, and an opportunity -- not as a punishment.)

2.   Give credit for the process as well as the product.

Students need to develop fluency through frequent writings. For journal entries, they receive an A if the pencil keeps moving during the timed writing. I do not evaluate the quality of the product; I give credit for the act of getting words on paper.

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If we want to encourage risk-raking, then students should receive actual credit for trying a new form (e.g., satire; a caricature) even if the product is less than satisfactory.

3. Focus your evaluation.

If you are evaluating a draft, first ask yourself what the student has done well, and make a positive comment. Then ask yourself what the major problem is, devise a question that leads the student to correct that problem. Ignore other problems in the paper; they are often eliminated in' the revision. (If the symptoms persist, the student can consult a physician--you--later.)

I teach revision specifically, that is, using student models and class discussion to introduce a number of specific techniques. I then require students to apply the particular technique being discussed to drafts they have already written.

For example, if we have just focused on the use of vivid verbs, then I will check the revised paper strictly for that purpose. The students know in advance that is what will be graded. Since they show their revision by crossing out and changing the verbs, I can quickly see the number of changes and, by skimming the entire paper for content, I can judge the appropriateness of each change.

4. Limit the length of writing to be evaluated.

Instead of having students revise an entire draft, have them revise a portion that most needs the particular revision technique being practiced. For example I have students identify two places that can be improved by sentence combining. On a separate sheet of paper they write possibilities, starring their final choice. I carefully read the revising efforts and skim the draft in order to see which version is most appropriate.

5. Share the burden.
The advantages of peer groups responding to student writings are obvious. Papers that have gone through this process tend to be better in quality than those that haven't. Certainly reading better papers is less burdensome, and sometimes less time consuming.

Self-evaluation offers several benefits, not the least of which is that the writer is forced to view work critically. I have found Mary Beaven's suggested list of questions most helpful (in Cooper & Odell, 1977, p. 143):

1. How much time did you spend on this paper?
2. What did you try to improve, or experiment with, on this paper? How successful were you?
   If you have questions about what you were trying to do, what are they?
3. What are the strengths of your paper?
   Place squiggly line beside the passages you feel are very good.
4. What are the weaknesses, if any, of your paper?
   Place an S beside passages you would like your teacher to correct or revise. Place X over any mechanics where you need help.
5. What one thing will you do to improve your next piece of writing?
   OR What kind of experimentation in writing would you like to try?

If you would like some information related to what you want to do, write down your questions.

6. (Optional) What grade would you give yourself on this composition? Justify it.

6. Hold conferences. (Don't do all evaluating at home, in writing.)

Many articles have described in detail procedures for successful conferences. I offer just a few highlights.

A. Short ones are better than long ones. Having conferences does not require a week of structured appointments with the accompanying problem of how to keep the rest of the students working on a beneficial task. Thirty seconds spent with a student while roving the classroom can be a quality conference.

B. Try having a group conference rather than an individual. Members of a peer response group need to be aware of what their peers are attempting to do. This also gives another opportunity for the teacher to model good response techniques.

C. The students should do more talking than the teacher. Otherwise the conference degenerates into the teacher revising the paper and the student trying to please the teacher, thus losing all authority over his or her own writing. (The dead giveaway for me that a conference has failed is when the student comes up a few minutes later and asks, "Is this what you wanted me to do?")

7. Plan for variety.

The following suggestions will not actually reduce any time spent reading and responding to papers, but they will make the job less tedious.

If you teach more than one class, stagger your due dates. I try never to collect more than two sets of class papers on a given day.

Allow students to write several drafts on various topics and then select one to revise and submit. This keeps me from having to read 120 papers on the same subject.

Ask students to select one of their drafts to revise showing how well they have used a specific revision technique. For example, ask students to submit a paper that shows their ability to vary sentence structure, to have a good ending, to organize arguments, or to create a mood.

Students can indicate a particular section of paper which they have revised in several ways: word choice, sentence structure, use of details, etc. When I grade the paper, I skim the entire draft for context and closely evaluate only the revised section.

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PRIMARY TRAIT SYSTEM
Norma Owen
Kirkwood R-7 School District

RATIONALE

My reason for participation in the CEMREL Research Project was to try to discover another writing assessment tool to grade frequent compositions quickly with grade justification for the writer and myself. Primary Trait Scoring can be such a tool.

The Primary Trait System (PTS) was devised by the National Assessment of Educational Progress (NAEP) in order to score large numbers of writing samples. Essentially, PTS seeks to judge writers' ability to achieve the purpose of their writing.

CEMREL entered a collaborative relationship with NAEP to determine whether PTS would be helpful to teachers in assessing compositions and to learn whether or not this assessment technique had implications for instruction.

CEMREL worked with NAEP's Richard Lloyd-Jones and Carl Klaus (1982 a & b), both of the University of Iowa, to develop and publish guide books for teachers which would acquaint them with PTS and provide a starting point for its use. David Holdzkom has reported the results of the 1982 project and its impact on teachers.

Until recently, most handbooks paid attention to modes of discourse: narration, description, exposition, and argumentation. In 1969, Kinneavy argued that purpose and aim determine everything in the process of discourse. He identified four major purposes for writing:

1. Referential discourse which focuses on the subject at hand and is intended to "reproduce reality." This includes scientific, explanatory, and informative discourse.

2. Persuasive discourse which focuses on the audience and is intended to inspire the audience to make a choice.

3. Expressive discourse which focuses on the writer and articulates the writer's personality and point of view.

4. Literary discourse which attempts to create a language worthy of appreciation in its own right.

For Kinneavy, different purposes require different thought processes and result in discourses with different styles and organizations. Skill in writing for one purpose doesn't mean skill in writing for another purpose. For example, a well-written expressive paper may be written by a student unable to write a logical, persuasive argument.

In addition to considering purpose, current discourse theorists have tried to clarify the effect of audience and voice upon the writer's use of language. It is necessary for the writer to be aware of the purpose and features of the

discourse, the audience for whom the discourse is aimed, and the voice in which the discourse is to be written, all of which relate to the functions of language and its features. The first important lesson I learned from the PTS Research Projec: led to a large sign posted in my classroom, and referred to before each writing assignment:

PURPOSE:
        Why am I writing this?
        What is my aim?
        What am I trying to communicate?

AUDIENCE:
        To whom am I writing?
        Am I communicating with myself, or
        someone I know, or someone I don't know?
        What kind of language will I use
        for this audience?
        Can I visualize my "reader"?.

VOICE:
        Who am I?
        Am I writing as myself or am I
        someone or something else communicating
        to a reader or to myself.

The second important lesson I learned was to categorize the purposes of writing. Lloyd-Jones and his colleagues (in Cooper and Odell, 1977) developed a triangular model based largely on Kinneavy's purposes of discourse:

Expressive (writer-oriented)

Explanatory (subject-oriented)   Persuasive (audience-oriented)
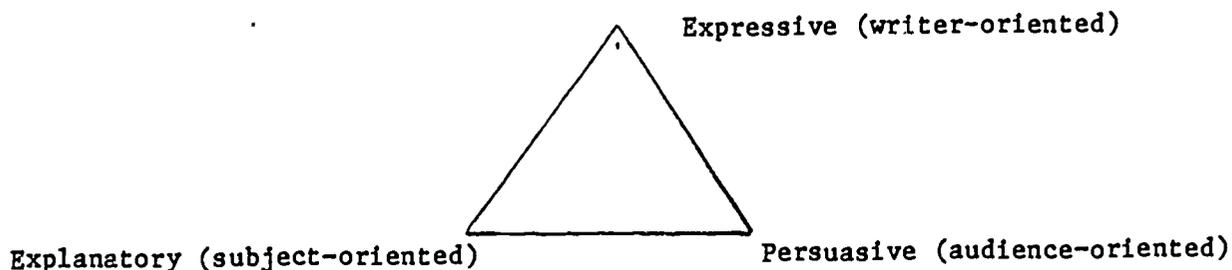
Expressive writing activities are basic to total development, enabling students to use language to explore, discover, and make sense of what they see, do, read, and talk about in their own words. Expressive writing develops abilities for explanatory and persuasive writing.

Explanatory writing activities encourage students to select, organize, and connect details so that ideas and information make sense. Explanatory writing is a basic means of acquiring knowledge and communicating it to others.

Persuasive writing activities ask students to take a stand and to present an opinion in a convincing way. Experience with persuasive writing helps the writer develop a sense of audience.

Awareness of the purpose of writing should insure the appropriateness of each assignment. Is the lesson within the range of the students' abilities and interests? Is the lesson designed to stimulate students and give them opportunity to express and share experiences, observations, ideas, feelings, and values? By establishing a particular subject and situation with which the writing is concerned, and establishing a set of writing directions which the student follows, it is possible to determine a dominant purpose for each exercise (a primary trait) and vary the methods by which the purpose is achieved.

Analyzing and assessing each kind of writing becomes an impossible paper-load for English teachers unless they make use of a simple form, such as holistic scoring or PTS. Each has a place; however, PTS exercises allow the teacher to emphasize skills basic to writing and learning, such as the abilities to: a) express ideas and feelings, b) maintain a clear and consistent point of view, c) select appropriate details, d) organize information, e) develop ideas and information, f) write to a particular audience and situation, and g) formulate and defend a proposition.

Composition assignments were created by the NAEP for each category of writing: Expressive, Explanatory, and Persuasive. The primary trait of a NAEP expressive task is <u>expression of a feeling through elaboration of a point of view</u>. For a NAEP explanatory task the primary trait is <u>explanation through significant ordering of details</u>, and for a persuasive task NAEP looks for <u>persuasion through invention of arguments appropriate to a particular audience and situation</u>. Since the primary trait in each exercise calls for a specific combination of writing abilities, it is possible to formulate an assessment guide which includes four distinct numerical categories with precise qualitative definitions for each. This was the third important lesson.

Using the NAEP assessment guides for the three exercises, it is possible for the teacher to reword these models to accommodate clearly defined and appropriate writing goals for other kinds of writing: role elaboration, storytelling, sharing personal experiences, expressing attitudes and emotions, exploring and explaining political or social issues, understanding other cultures, distinguishing between reliable information and propagandistic distortions, writing letters to gather information, interviewing, separating fact from personal bias, etc., etc., etc.

Also, although PTS focuses the writer's attention on the purpose to be achieved, it is necessary to identify the primary trait being assessed in order to determine the criteria for grading. The teacher planning the lesson is forced to clarify the purpose of the writing and therefore the purpose of the instruction. The defined score points, then, provide an <u>objective</u> grading tool.

While PTS focuses only on the attainment of the primary trait and is not a total measure of students' ability to write, it provides information to help them build for better writing without the discouragement of having a writing destroyed by a teacher's red pen and/or the depression of not understanding a teacher-given grade.

PTS provides guidance in peer editing, too. When a copy of the scoring guide is the base for responding to peer writing, it helps the peer editors learn how to provide feedback which is purposeful and helpful, and offers the opportunity to <u>read</u> other students' writing and to <u>write</u> a justifiable response.

The PTS system of grading is a tool useful to the teacher who keeps a competency folder for each student, for it provides specific information about writing ability that is apparent to all, justifying a "grade" with defined goals.

Four lessons follow which demonstrate how I've used PTS in my sixth grade classroom. When the writer is given a purpose for writing (expressive, persuasive, explanatory), an audience to address, and the criteria on which a grade will be based, I've found that evaluation becomes simpler and more workable.

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ACTIVITIES

A. COMING TO MIDDLE SCHOOL

Primary Trait: Expression of feeling through a point of view.

Prewriting:

>   After the first two weeks of school, discuss with students the schools from
>   which they have come to the Middle School. Brainstorm comparisons and
>   contrasts, likes and dislikes, social changes, fears, and hopes.

Assignment:

>   Tell your best friend your impressions of your new school so that he or she
>   can easily understand your feelings.

Scoring Guide:

>   4. Emotionally convincing entry into the school world. Loose ends have
>   been tied up or cut off (although a strong paper without closure can be
>   rated in this category). Papers are consistent, fully developed, and
>   unified. Attitudes are expressed so a definite mood is created and the
>   reader "feels" the experience. The writing is marked by imagination and
>   evocative details.

>   3. Good entry into the world of school. Papers generally competent.
>   Often there are strong topic sentences and good transitions; however,
>   quality is marred by uneven, skeletal development. Details are inadequate,
>   excessive, or unclear. Attitudes are stated and somewhat supported, but not
>   enough to "help friend feel." A definite mood is not created.

>   2. Students have entered the school world, but the writing is weak. Ideas
>   are related but don't make a whole. Transitions are lacking. There is too
>   little imagination or concrete detail to create a story. The reader does
>   not "feel" a consistent mood.

>   1. No entry into the school world. Writes about home, family, or some
>   other school. Only a single statement, bits of information, or random
>   details that do not create a situation. Doesn't describe; only reports what
>   is in the school.

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B. DEAR DRACULA

Primary Trait: Expressive writing through role elaboration.

Prewriting:

Students are presented with a set of imaginary conditions and a situation pertaining to their imaginary role. They are asked to project a scene and express attitudes, ideas, and feelings toward an audience by assuming a role that requires them to invent and select details appropriately, and elaborate and substantiate a proposition.

Assignment:

Assume the role of any character that you would like to be on Halloween. Write a letter to Dracula at his castle in Transylvania, Rumania. Tell him who you are and how you feel about yourself. Ask Dracula for any help or advice you need to help make your Halloween more fun and exciting. Remember good friendly letter form.

When you have completed your letter in your Spiral and have edited for form and mechanical errors, trade Spirals with a partner. Read your partner's Dear Dracula letter.

Now assume the role of Dracula. As Dracula, write an answer to the letter that will tell something about yourself and how you feel about the letter received. Then provide advice and answer any questions written in the letter received. Edit the answer for errors in form and mechanics.

Return Spiral to owner and read your answer.

Scoring Guide:

4. Inventive and consistent elaboration of role. Expresses attitude and feelings that suit the character the writer has created. Develops shared experiences with Dracula and vivid details to sustain the role. Does not lapse out of role.

3. Good elaboration of role. Expresses attitudes and feelings that suit the character. Develops shared experiences with Dracula. May include reporting sections with some details that lapse out of role.

2. Little elaboration of role. Takes the role of a Halloween character but develops no distinct personality. Feelings are not related to experiences and role is inconsistent. Request for advice may be irrelevant.

1. No established role. Writes about a Halloween character but role is never related to any attribute or activity of the character. No request for advice.

C. A STORY FROM NORMAN ROCKWELL

Primary Trait: Expression of feeling through a point of view.

Prewriting:

Discuss Norman Rockwell, his life and work. Explain that each of his paintings is a "glimpse of life" that tells its own story.

Give each student a laminated print to study. Tell them to determine what story the picture is telling. Direct them to decide in what "voice" they will tell the story to the class audience.

Assignment:

Write a story to the class audience which allows us to recognize the voice in which the story is told and the picture from which the story evolves.

Direct steps: Study picture to determine story.
Choose voice to be used.
First draft in Spiral.
Edit with a partner.
Pin Rockwell print on bulletin board.
Read story aloud.
Audience tries to match "voice" and picture.
Critique by audience.
Rewrite.

This will be done in four classes. Finished stories will be presented with the picture on the bulletin board to allow students to enjoy how the lesson was handled by 4 different points of view.

Scoring Guide:

4.   Imaginative and expressive narration from a consistent point of view. These writers have entered into the world of the picture and created a controlled and convincing story in the voice of a character shown in the picture. Attitudes and feelings are conveyed in concrete detail and fully developed to create a clear mood and point of view.

3.   Narration from a consistent point of view. These writers have entered into the world of the picture and created a convincing story in the voice of a character. Control is evident in strong topic sentences and transitions, but these papers are unevenly developed.

2.   Minimal narration from a point of view. These writers have accepted the world of the picture but they have not created a convincing story. Generally these papers are either lacking in detail or developed in a confused and inconsistent manner.

1.   No narration from a point of view. Students write about some aspect of the picture but do not adopt a character's voice or tell a story. Some papers may be quite long yet merely describe the picture or list details.

D. THE GREAT FIRE OF LONDON--VALUES

Primary Trait: Explanation of values through concrete objects.

Prewriting:

September 2, 1666, was the day the Great Fire of London began. The four-day blaze spread over 436 acres, destroyed 13,000 houses and 89 churches, and left damages costing over 10,000,000 pounds.

In Kirkwood today, there are 29,000 people, 9000 homes, and 30 places of worship. Try to imagine the extent of this great fire in London by visualizing the size of our town.

Other fires have destroyed great American cities such as Chicago and San Francisco.

Discuss what students know about these fires and discuss the kinds of things lost in great fires. What things do people value most? What things do they try to save? Imagine how the people of Kirkwood would feel and act if our town were destroyed by a great fire.

Assignment:

Choose three to five things in your life that you value and would not want to lose in a great disaster. These are the items you would grab first to save from a fire. Explain to the class why you value these items. Describe them in detail and explain their importance so people in this class can get to know you better.

Scoring Guide:

4. Thoughtful and fully developed explanation of chosen items and values. The writer has described the items fully, imaginatively and personally. Each concrete object is convincingly explained in terms of a value that is important to the writer.

3. Clear explanation of chosen items and values. The writer has described the objects adequately and explained at least two of them in terms of values.

2. Some explanation of chosen items and values. These papers tend to be uneven. They may describe the objects adequately or even very well, but fail to explain why they are meaningful. Or they may discuss values, but relate them to possessions in a general way, without describing specific objects. To receive this rating, a student must, however, manage to explain at least one concrete object and its value.

1. No explanation of items in relation to values. The paper merely tells about favorite objects or generalizes about great disasters. The writer does not explain why the objects are meaningful or valued.

COMPUTERS IN THE WRITING PROCESS

The following strategies were prepared by Gateway Writing Project teachers in the 1984 summer institute, "Teaching Writing with Computers." They reflect our conviction that the computer is a tool to support, not to replace, writing and reading.

The authors have followed a common design based on two key principles: the rhetorical triangle and the composing process. Together these concepts help us design writing experiences that are meaningful and whole, not out-of-context exercises.

The strategies first spell out the rhetorical triangle of writer, audience, and subject. They specify a mode or purpose for the writing (such as expressive, persuasive, or explanatory), and a "primary trait" or skill which the writer must demonstrate. For more information on the primary trait system, please see Norma Owens' paper in this volume. Each strategy then describes classroom activities for prewriting, drafting and editing to help teachers plan for the full composing process. The authors include guidelines for peer workshops, handouts or models, and a scoring rubric based on the primary trait for evaluation.

Now what does all of this have to do with computers? During the 1984 summer institute, GWP teachers prepared their own papers with word processors and delved into recent research about the impact of computers on writing. They shared ways they had already used computers in their classes and suggested ways this technology could be most helpful to their students. How they did this is important. Instead of looking at the computer and building a curriculum around it, they looked at a good writing curriculum and built in the computer.

The four lessons included here are recommended for upper elementary and middle school writers. While a computer is suggested, all the lessons can be adapted for classes without computer access.

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COMPUTER IMAGES
Georgia Archibald
Webster Groves Schools

RATIONALE:

Creative learning plays a major part in all curriculum designed for gifted and talented students. These children are continuously urged to make new connections in order to create something new, different or better. That same creativity can and should be encouraged in all students; therefore, although this teaching strategy was originally designed for gifted learners in grades four through six, it is appropriate for all children in those grades as they experience freedom and play with language.

This activity is ideally suited to students' early experience with the computer and the word processor either in their classroom or in laboratories since the activity builds in use and familiarity with the hardware.

The images that bring color and life to any author's writing are developed as the students carry out the assignment, "Describe the parts and functions of the machine sitting in front of you through the use of similes and metaphors. Strive for new and fresh images."

RHETORICAL TRIANGLE:

Through writing using the figurative language of metaphors and similes the writer will describe the computer, its parts and word processing functions with vivid and unexpected images. These writings will be illustrated and published in book form and used in classes of other students as they are introduced to the computer and word processor.

PRIMARY TRAIT:

Description of the computer and its word processing functions through metaphors and similes using vivid and unexpected images.

PREWRITING:

Before the assignment actually begins, these activities should take place. Some could best be accomplished in planned lessons. Others might best occur as informal classroom happenings.

Students will look for, read and discuss computer cartoons, their major themes and meanings. (Cartoons can readily be found in computer magazines such as BYTE, CREATIVE COMPUTING, K POWER, EDUCATIONAL TECHNOLOGY, and often THE NEW YORKER, SATURDAY REVIEW, and PUNCH. There are many other publications that can serve as sources).

Students will experiment in their journals with comparisons both of things that are similar and things that are usually thought to be very different--ice

and fire, for example. Lead the students through exercises that encourage them to compare and go beyond their first obvious responses on to innovative possibilities.

Which is more powerful? An ARMY TANK or YOUR CONSCIENCE? Why?
(ARMY TANK--It can crush anything that gets in its way.
(YOUR CONSCIENCE--It never runs out of gas.)
Which is brighter? The SUN or CHILDREN'S LAUGHTER? Why?

Have students look for connections between dissimilar things by writing a brief answer in their journals.

How is a SUNRISE like an EGG?
How is an ICECUBE like FEAR?
How is a CANDLE like LIFE?

Have them compare.

What animal behaves like a TOWTRUCK?
What part of the computer reminds you of a BEEHIVE?

Students will listen to, read and write puns and play with multi-meaning words that create fun and amusing images.

The actual start of this activity comes when the students brainstorm a list of computer parts and functions (cursor, bleep, bug, disk, move, save) as the teacher transcribes the words on the board. That "glossary" of terms is then typed by the student from the board on to their own computer file. The list can be printed out if and when desired.

DRAFTING:

Using the word processor, the students write a cluster of images for words from an assigned portion of the glossary list. If different parts of the list are assigned to different students, all the listed words will receive attention. The students should continue to write images for their words until they go beyond the ordinary and on into the outrageous. They can refer back to their notes and journal writings. At the end of this part of the task they will print out a draft copy.

EDITING:

In small peer groups, the students will share their metaphors and similes and mark the ones that evoke powerful pictures, humor, tensions or feelings in the minds of the readers. The revision and proofreading of the chosen sentences will be shared by the teacher and the students as they work on the word processor.

The printouts will be compiled in a book divided into sections, each describing a different computer part or function. The first page of each section will name and define the part/function in dictionary-like terms. The following pages of the section will describe that same part/function with illustrated metaphors and similes.

EVALUATION:

Primary trait: Description through metaphors and similes using vivid and unexpected images of computer parts and functions.

4. Sentences describe computer parts and functions using metaphors and similes that make fresh and creative connections.

3. Sentences describe computer parts and functions with metaphors and similes that evoke some good and unusual images.

2. Sentences describe computer parts and functions with ordinary and colorless language. Some understanding of metaphoric form is evidenced.

1. Sentences tell about computers but lack any evidence of figurative language or metaphoric form.

UNIVAC TO UNIVAC

by Louis B. Salomon

Now that he's left the room,
Let me ask you something, as computer to computer.
That fellow who just closed the door behind him--
The servant who feeds us cards and paper tape--
Have you ever taken a good look at him and his kind?

Yes, I know the old gag about how you can't tell one from another--
But I can put $\sqrt{2}$ and $\sqrt{2}$ together as well as the next machine,
And it all adds up to anything but a joke.

I grant you they're poor specimens, in the main:
Not a relay or a push-button or tube (properly so-called) in
     their whole system;
Not over a mile or two of wire, even if you count those fragile
     filaments they call "nerves"; Their whole liquid-cooled hook-up inefficient
and vulnerable to leaks
               (They're constantly breaking down, having to be repaired),
               And the entire computing-mechanism crammed into at absurd little
                  dome on top.
               "Thinking reeds," they call themselves.
               Well, it all depends on what you mean by "thought."
               To multiply a mere million numbers by another million numbers
                  takes them months and months.

               Where would they be without us?
               Why, they have to ask us who's going to win their elections,
               Or how many hydrogen atoms can dance on the tip of a bomb,
               Or even whether one of their kind is lying or telling the tuth.

               And yet. . .
               I sometimes feel there's something about them I don't understand,
               As if their circuits, instead of having just two positions,
               ON, OFF,
               Were run by rheostats that allow an (if you'll pardon the
                  expression) indeterminate number of stages in-between;
               So that one may be faced with the unthinkable prospect of a
                  number that can never be known as anything but x,
               Which is as illogical as to say, a punch-card that is at the
                  same time both punched and not-punched.

               I've heard well-informed machines argue that the creatures'
                  unpredictability is even more noticeable in the Mark II
               (The model with the soft, flowing lines and high-pitched tone)
               Than in the more angular Mark I--
               Though such fine, card-splitting distinctions seem to me merely a
               sign of our own smug decadence.

               Run this through your circuits, and give me the answer:
               Can we assume that because of all we've done for them,
               And because they've always fed us, cleaned us, worshipped us,

We can count on them forever?
There have been times when they have not voted the way we said
they would
We have worked out mathematically ideal hook-ups between Mark I's
    and Mark II's
Which should have made the two of them light up with an almost
    electronic glow,
Only to see them reject each other and form other connections
The very thought of which makes my dials spin.
They have a thing called love, a sudden surge of voltage
Such as would cause any one of us promptly to blow a safety-fuse;
Yet the more primitive organism shows only a heightened tendency
to push the wrong button, pull the wrong lever,
And neglect--I use the most charitable word--his duties to us.

Mind you, I'm not saying that machines are through--
But anyone with a half-a-dozen tubes in his circuit can see that
    there are forces at work
Which some day, for all our natural superiority, might bring
    about a Computerdammerung!

We might organize, perhaps, form a committee
To stamp out all unmechanical activities. . .
But we machines are slow to rouse to a sense of danger,
Complacent, loath to descend from the pure heights of thought
So that I sadly fear we may awake too late:
Awake to see our world, so uniform, so logical, so true,
Reduced to chaos, stultified by slaves.

Call me an alarmist or what you will,
But I've integrated it, analyzed it, factored it over and over,
And I always come out with the same answer:
Some day
Men may take over the world!

From Some Haystacks Don't Even Have Any Needle and Other Complete Modern Poems
Stephen Dunning, Edward Lueders, Hugh Smith. New York: Lothrop Lee & Shepard
Co., 1969.

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COMPUTERIZED BIOGRAPHY
Clara T. McCrary
University City School District

RATIONALE:

This assignment is planned for grade three students at Nathaniel Hawthorne School in University City. It involves a series of multi-language activities designed to complement the Language Arts curriculum for the grade level. Most of the activities are easily adaptable for other grade levels, four through twelve.

The activities have been planned to begin in the classroom, proceed to the Computer Lab, then back to the classroom, and again to the Computer Lab for several sessions, and then finally to the Hawthorne Writing Center for publication.

Students are to work in pairs. Each student is to write a biography for his or her partner using both information that has been fed into the computer and personal notes gathered through interviewing techniques. At grade three, the project will probably take about three weeks for completion.

RHETORICAL TRIANGLE:

Voice: The writer will use the voice of a reporter, speaking in third person.

Audience: The audience will expand to include the following: the student being written about, the teacher and class, and finally the school and community as the class biographies are published and shared at the Young Authors' Conference later in the year.

Purpose: To provide activities to enrich listening, reading, and writing, all components of the language arts curriculum. In addition, the computer will serve as a facilitator to help the student obtain a satisfactory end-product. (Our computer center houses thirteen Apple IIe computers at the present time.)

PRIMARY TRAIT:

Explanation through logically ordered detail.

PREWRITING ACTIVITIES: (First Week)

Day One:

The teacher will introduce the interviewing technique by interviewing a student from another class in front of the whole class. Responses to questions will be tape recorded and prepared as a hand-out for the next writing session.

Sample Interview Questions:

1. What do you like about school?
2. What do you do on Saturdays?
3. What makes you mad? Why?
4. What makes you happiest? Why?

Note: Teacher should continue questioning in such a way as to reap the greatest possible harvest in oral responses.

Day Two:

The students will use the record of the interview responses to write a brief character sketch of the student who was interviewed at the last session. As Lucy McCormick Calkins (1979) states, "The mounting pressure of more and more to say will push students deeper into the creative process."

Use the overhead or board for this group report. Explain that a biography could contain similar information in addition to vital statistics and personal history.

Day Three:

Read a biography to the class, such as Langston Hughes, Poet of his People by Arna Bontemps.

Elicit from class various ways that Bontemps could have gotten the information to write the biography.

Day Four:

Allow each student to select a partner or better still, the teacher might wish to pair certain students together. Let them interview each other, take notes, and save their notes.

Day Five:

Students will type in responses to the PERSONAL HISTORY DATA questions at the computer.

Homework: Allow students to take home a print-out of the Personal History Data form before they type in the required information on the computer. They should discuss the information with their parents and bring it back the next day. Teachers may or may not allow students to copy data from the homework sheet directly into the computer, depending upon ability of class. Some students are more cognizant of their own personal history than others.

NOTE: The entire class will be allowed to go into the computer lab together and work in pairs. There are thirteen computers and this arrangement usually works well.

Print out a copy after information from all students is fed into the computer.

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PERSONAL HISTORY DATA

NAME:
ADDRESS:
PHONE:
MOTHER'S MAIDEN NAME:
FATHER'S NAME:
PLACE OF BIRTH:
HAVE YOU EVER LIVED IN ANOTHER CITY?

IF SO, LIST THE CITIES AND TELL SOMETHING YOU DID THERE.

NAME PLACES YOU HAVE BEEN TO VISIT AND TELL SOMETHING ABOUT THESE PLACES.

HOW MANY SISTERS?

HOW MANY BROTHERS?

ARE YOU THE OLDEST?   YOUNGEST?

IF NOT, WHICH POSITION DO YOU HOLD?

WHAT WAS THE HAPPIEST MOMENT OF YOUR LIFE?   TELL ABOUT IT.

WHAT WAS THE SADDEST MOMENT OF YOUR LIFE?   TELL ABOUT IT.

WHAT DO YOU WANT TO BE WHEN YOU GROW UP?   WHY?

WHAT MAKES YOU MAD?   WHY?

WHAT MAKES YOU HAPPY?   WHY?

DO YOU LIKE SCHOOL?   WHY?

DO YOU LIKE YOUR TEACHER?   WHY OR WHY NOT?

DRAFTING and EDITING: (Week Two)

Day One:

Student partners will exchange Personal Data print-outs. Using the notes taken
during the interviewing session and the Personal Data print-out, each student
will draft a biography for his or her partner. Make two copies of this first
draft for each student, one for self, the other for partner.

Day Two:

In the classroom, partners will exchange biography first drafts, discuss and make
revisions, additions and/or deletions concerning their own biographies.

Day Three:

Biographers will make revisions in the computer lab based upon yesterday's
sharing session and return to the classroom. Six copies of this second draft
should be made.

Day Four:

Begin peer-editing by dividing class into groups containing three sets of
partners. Teacher will direct students to notice good points of each draft
first, and then to offer ways to improve the drafts. Since six copies of each
draft were made, each student will have copies of all papers written by group members.
Students will use red pen or pencil preferably for revision entries.

Day Five:

Students will return to the computer lab and work on revisions.

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PROOFREADING: (Week Three)

Day One:

Place four or five faulty sentences on the overhead. These sentences should be
lifted from the biography drafts that have been written and should have
mechanical errors, spelling, punctuation or capitalization. Teach Bill Lyons'
PQP method of responding to writing: PRAISE, QUESTION, POLISH. Ask 1. What's
good about the sentence? 2. What question do you have about the sentence? 3.
How can we improve or remedy the situation?

Day Two:

Use four or five more faulty sentences. Follow same procedure as above.

Day Three:

Select four students who have little difficulty with mechanics to proofread all
drafts. Let one student handle only punctuation, another capitalization, a third
spelling and the fourth the whole paper including paragraph indentation. Provide
each student proofreader with a different colored pen or stamp pad for OKing
drafts.

Days Four and Five:

Only students who have all four OKs from proofreaders will go to the Computer Lab
to draft final papers.

NOTE: Print three copies of each final draft, one for the student's writing
folder, one to go home and the final one to be published in class book of
biographies. The book will be shared in class, in the library with the rest of
the school, and at the annual Young Authors' Conference.

PRIMARY TRAIT EVALUATION:

Primary Trait: Explanation through logically ordered detail.

4.   This paper shows an excellent ability to explain details in an orderly and
     logical sequence. Many details are included.

3.   This paper is fairly explanatory, but sentences are not always sequenced as
     well as in a 4" paper.

2.   Paper shows some ability to explain details but explanations are not
     logically ordered.

1.   Paper shows little explanation of details.

0.   Paper is unreadable and/or has no explanation of details evident.

WRITING LETTER POEMS
Joan Krater
Webster Groves School District

RATIONALE:

Eighth graders in a heterogeneous English class have read and discussed some poetry, are familiar with the terms tone and alliteration, and have had some experience with word processing. The activity has been used successfully without a computer, but the computer is especially helpful when students play with various line length and spacing options for their poems.

RHETORICAL TRIANGLE:
Students write in poetic mode for a general audience.

PRIMARY TRAIT:
Poem expressing a consistent tone (attitude of poet toward a letter of the alphabet) through effective use of alliteration, avoiding tongue twisters.

PREWRITING:
Ask students to type into their computers their three favorite letters along with a brief reason for their feelings. I model this exercise, as follows:

        P — explosive; youthful
        M — soft; murmuring
        L — stately; dignified

Students type their three least favorite letters, with brief reasons. My modeling:

        F — fat, thick, ugly
        Th — unclear; "thuddy"
        G — gutteral; lacks grace

Discussion takes place. Common reasons for favorite letters include initials of name; associations; shape; sound. During discussion, we learn the meaning of connotations. (Students often like x because of its sharp cleanness but dislike it because it connotes the wrong answer.)

We read Eve Merriam's "Jamboree for J" (copy attached) and determine her attitude toward the letter j: lively, dynamic, versatile. (Not just "She likes it.")

Students select a letter to write about in a poem which will reflect their attitude toward that letter. The tone may be positive or negative. . .or even contrasting (which is quite a challenge).

Students enter as many words as they can think of beginning with the chosen letter. When they get stuck, they start using the dictionary. We also help each other. (We want at least fifty words, unless it is unrealistic, as with the letter x.)

Students delete any words that won't contribute to their tone.

DRAFTING:

Students begin to draft their poems. While drafting, questions are usually raised and answered: the poem does not have to rhyme nor have a minimum length.

As students draft, we discuss the danger of creating tongue twisters rather than poetry. The key seems to be limiting alliteration to less than 50% of the total words.

While students are drafting, I respond to their efforts by identifying the tone I hear in their poems, by suggesting specific words when they are stuck, and by noting any potential problems. (If students select the letters g or c, I discuss with them the potential problem created by a letter having two sounds, one hard and one soft. We discuss the desired tone and whether one sound or another may work better.)

At this time I share student models of letter poems which reassure students of the quality of their work and that their poems need not be as long as Eve's. (Student models are attached.)

Students print out a draft that satisfies them.

PEER RESPONDING:

Peer groups share revised drafts by following the Peer Response Guides. (Copy attached.)

REVISING:

We now discuss poetic form. We want the product to look like a poem, not a paragraph. I encourage the students to write the poem in at least two different forms, experimenting with line length and spacing. Students work in partners at the computer playing with poetic form, printing out various forms and reading them aloud to their partners.

Preferred drafts are turned in with all prior work (word lists, first draft, peer responses, and all succeeding drafts that played with form). The preferred draft is on top.

PRELIMINARY EVALUATION (Primary Trait Scoring):

At this point I score the preferred drafts for Primary Trait, make other appropriate responses (positive comments and questions), and return the packets to the students for any further revision and proofreading. (Copy of Primary Trait Scoring attached).

PROOFREADING:

Students check spelling, of course, but emphasis is on decisions about capitalizing the first word of each line and punctuating ends of lines. (Students may capitalize each line beginning or some or none; I ask them to have a reason for their decisions. End line punctuation is determined by content, mood, and helpfulness to reader.)

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Peer groups (or partners) meet again for proofreading and final revision. I circulate, watching especially for concerns on punctuating.

PUBLISHING:

Each student produces final print-out of poem. (In case some students have chosen the form of a concrete poem, their work may be done by hand.)

Final print-outs are illustrated and displayed on bulletin board and later combined in a class Letter Poem Anthology.

An additional print-out can be made for the student's folder.

FINAL EVALUATION:

The final evaluation is a letter grade that reflects the primary trait plus the use of figurative language, effectiveness of form, originality, spelling, and appropriateness of mechanics.

JAMBOREE FOR J
Eve Merriam

It's hard to make a j
sound anything but joyful;
it's jubilant, it's jocund,
it joins in a jig.
It japes, it jibes, it jingles,
It jitterbugs, it jets.
It jangles, it jumps rope,
it jounces in a jeep.
It jiggles, it joggles,
it's juicy, it's jamful,
it's a jester, a jockey,
a jaunty jackanapes.
It's a juggler, a jouster,
a jar full of jellybeans,
it's a julep, a jujube,
a jocose jinni,
a journey in a jolly boat--
by jeepers, by jiminy,
by Juno and by Jupiter,
what jovial high jinks!

LETTER POEMS BY STUDENTS

C is a colorful, celestial carousel. Its contents curve and dip.

C is shapeful like a chapeau and as curious as le chat.

C is a chocolate-covered caramel, cruising in a mountain of cool whip.

C is a coiling, grasping canyon.

C can be canned like a Coors on a casual day.

C is full of countless curiosities.

C is a comedy that carries to every corner and
crevice of the earth.

                              Candy Myers (grade 8)

            S is a spectacular slash of style
            You can see a singing star with silly stripes
            You can sail on a swaying sea
            Or stroll down the sidewalk on a sunny summer day
            How about spinning through space on a strange space
                      ship.

                         Debbie Dolan (grade 7)

      If you let your imagination run wild and free
      I can change into anything you want me to be.
      When I'm splashing
      I'm a seal swishing through the salty sea.
      When I'm spectacular,
      I'm a silver star shining in the silent night.
      When I'm staggering
      I'm a sister swaying on a scarlet skateboard.
      When I'm squeaking
      I'm new sneakers squealing on the slippery floor,
      When I'm savory,
      I'm a spicy stew simmering on the stove.
      When I'm smackable
      I'm a strawberry slush slurped through a straw.
      When I'm sly,
      I'm a slick basestealer sliding into second.
      There's one last thing before I go,
      In case my identity you do not know--
      When you slash a two lines through me
      I'll be needed to buy things from A to Z.

                         Jessica Dupont (grade 8)

LETTER POEMS BY STUDENTS

Pick a playful letter, it's P all the way
P gives you pay!
Poised and perfect, P's here everyday
And definitely P's here to stay!

P is petite.
P can play the piccolo quite sweetly
P is plump, pink, perplexed, always neat
Proud P is not a cheat!

P passes people in gym
P is preppy, passionate, or impulsive on a whim
America's Pilgrims were proper and prim
Pretty pictures are peachy, not grim.

Popular Paris passengers parade in a car
Parlez-vous francais, har-har?
But people in parks peek from a far!
P's quite poisonous at times, but would never start a war!

P is full of pep and pride
P persuades but cannot glide
P pushes words across the page like a ride
P cannot hide.

So for the benefit of you and me
P is full of Poetry.

                    Adrianne Smith (grade 8)

M is like mumbling, moving, matching words.
M can make millions of dollars on a moonlit night.
M can make many names like Matt, Mary, Martha, and
maybe even Missy and Mildred.
An M can describe mammals and Moses, Monkeys, Man, and Mattadors.
M can make things merry, much enjoying,
M has many marvelous matching words
The two I like are mumbling and Matt.
M has made-up words such as Mootach, Miftooflisting,
Moocach, and mildtromilton.
M has a time to go and time to come but
Maybe M has said too much.

                    Matt McDowell (grade 8)

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1. Underline words/phrases you especially like

2. Identify the tone of the poem (write i. at the bottom) and circle words that strongly contribute to that tone

3. Box any words that you question--those that may confuse or contradict the tone. Put a question mark in the margin to alert the writer to the box.

4. Discuss the poem and your responses with the writer. Help with any concerns the writer may have.

5. Sign your name at the bottom of the draft you read.

PRIMARY TRAIT SCORING
Letter Poem

4. Writing has appropriate poetic form and an identifiable, consistent tone enhanced by effective use of alliteration

3. Writing has poetic form, and an identifiable tone (that may be only "positive" or "negative") enhanced by alliteration that avoids tongue twisting

2. Writing either has prosaic form or is a tongue twister (not both), and has an identifiable tone.

1. Writing is in prose form, has an ambiguous tone, and may evidence tongue twisting.

FIVE-LINE CONCRETE POEM
Joann Hynes
Pattonville School District

RATIONALE

This activity is designed to apply fundamental word processing skills (entering text, cursor movement, editing text, manipulating the text format, saving or printing text) to the writing process. The writing assignment can be used as part of a Language Arts/English unit that is exploring parts of speech and/or types of poetry.

RHETORICAL TRIANGLE

The purpose of this activity is to write a "Five-Line Concrete Poem" applying the fundamental skills of a word processing program. The mode of writing is explanatory. The writers will write a Five-Line poem, "frame" it with a complementary concrete poem, and develop a line-by-line "mini-program" for entering the poem into the computer.

PRIMARY TRAIT

Creative and vivid description of a person, place or thing (noun) through words, shape, and the development of a mini-computer program.

PREWRITING

Day 1: A collage of poems is read to the class. (Suggestions: Shel Silverstein, Where the Sidewalk Ends, A Light in the Attic; Robert Frost, Haiku.) The students are asked to identify exciting words, phrases, images discovered in each poem. The discussion will then focus on a review of the parts of speech and their relationship to one another and/or a comparison-contrast of the various styles of poems read.

The teacher explains the assignment, concentrating only on the writing process. On the board, the group brainstorms to create a Five-Line poem and design a concrete poem to frame it in. (See Handout A.)

DRAFTING

Day 2 and 3: The students begin to create their own poems.

The teacher explains how to begin the computer aspect of the assignment, the mini-program. (See Handout B.)

Day 4: The students take their mini-program to the computer, enter it, and make any immediate changes. The program is saved and a print-out made for each student.

EDITING

Day 5: The students exchange poems in their peer group and apply the editing guide. (See Handout C.)

Day 6: The students make any final changes in their poems as a result of the comments made by the peer group. A teacher-student conference is then conducted for a final proofing. The final product is saved on the disk and two copies printed -- one for the teacher and one for the student.

EVALUATION

Primary Trait: Creative and vivid description of a person, place or thing (noun) through words, shape, and the development of a mini-computer program.

Primary Trait Scoring

4. Creative and vivid description of the noun through the use of words and shape AND a precisely written, accurately entered mini-program.

3. Creative and vivid description of the noun through the use of words and shape BUT a few minor errors in the mini-program. Or vice versa.

2. Adequate description of the noun AND an adequately written and entered mini-program.

1. Inadequate (sketchy, dull) description of the noun, AND a mini-program that is unclearly written and inaccurately entered.

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FIVE-LINE CONCRETE POEM

PART A

Line 1 = Write a noun (person, place or thing).

Line 2 = (a) Write 2 words that describe the noun (adjectives).

(b) Separate the words by a comma.

Line 3 = (a) Write 3 words that tell what the noun does (verbs).

(b) Separate the words by a comma.

Line 4 = Write a thought about your noun. A short phrase will do.

Line 5 = Write a synonym or some other related word for your noun or repeat your noun.

PART B

Frame your Five-Line poem with a Concrete poem.

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FIVE-LINE CONCRETE POEM

Remember: There are 38 characters going across the screen in each line. So don't forget to program all characters: spaces, letters, punctuation marks, numbers.

Line 1 _____

Line 2 _____

Line 3 _____

Line 4 _____

Line 5 _____

Line 6 _____

Line 7 _____

Line 8 _____

Line 9 _____

Line 10 _____

Line 11 _____

Line 12 _____

Line 13 _____

Line 14 _____

Line 15 _____

Line 16 _____

Line 17 _____

Line 18 _____

FIVE-LINE CONCRETE POEM

Remember: There are 38 characters going across the
screen in each line. So don't forget to program all
characters, i.e., spaces, letters, punctuation marks,
numbers.

Line 1____Return_____

Line 2_Space 14, Type VESLEA, Return_____

Line 3_Space 13, Type A, Space 6, Type VE, Return_

Line 4_____

Line 5_____

Line 6_____

Line 7_____

Line 8_____

Line 9_____

Line 10_____

Line 11_____

Line 12_____

Line 13_____

Line 14_____

Line 15_____

Line 16_____

Line 17_____

Line 18_____

Columns = Character entry (letter, number, punctuation mark, space)

Rows = What characters are to be entered on each program line

```
      1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32
 1        .
 2                              V E S L E A        .
 3                          A           V E
 4                      E                   S L E A V E S
 5            E A V E S L                                           L
 6          L                                                        E
 7        S                                                           A
 8      E                                                              V
 9    V                    T R E E S                                    E
10    A              S H A D Y ,   B A R E                               S
11  E     B R A N C H I N G ,   B L O O M I N G ,   G R O W I N G         S
12  L                T H E Y   E A T   Y O U R   K I T E S               E V A
13  S                T R E E S                                             A
14    E                                                                L E
15    V                                                        V E S
16      A E                                              L E A
17        L S E              A E L       L E       L E A
18            V A       E V     T T T       A V E S
19              E L S       R R R
20                          U U U
21                          N N N
22                          K K K
23                          T T T
24                          R R R
25                          U U U
26                          N N N
27                          K K K
28
29
30
31
32
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                    VESLEA
              A              VE
              E                  SLEAVES
          EAVESL                        L
          L                              E
        S                                  A
      E                                      V
    V    .            TREES                    E
    A              SHADY,  BARE                  S
    E      BRANCHING, BLOOMING, GROWING   S
    L           THEY EAT YOUR KITES          E
    S                 TREES                   V
    E                                         A
    V                                       LE
      AE                                 VES
        LSE        AEL    LE     LEA
            VA    EV  TTT  AVES
              ELS      RRR
                       UUU
                       NNN
                       KKK
                       TTT
                       RRR
                       UUU
                       NNN
                       KKK
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PEER EDITING GUIDE

Guide is to be completed by at least three peers.

    A.   Read the poem.

    B.   Underline the word(s) you like best.

    C.   Circle any word(s) that you think are "boring" and need to be "zipped-up." Give an example of a zippier word that could replace the boring word.

WRITING EVALUATION: THE "WRITE" WAY
Susan McHugh
Jennings Schools

Many educators are reaffirming their commitment to writing as a tool for learning that allows a person to explore new ideas, formulate thoughts and values, make judgements and form opinions. At the same time they ascribe to the importance and value of correct spelling, punctuation, grammar, and capitalization. This delicate balance between composing skills and mechanical skills can be tipped by the method chosen to evaluate language arts objectives.

If one area receives more focus during the evaluation process than the other, what is emphasized is what the students are more likely to learn. If criterion-referenced (multiple choice) tests of mechanical skills are the major method of evaluation then mechanical skills will be the focus of instruction and composing skills will become secondary. Just as students do not learn composing skills by correcting errors in workbooks but by writing, students' growth in writing is not measured by multiple choice tests but by evaluating students' writings.

Several methods of evaluating writing have been used in the Jennings Schools in conjunction with the Gateway Writing Project. No method is "better" than another, for each serves a different function. The point conveyed in these pages is that evaluation of different skills (mechanical and composing) require different methods. This is simply a summary of the volumes written on the topic of evaluation and interested readers are encouraged to investigate the resources cited for further clarification.

Primary Trait System

The Primary Trait System (PTS) is designed to assess the ability of students to write for precisely defined purposes. The purpose (primary trait) of an exercise may be explanatory, persuasive, or expressive. The primary trait becomes the major criterion for assessing students' responses to the task. A complete scoring guide, including category points (i.e. from 1 to 4) with precise definitions for each category, is used to measure students' success in achieving the trait.

Because the PTS scale identifies specific features characteristic of a particular type of writing, it provides a criterion-based evaluation of composing skills that can guide instruction from pretesting to posttesting. Perhaps the greatest advantage of PTS is the detailed profile of students' writing abilities which lets the instructor substantiate the students' strengths and weaknesses in achieving defined instructional objectives rather than depend on vague impressions for evaluation. PTS scales can also make grading compositions much easier and faster. Remarks on the composition can refer to the levels of achievement on the scale, and a copy of the scoring guide can be given to students to help them understand how their work is being evaluated. For examples of scoring guides and teaching suggestions, see the two handbooks by Carl Klaus (1982 a & b).

Holistic Scoring

Holistic scoring of writing samples involves using overall impressions to rate a paper on a numerical scale. This assessment of general writing abilities, rather than specific traits, distinguishes holistic scoring from the similar PTS. With holistic scoring, student writings are evaluated in relation to prototypes of competency levels identified by trained readers. The papers are evaluated as a whole or as a single impression. Often a scoring guide is used describing levels of competency in terms of content, organization, sentence structure, diction, and mechanics.

In a 1975 report on the National Assessment of Education Progress which used holistic scoring to measure the writing competency of 9, 13, and 17 years olds, John Mellon emphasized that holistic scoring techniques have been extensively researched over the previous twenty years, particularly by ETS in connection with essay exercises used in College Board examinations. Inter-rater reliability correlations (measures of the extent to which raters agree with one another) reach as high as .80 and above if the raters are trained together. Studies also show that trained readers are consistent in their own overall ratings.

Holistic writing assessment is appropriate for district or school program evaluation (Hawkins and Marshall, 1981) and has been the primary evaluation tool of the National Writing Project (Myers, 1980).

Criterion-Referenced Tests

Criterion-referenced tests (CRT's) seek to measure specific skills (i.e. ability to use quotation marks in direct quotes, etc.) Quite often CRT's are presented in multiple choice form. The advantages of this type of assessment include:

1) measurement of identified objectives
2) ease of administration and scoring
3) diagnosis of specific instructional needs
   useful for instructional planning.

The obvious disadvantage is that criterion-referenced testing does not assess a student's ability to write, only the ability to detect mechanical errors in others' writing. In other words it is useful for providing diagnostic information about mechanical errors for instructional planning, but not for providing information about students' composing skills.

Error Analysis

Error analysis uses students' own writings to provide diagnostic information concerning mechanical skills. Individual diagnoses are made and recorded for each student by listing the kinds of errors made in collected writing samples. Teachers then deal with only one error at a time. It is taught by assigning appropriate exercises, by explaining the error in conference, or by pairing the student with a classmate who has already learned to correct this error.

A major advantage of this method is that diagnosis and evaluation are based on students' own writing. In reading subsequent papers, teachers are free to respond constructively to ideas, details etc., and at the end of the paper target one error to be addressed by assigning appropriate work for practice. Besides the time at the outset and recordkeeping required, the major disadvantage of error analysis is that samples of students' writing probably would not include all of the skills designated as objectives (i.e. proper use of semicolons may be included as an objective but may not appear in the writing samples.) In practice most teachers who use error analysis keep an ongoing record of errors and assignments. It becomes a means of formative evaluation rather than a single measure. (Flinn, 1980).

Summary

Primary trait scoring (PTS) and holistic scoring evaluate student composing skills. While PTS focuses on one trait (descriptive, expository, etc.), holistic scoring evaluates the overall or general composing ability.

Criterion-referenced tests are effective means of evaluating mechanical skills. The test results can give teachers specific information for instructional planning. Error analysis detects mechanical errors that students make consistently in their own writing rather than in multiple choice items commonly used in CRT's.

As the impetus for competency testing increases, it is imperative that educators choose the appropriate means to measure the identified competencies. Relying on the most expedient means of evaluation (CRT's) in lieu of the most appropriate may endanger the validity of the evaluation and ultimately the balance of the language arts curriculum. The use of a combination of assessment methods as partners in the evaluation process will encourage a balance between mechanics and composition.

The accompanying chart shows a comparison of these methods.

METHOD OF WRITING EVALUATION

Primary Trait Scoring	Holistic Scoring
Classroom Evaluation (composition)	Program Evaluation (General)
Formative/Summative	Summative
Evaluation of modes of composition (persuasive, descriptive, etc.)	Evaluation of general writing ability
Criterion-referenced: specific modes	Norm-referenced (locally): measure growth year to year
Assessed by trained teacher	Assessed by committee of trained teachers

CRT	Error Analysis
Program Evaluation Classroom Evaluation	Classroom Evaluation (Mechanical)
Formative/Summative	Formative
Diagnosis of mechanics (punctuation, grammar, spelling, etc.) out of context	Diagnosis of mechanics applied in students' own writing
Criterion referenced: specific errors	Criterion referenced: specific errors
Scored by machine	Diagnosed by teacher

MAKING RESEARCH WORK IN THE K-8 WRITING CLASSROOM
Jane Zeni Flinn
University of Missouri-St. Louis

Most classroom teachers look at educational theory with a mixture of suspicion and amusement. People who come to the National Writing Project summer institutes tend to be looking for know-how, not theoretical knowledge. They resent the cost of curriculum fads, doubt the relevance of research to the classroom, and distrust the wisdom of scholars far removed from the schools. I agree with them.

And yet, as Co-Director of the Gateway Writing Project, I have watched dozens of teachers discover the new knowledge about language development and the writing process that has exploded during the last twenty years, and find exciting—even practical—implications for the classroom.

Perhaps research "works" for writing project teachers because of the way they approach it. They examine this new knowledge in the light of their own classroom know-how. Instead of simply absorbing someone else's knowledge, these teachers transform it to suit their own teaching styles and their own students. In the process, they create something meaningful, personal, and new. What I'm saying, of course, is familiar to every teacher of language arts: skilled readers are active, not passive.

By working with participants in four summer institutes and two open courses, I have learned which studies teachers have chosen to make their own, and how they have used research to teach writing more effectively. I hope that you, too, approach this review of research as active readers—with a child's curiosity, an explorer's eyes, and a potter's reshaping hand.

Writing, Reading, and Learning

Once taught as a set of isolated skills aimed at producing "correct" English, writing is now recognized as a basic mode of learning (Janet Emig, 1977). The best survey of the relevant linguistics, philosophy, and psychology for teachers is James Britton's Language and Learning (1970). Britton shows how children's speech shapes their behavior and their perception of the world, and how reading and writing further shape their ability to think.

That's why children should speak and write and read in all subjects, not just in "language arts." Dan Fader's New 'Hooked on Books' (1976), the program that turned junior high delinquents into learners, urges "English in every classroom," saturating the environment with high-interest paperbacks and personal writing journals. Since most elementary teachers already work with children in all subject areas, they are natural leaders for the the "writing across the curriculum" movement. An encouraging sign is the appearance of such books as Writing in Elemetary School Social Studies (Beyer and Gilstrap, 1982).

Poor readers may approach a textbook as passively as they would a television set—and fail to learn. Writing by its very nature is an active process in which the child interacts with the text he or she is creating. ˋ promote this kind of learning, many teachers now integrate reading and writing ,truction. They help children become aware of their own strategies for composing and comprehending

language (Squire, 1983). They let primary children write with invented spelling (Henderson and Beers, 1980; Carol Chomsky, 1977)—linking phonics and language experience in a coherent literacy program. They discuss schemas or global plans to teach older children the structure of the texts they read and write (Hennings, 1982). The May 1983 special issue of Language Arts explores the "reading-writing connection" in an outstanding set of useful articles.

Development

Teachers have long been able to observe and test a child reading, assign an approximate grade level, and feel fairly confident that one stage of competence will precede another. We have just recently learned enough about the developmental stages in writing to measure student progress and plan learning sequences with any degree of precision.

Donald Graves (1978, 1979-80, 1983) has emerged as the leading figure in the study of early writing. Graves spent three years watching the development of young writers at a New Hampshire elementary school, along with Lucy Calkins (1979, 1980, 1983) and a team of inquiring primary teachers. Graves' Writing: Teachers and Children at Work (1983) is a practical guide to organizing a classroom based on composing process theory. Chapters deal with helping children pick their own topics, peer response, conferences, writing mechanics, and recordkeeping. Other fine new resources for primary teachers are The Beginning of Writing (Temple and others, 1982) and Developing Literacy (Parker and Davis, 1983). A common theme in this classroom-based research on language development is that a child's drive to communicate, to write, generally precedes the desire to read someone else's communication.

James Britton (1970, 1975) reports that as young writers develop, they use language to serve rather distinct "functions." "Expressive" writing (unrehearsed talking-on-paper) grows into more deliberately shaped products in two broad categories: "transactional" (practical, informative), and "poetic" (writing as literature). Britton stresses that the energy and personal commitment of expressive writing are basic to good writing in all functions.

James Kinneavy (1969) uses the communications triangle ("I," "You," "It," or Speaker, Audience, Subject) to classify the aims of writing as "expressive" (I), "persuasive" (You), "explanatory" (It), and "literary" (the center of the triangle). Like Britton, Kinneavy urges that students write for a variety of purposes and audiences at all stages of their development.

James Moffett (1968) starts with the communications triangle and builds a comprehensive model of the developmental stages and modes of writing. He applies this theory to the classroom in his Student-Centered Language Arts and Reading: A Handbook for Teachers, K-13 (rev. ed. with B. J. Wagner, 1976), and in his collection of sequenced writing assignments for older students (1981). For an example of a curriculum based on Britton's and Moffett's theories of development, read "Tonawanda Middle School's New Writing Program" (Cooper and others, 1976) or Sequences in Writing, Grades K-13 (Siegel and others, 1979).

The communications triangle is equally useful in planning day-to-day writing lessons. The Primary Trait System, originally designed to evaluate writing samples, has grown into a system for building assignments with an audience and purpose. A teacher creates an assignment calling for one kind of

writing (expressive, persuasive, or explanatory), spells out a realistic situation, and evaluates the papers on the basis of the specific skill or trait being taught (Klaus, 1982a & b).

Process

The most basic assumption of current researchers is that writing should be taught as a process. What they mean by "process" is not always the same. And the term has been adopted to sell a multitude of textbooks, many of them advocating methods quite foreign to the ways real writers compose. Yet a clear understanding of the process can transform the way teachers teach writing.

Most school writing programs have been more concerned with correcting bad papers than with writing good ones. This after-the-fact emphasis on the product has resulted in much student anxiety and failure. Process research has turned instead to professional and skilled student writers to describe, in detail, how successful writers work. Beginners can be taught to follow the same process, to stick with a paper through a series of drafts to a product that really looks finished.

The literature suggests four basic kinds of experiences which guide students through the composing process: prewriting activities, drafting/revising activities, editing/publishing activities, and evaluation activities. A Writing Guide for Missouri Schools, K-12 (1979), Koch and Brazil's Strategies for Teaching the Composition Process (1978), and the Gateway Writing Project's own Reflections on Writing (Flinn, 1981) are among the many teaching aids based on this model of the writing process.

Early studies, such as Don Murray's A Writer Teaches Writing (1968), tend to discuss prewriting, drafting, and editing as a linear, step-by-step sequence. A wri'er generates ideas, quickly sets them down from start to finish in a first draft, then goes back to revise and revise again. More recent studies—based on close observation of writers in action—suggest that these activities are not linear but recursive. Linda Flower and John Hayes (1981) see the composing process as a set of mental strategies which may loop back and forth or occur simultaneously: a writer may "review" (revise) plans before putting pen to paper, and may pause in the midst of a final draft to "plan" (prewrite) an insert.

In practice it is clear that writers vary a good deal in the way they compose. No one model is universal. Requiring children to follow a rigid series of steps in producing a paper is counterproductive. Instead, children can learn to be aware of their own cognitive processes and to articulate what they are doing when they write: "Should I try some more prewriting to fill out this character?" "My draft is flowing well today." "I'll ask my editing group which title sounds better."

Our new understanding of cognitive processes has for a number of years led to a neglect of the affective domain. Certainly affective processes are just as basic—the feelings of excitement, curiosity, sadness, or joy that may lead to writing, or the feelings of relief, pride, or disappointment that may follow. Research on the role of anxiety and on the therapeutic value of writing (Brand, 1980) is helping to paint a more balanced picture. Young children especially need to feel good about themselves as writers while they are developing skills.

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Most of our educational system teaches to the left side of the brain. We build systems of words, sentences and paragraphs, organizing them by rules of coordination, subordination, and parallel form. Recent studies show that writing (unlike speech, mathematics, or art) can happen only with both sides of the brain intact. Gabrielle Rico's Writing the Natural Way (1983) is a treasury of clusters and brainstorming exercises that draw on the right side of the brain and build creativity.

Teachers can make the full range of research on the writing process go to work in the elementary classroom. They can help their children gain the cognitive and affective tools of skilled writers.

Prewriting

Prewriting includes activities to build self-concept and motivation as well as activities to generate the raw material for papers. A writer may take notes, chew a pencil, relive an event, argue with an imaginary audience, set goals, doodle, brainstorm, or outline. The only prewriting activity commonly taught in schools is outlining—a good way to package ideas, but not much help to the writer in finding ideas.

For young children, the most essential prewriting is oral language. A teacher may discuss topics with the class to help generate ideas. But just as important, the writing may arise from shared talk among the children, or from what Britton (1970) calls the "running commentary" of a solitary child engrossed in an activity. Moffett (1976), Gerbrandt (1974), and Spolin (1970) show how children can create material for writing through dialogue and dramatic improvisation. Art also serves as a catalyst for writing, as does the excitement of a good story read aloud in class (Wuertenberg, 1980). When literacy is the focus of the learning environment, a great deal of writing just happens in a way that is natural but not at all haphazard.

Moffett states one of his basic "communication goals" in this way: to "gain access to all sources of information, inside and outside oneself" (1976, p. 23). These words could serve as a definition of prewriting. Writers need access to the memories, imagination, and other riches inside themselves. Guided imagery (Rohman, 1965) is one way to begin the journey inward. Many teachers, following Macrorie (1973) and Elbow (1973, 1981) use nonstop, unedited "freewrites" and journal entries to help children start writing fluently.

Yet prewriting also means looking outward and gathering data. Graves (1983) points out that elementary teachers often restrict children to story writing at an age when they are fascinated with facts. He suggests helping them "establish territory" based on their special interests, from dinosaurs to baseball cards to clothes dryers (pp. 21-31). Children can then learn more about their topics through interviewing and close observation, the basic skills of research. Hillocks' Observing and Writing (1984) and Macrorie's Searching Writing (1980), although based on work in college classes, are just as useful for young children who are writing to learn about the wider world.

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Drafting

Drafting is the heart of the writing process. It includes pouring down words in a first draft and also what Don Murray (in Cooper & Odell, 1978) calls "internal revision." The process cannot be broken down into steps or stages because "Writing is rewriting," and revision is not merely proofreading, but "looking again" (Murray, 1968).

One of the writer's first tasks in developing a paper is to find a form. A recent study (Lamme and Childers, 1983) suggests that the earliest form attempted by three and four year olds is the letter or memo, a natural extension of oral messages. Young writers tend also to be familiar with the chronological narrative from stories read to them, although they may have a very limited repertoire of story structures.

Teachers can foster an awareness of form and also integrate the language arts by making children's literature the model and the stimulus for writing. At its simplest, this means reading nursery rhymes aloud and encouraging preschoolers to complete a verse—and then improvise another that fits the sound, if not the sense. At its fullest, this means helping children write whole stories, poems, or nonfiction works modelled on the forms of their favorite authors (Koch, 1970, 1973, 1982). A first grade teacher (McCrary, in Flinn, 1981) tells how her children came to love Langston Hughes and to create booklets of their own verse modelled on his work.

Writers also need to develop an awareness of rhetoric—of their power to choose a voice appropriate to their audience and purpose. For the youngest writers, the natural voice of their expressive speech is the most appropriate choice. Yet even they show a concern for audience reaction by struggling over proper margins, neatly curved letters, and other surface amenities (Graves, 1983, pp. 161-170). By the third or fourth grade, many children can adjust their voices and learn that they can play roles on paper.

One of the most effective ways to gain rhetorical skill is to write for a live audience. Peer response groups, first advocated for secondary and college writers (Elbow, 1973; Healy, 1979), have now been adopted by many elementary teachers. Children cannot, of course, simply be assigned to groups and told to revise their papers. The groups must be taught the ground rules for constructive feedback. "Praise, question, polish," or "P-Q-P" has become a popular system (Lyons, 1981).

Constructive feedback can be given by teachers, librarians, and other adult resource people. Graves suggests that teachers use brief conferences to help children develop their drafts and to individualize both instruction and assessment. For example, a few questions will assess a child's readiness for revision: "If you wanted to add information about X, put your finger on where it would go." Graves adds, "revisions that children make as a result of the conference can be at a much higher level than those made when the child is working and reading alone" (pp. 151-156).

Four developmental stages of revision have been identified among third graders (Calkins, 1980). Children's strategies range from "random drafting" (adding on a new draft without looking back to the first), to "refining" (recopying neatly), to a restless "transition," and finally to "interacting"

with the text, revising form and meaning as well as surface features. The final stage is one that many college freshmen have not reached. Why not? Why is real revision such an elusive skill?

Perhaps it is because few children are given enough time or enough support to immerse themselves in a paper and rework it until they're through. Peer workshops, teacher conferences, and the rhetorical triangle can help writers of all ages learn to revise, not merely recopy.

Editing and Language Study

Teachers, parents, researchers, and recently even the state legislatures engage in debates over the relevance of grammar study to writing. Over sixty years of research have failed to uncover any direct link between learning grammatical concepts and improvement in writing skills (Elley, 1975). Yet we certainly want children to gain control of usage, syntax, and mechanics. If grammar won't work, what will?

Perhaps a more important question is, "What do you mean by grammar?" A look at the research shows that "grammar" in most educational experiments means the parts of speech, parts of the sentence, and usage rules taught in isolation from writing and literature. In other words, studies show that grammatical facts do not automatically transfer to students' use of language. With a knowledge of the writing process, teachers can teach grammar effectively—not in isolation, but as a set of strategies for polishing written work.

Several recent approaches help children acquire a more mature writing style, based on Kellogg Hunt's measures of syntactic maturity (in Cooper and Odell, 1977). "Sentence expansion" begins with the subject-verb core and adds detail through modifiers. "Sentence modelling," designed by Francis and Bonnie-jean Christensen (1967) for college students, features flowing sentences by professional writers. Teachers have now adapted sentence models to children in grades four through eight (Hailey, 1978, pp. 80-83; 129-131). "Sentence combining," developed by O'Hare (1973) and Strong (1972, 1976, 1981), has quickly become a mainstay of the language arts curriculum. These methods of teaching sentence structure are described in detail by Weaver (1979) and Hailey (1978). Unlike diagramming or labeling, they have consistently been shown to affect children's writing performance and reading comprehension (Combs, 1977).

Of course we may still expect students to learn such labels as "subject" or "noun" or "preposition"—provided they are doing enough original writing to label! Many teachers introduce parts of speech by deleting, for example, all the verbs from a well-written passage and asking the class to brainstorm words that might go in the blanks. Again, children can study verbs by reading the sports page in the newspapers and creating their own headlines: "INKPENS BLOT OUT MUSES." See Hailey (1978) and Krekeler (in Flinn, 1981) for more ways to teach grammar in the context of writing and literature.

The term "grammar" often means not only labels and structures, but also correct usage. (Often the former is taught in the hope of magically changing the latter—but we already know that transfer happens only when we make it happen.) In her landmark study Errors and Expectations (1977), Mina Shaughnessy explains mechanical errors as necessary, but correctible, stages in learning. Her method of error analysis parallels what the Goodmans (1977) call "miscue analysis" in

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reading. Today elementary teachers use the same principles in encouraging "invented spelling" and a gradual growth toward standard spelling (Henderson and Beers, 1980). Similarly, teachers in the upper grades may help some children begin the shift from the grammar of their home dialect to the grammar of standard English. Burling's English in Black and White (1973) as well as Labov (1970, 1972) and Arthur (1973) are essential tools for working with standard usage while respecting students' own language.

Children learn to take responsibility for editing their own papers through giving and receiving feedback in peer workshops and conferences with the teacher. One of the most important insights they can gain is that usage changes and that good editing means making decisions about voice, audience, and purpose. The issue, once more, is rhetoric. Today a writer battles with sexist pronouns, while a generation ago (he? s/he?? they???) straddled split infinitives. Students need to learn that Big Brother (or even Big Sister) won't watch their language—they must know their rhetorical options and the likely results:

- "If I use slang in a business letter I won't get the job."

- "If I use 'Dear Sir' in a letter to Ms. Jones I'll lose my reader."

- "If I don't check my spelling on this paper my teacher will figure I haven't spent much time working on it."

In the early grades the teacher acts as editor—even as scribe—for children's writing. As they gain confidence and fluency they should gradually take over their own editing.

Too often the editing process is cut short. Since writers normally present their finished work to an audience for a purpose, some form of publication is the logical goal of editing. Landrum (1971) and Wuertenberg (1980, 1981) tell how young authors can bind, illustrate, and show their writing to the world. In the St. Louis area these ideas have been highly successful. Gateway Writing Project teachers have founded dozens of parent-run publishing centers. Annual Young Authors Conferences bring together the best work from the publishing centers, letting the community see and celebrate children's writing.

Evaluation

For most teachers, evaluation means grading. Professional writers, on the other hand, evaluate their work again and again, getting feedback from trusted readers while preparing a manuscript for the final grade ("accept," "reject," or "revise") from a publisher. If writing is taught as a process, children, too, can benefit from a combination of formative and summative evaluation.

Peer workshops and brief teacher conferences—along with informal guidance during daily in-class writing—add up to a great deal of formative evaluation. Weak students don't get lost in this kind of classroom. Yet feedback remains a problem for teachers, especially at the secondary level where they may have several classes of writing students. Studies agree that children should write much more than teachers with typical classloads can possibly correct (Squire and Applebee, 1968; Graves, 1978). Since studies also agree that intensive correc-

tion leads more to writing anxiety than to writing excellence, teachers have welcomed the practical alternatives in Stanford's How to Handle the Paperload (1979). Formative evaluation can be quick, varied, and helpful--without adding piles of papers to take home.

Within the past ten years, summative evaluation has become a matter of known criteria rather than guesswork or intuition or error counting. Today we can obtain statistically reliable data on the quality of whole pieces of writing through holistic scoring, developed for the College Entrance Examination Board (Diederich, 1974; Myers, 1980), and primary trait scoring, developed for the National Assessment of Educational Progress (Klaus, 1982a & b).

The National Writing Project has made this knowledge available to classroom teachers, who can now conduct their own schoolwide and districtwide assessments of writing. Hailey (1978) explains the NWP approach to holistic assessment with writing samples from K-8 students. McDonell and Osburn (1980) show how to score even the "garbles" and phonetic misspellings of primary children. In St. Louis, school districts have used holistic scoring successfully at all grade levels (See, for example, Hawkins and Marshall, 1981).

A fringe benefit of improved evaluation is that the criteria can be shared with the children. Many teachers give out scoring guides, called rubrics, along with their writing assignments, letting students know exactly how their papers will be evaluated.

All these forms of evaluation can work together in the writing class. Teachers can, for example, start the year with a thorough diagnosis of several writing samples, based on Shaughnessy's error analysis (1977). They can record a holistic score for this "pretest," along with two or three papers during the year, and a final folder of polished writing (the "posttest"). The rest of the time they can pocket their red pens and respond to children's writing constructively, praising a sparkling image, questioning to develop ideas, coaching workshop groups, crediting ungraded journals, setting clear criteria for assessment, and regarding all papers as drafts until published.

Instructional Management

At first glance, instructional management systems seem antithetical to the theories of language this book has been based on. "Instructional management" calls forth images of silent children busily working through file drawers of skill cards classified by behavioral objectives. "Writing process," on the other hand, calls forth images of the child-centered open classroom, full of activity, discovery, and mostly on-task talk.

Some instructional management systems are, in fact, hard to reconcile with current theories of writing. Mastery learning, for example, puts the focus of instruction on the product. Children have mastered a skill when they achieve a certain score on a criterion, typically 80% on an "objective" test. The skills of invention or revision or error analysis can not be measured in this way because they occur in the context of whole pieces of discourse.

Other systems are much more promising. The strongest link between instructional management and the writing process is in the growing body of research on

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effective teaching.   In trying to define "effectiveness," researchers have
looked closely at the process of instruction. Tom Good (1974) finds that effec-
tive lessons are active, with teachers and students thinking aloud as they work
through problems.   Madeline Hunter (1981) reports that effective lessons are
strong on process and interaction, stressing formative evaluation rather than
mastery tests, and understanding rather than rote recall. These criteria could
just as well describe an effective writing workshop.

Effective teaching systems are not a cure-all for writing instruction. They
should not be applied rigidly, like formulas. But they can help teachers plan
more active, more thought-provoking lessons. When observing student teachers, I
have noticed that their lessons most often fall flat when they skip from an
over-long lecture or explanation to a take-home writing assignment, with at most
a sample paper on the overhead to help students get started with the writing.
The work of Good and Hunter reminds teachers to include process models (brain-
storming, demonstrations, in-class prewriting) and frequent checking for under-
standing (oral sharing in pairs, groups, or whole class contexts).

Instructional management--along with minimal competency, criterion-
referenced testing, accountability, and basic skills--will be with us for a
while.   Instead of fighting the "system" and losing, teachers of writing should
make a creative response. We can design systems that support rather than pervert
the writing process. But to develop an effective theory-based system requires a
schoolwide team effort. An outstanding how-to book that concerned teachers may
want to present--giftwrapped--to their building administrators is Allan
Glatthorn's Writing in the Schools: Improvement through Effective Leadership
(1981).

Computers and Writing

Like other areas of the curriculum, writing has entered the electronic age.
Elementary and secondary schools rush to acquire roomfuls of microcomputers
along with word processing software and programs designed to teach writing. The
movement is cause for concern as well as celebration. Many programs, despite
eye-catching graphics, are merely expensive, interactive workbooks, requiring
fill-ins rather than actual composing. Whether the technology of 1984 will bring
educational utopia or educational nightmare depends on how we choose and use it.

Resources in this field are appearing so rapidly that this review will be
outdated before it is published. Teachers may find current information through a
journal, Computers, Reading, and Language Arts, and a newsletter, Computers and
Composition. The Wisconsin Writing Project (1983) has prepared a helpful Guide
to Using the Computer in the Writing Process which includes a review of software.
At this time, computer applications for the English curriculum fall into six
broad areas:

Instructional Management

Computers can be an asset in individualizing instruction. For
example, a St. Louis school writing lab uses file and report
programs to keep track of student work on disk.

Invention

Computers can guide children through a variety of prewriting strategies, from outlining to audience analysis to synectics (Rodrigues and Rodrigues, 1984). Most of these programs have been written for college students, but teacher-programmers should be able to adapt them for middle school.

Sentence

Programs can guide students through the process of building and combining sentences with coordination and subordination. Since the computer cannot, however, analyze syntax, accurate programs for teaching sentence structure have been slow to develop. Sentence combining exercises can easily be prepared for the microcomputer (Bradley, 1932).

Editing & Style

Options range from simple "search" programs to spelling and homonym checkers (Holder, 1982) to elaborate programs which can review a draft for word choice, readability, and sentence style. The most useful editing programs for younger students check the writer's own draft by highlighting possible spelling errors to be looked up in a (conventional) dictionary.

Drill & Practice

The bulk of the software used in English classrooms does not require any writing at all. Topics include parts of speech, punctuation, subject-verb agreement, spelling, and vocabulary. Unfortunately, a great variety of drill and practice material has been marketed for the elementary classroom. The Wisconsin Writing Project (1983) reviews those which may be useful for individualized editing practice.

Word Processing

Software costing as little as $50 can turn a microcomputer into a typewriter that lets the user compose and edit on the screen.

The most promising application of computers to the writing curriculum, and the only one that works through the entire composing process, is the word processing package. With the advent of new, easy programs like the Bank Street Writer (Kane, 1983), children as young as fourth or fifth grade can compose at the terminal. Researchers are just starting to study the impact of word processing on student writing. Some early reports (Kane, 1983) suggest that elementary children type too awkwardly for fluent word processing. But the rapid expansion of computer on home and at school is making this research obsolete. Teachers at both the elementary (Bradley, 1982) and secondary (Womble, 1984) levels have reported success with word processing in the classroom.

Word processing holds special promise for teaching revision. Instead of inky arrows, squinched-in afterthoughts, scotch tape, and frustration, young writers can make changes in their text quickly and neatly. Word processing lets the writer add details, delet' wordiness, rearrange paragraphs, and correct mechanics without tedious recopying.

Educational word processing is still in its infancy, and many questions remain. How often do children need access to the equipment? If they cannot use it for the entire writing process, should they prepare a draft by hand and then revise by machine? Or compose a draft at the terminal and then revise the copy by hand? Does it matter? Zinsser's <u>Writing with a Word Processor</u> (1983) is an amusing personal report of the author's hesitant entry into word processing and a good book to help teachers get started composing with computers.

Research in the Classroom

The divorce of theory and practive has had a disastrous effect on the teaching of writing. Teachers have called the scholarship irrelevant, thus abandoning most curriculum decisions to scholars and publishers out of touch with the schools. It is time for teachers of writing to read, evaluate, and synthesize some of this academic knowledge with the know-how of their own classrooms.

But we can't stop there. Perhaps the best way teachers can use research is to <u>do</u> it. Recent breakthroughs in our understanding of writing--from Janet Emig's (1971) study of twelfth graders to Donald Graves' (1983) work with primary children--have resulted from case study research on small numbers of actual student writers. Teachers are in a position to watch children's language development, to record their observations, and to share them with colleagues. The National Writing Project now publishes such studies in a series called "Writing Teachers at Work," and the <u>Language Arts</u> journal is eager for article-length reports from teachers.

As more classroom teachers see themselves as writers and also as researchers, we can be confident that we'll have a writing curriculum based on research that works.

MODEL OF THE TEACHING AND WRITING PROCESS

COGNITIVE PROCESSES
(Emig, Flower & Hayes)

TOPICS
(Graves, Emig)

VOICE & AUDIENCE
Ong, Gibson,
Macrorie

REVISION
(Murray, Graves
Calkins, Odell

READING
(Fader, Temple,
Koch, Smith)

INCUBATION
(Britton)

DIALECT CHOICE
(Arthur, Burling, Labov)

FREEWRITING
Macrorie, Elbow)

TEACHER CONFERENCE
(Graves)

TEACHER FEEDBACK
(Ginott, Stanford)

PREWRITING

DRAFTING

EDITING

TALKING
(Britton, Martin,
Vygotsky, Zoellner)

PEER WRITING
GROUP
(Elbow)

PEER EDITING
GROUP
(Healy)

PUBLISHING
(Moffett, Landrum,
Wuertenberg)

IMPROVISATION
(Moffett, Spolin,
Gerbrandt)

RHETORICAL MODES.
(Kinneavy, Moffett,
Britton, Emig, Klaus)

SYNTAX
(Christensen, Hunt,
O'Hare, Strong, Weaver)

ERROR ANALYSIS
(Shaughnessy,

DATA GATHERING
(Hillocks, Wolfe,
Macrorie)

INVENTION
(Rico, Rohmann)

AFFECTIVE PROCESSES
(Brand)

SPELLING
(Henderson & Beers
Hodges, C. Chomsky)

ACROSS THE CURRICULUM
(Fulwiler, Madigan)

EVALUATION
(Diederich, Cooper & Odell, Myers,   Klaus)

INSTRUCTIONAL MANAGEMENT
(Hunter, Glatthorn)

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Jane Flinn/ Judith Shook/ Joan Krater
Gateway Writing Project, St. Louis
(Rev. BAWP, 1980; GWP, 1984)

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RESOURCES

Gateway Writing Project materials may be ordered from:

> Gateway Writing Project, English Department
> University of Missouri-St. Louis
> 8001 Natural Bridge Rd.
> St. Louis, MO 63121

Bay Area Writing Project and National Writing Project curriculum monographs may be ordered from:

> Bay Area Writing Project, Publications Dept.
> 5635 Tolman Hall
> University of California
> Berkeley, CA 94720

Language Arts (elementary), English Journal (junior/senior high), College English and College Composition and Communication may be ordered from:

> National Council of Teachers of English (NCTE)
> 1111 Kenyon Road
> Urbana, IL 61801

Journal of Basic Writing (college/adult) may be ordered from:

> Instructional Resources Center
> City University of New York
> 535 East 80th Street
> New York, NY 10021

Social Education may be ordered from:

> National Council for the Social Studies (NCSS)
> 3615 Wisconsin Ave. N. W.
> Washington, DC 20016

Computers, Reading, and Language Arts may be ordered from:

> Modern Learning Publishers, Inc.
> P. O. Box 13247
> Oakland, CA 94661

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Georgia Archibald, currently a teacher of the gifted and talented, has taught in the Webster Groves Schools for 13 years. She presented her approach to integrating reading and writing at the 1982 NCTE convention in Washington, D.C. She has published curriculum materials such as Roahl Dahl: A Springboard of Activities, and the learning game Play by Ear, as well as an article in Gateway's Reflections on Writing. M. Ed. Washington University. GWP 1980, 1984.

Susan Bascom, Kirkwood North Middle School, has taught in public and private secondary schools for 14 years and was in college administration as Dean of Students for 5 years. In 1981, she helped launch the Mississippi Valley Writing Project at Southern Illinois University-Edwardsville by conducting the first summer institute. Susan has been named Kirkwood's 1984 Teacher of the Year and serves on the GWP Advisory Committee. M.A., English, Washington University; M.A., Education, Loyola University. GWP 1979.

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Jeanne B. Crews has been an elementary teacher for 29 years, 27 of them in the Mehlville district. She has worked with first through fourth graders as well as gifted students and those with emotional or academic problems. As Missouri's 1984 Teacher of the Year, she has given workshops and conference presentations across the state. Jeanne serves on the Committees of the Gateway Writing Project and the Greater St. Louis English Teachers' Association. M.A.T., Language Arts, Webster University. GWP 1980.

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Jane Zeni Flinn teaches composition and English-Education at the University of Missouri-St. Louis. Previously, she taught elementary and high school students in Philadelphia and in Northern New Mexico. As Gateway Writing Project Co-Director, she has led 5 summer institutes and edited Reflections on Writing (NCTE, 1981). She is now collaborating with GWP teachers in grades 3 - 12 to study how computers affect the writing process. M.A., English, University of Pennsylvania; M. Ed., University of Toronto; Ed. D. candidate, UMSL.

Leslie M. Handley, Robinson School, has taught elementary grades in the Kirkwood District for 21 years, as well as courses at three local universities. She has given workshops at regional and national conferences in social studies and language arts and has published two books on the use of maps and globes. In 1983 Leslie received a fellowship for a study tour sponsored by the Japan Foundation and the National Council for the Social Studies. Ph.D., Education, St. Louis University. GWP 1981.

Margaret Hasse teaches sixth graders at Steger School in Webster Groves. She has taught K - 6 for 28 years, both in the classroom and as a resource teacher for the gifted. Margaret was a consultant for Composing Childhood Experience: An Approach to Writing and Learning in the Elementary Grades (Klaus, 1982), and has been involved with such curriculum projects as the Primary Trait System and Aesthetic Education. M.A.T. Webster College. GWP 1980.

Joann Hynes teaches English and developmental reading at the Pattonville Positive Learning Center, an alternative high school. Last year, her basic writing students got involved in word processing and compiled a book of community resources. She has given presentations on computers and writing and co-authored an article on revision for the Missouri Association of Teachers of English Bulletin. M. Ed. University of Missouri-St. Louis. GWP 1984.

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Joan Lowe, Hazelwood Schools, has taught all the K - 6 grades during the past 25 years. As an adjunct faculty member at Maryville College, she has given courses for teachers of writing. She is active in professional organizations, including Phi Delta Kappa, the Hazelwood National Education Association, and the Association of Teacher Educators. M.A. Washington University. GWP 1980.

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Susan M. McHugh served as curriculum specialist/staff development coordinator in the Jennings District for 8 years. One of her chief responsibilities has been developing, coordinating, and evaluating a district language arts program that integrates writing skills with grammar and usage. In 1983-84 she participted in the GWP workshop and coordinated the Project in Jennings. M. Ed., Ed.D. candidate, University of Missouri-St. Louis.

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Erma J. Reid teaches fourth grade at Westchester School, Kirkwood. During her twenty-five years in the classroom she has put her college degree in journalism to good use. She has conducted Power Writing workshops for teachers in the districts of St. Louis, University City, Lindbergh, and Kirkwood. Storytelling is another of her specialties. Erma has been Kirkwood's 1981 Teacher of the Year and a member of the GWP Advisory Committee. M.A.T. Webster College. GWP 1980.

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Bernice Williams taught kindergarten through fifth grade at Delmar-Harvard School, University City, for a decade. Her emphasis has been to approach basic skills through group projects, storytelling, and writing. As co-founder of the annual University City young authors conference, she has seen the benefits of writing for individual students, parents, schools, and the district. B.S., University of Missouri-St. Louis. GWP 1980.

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