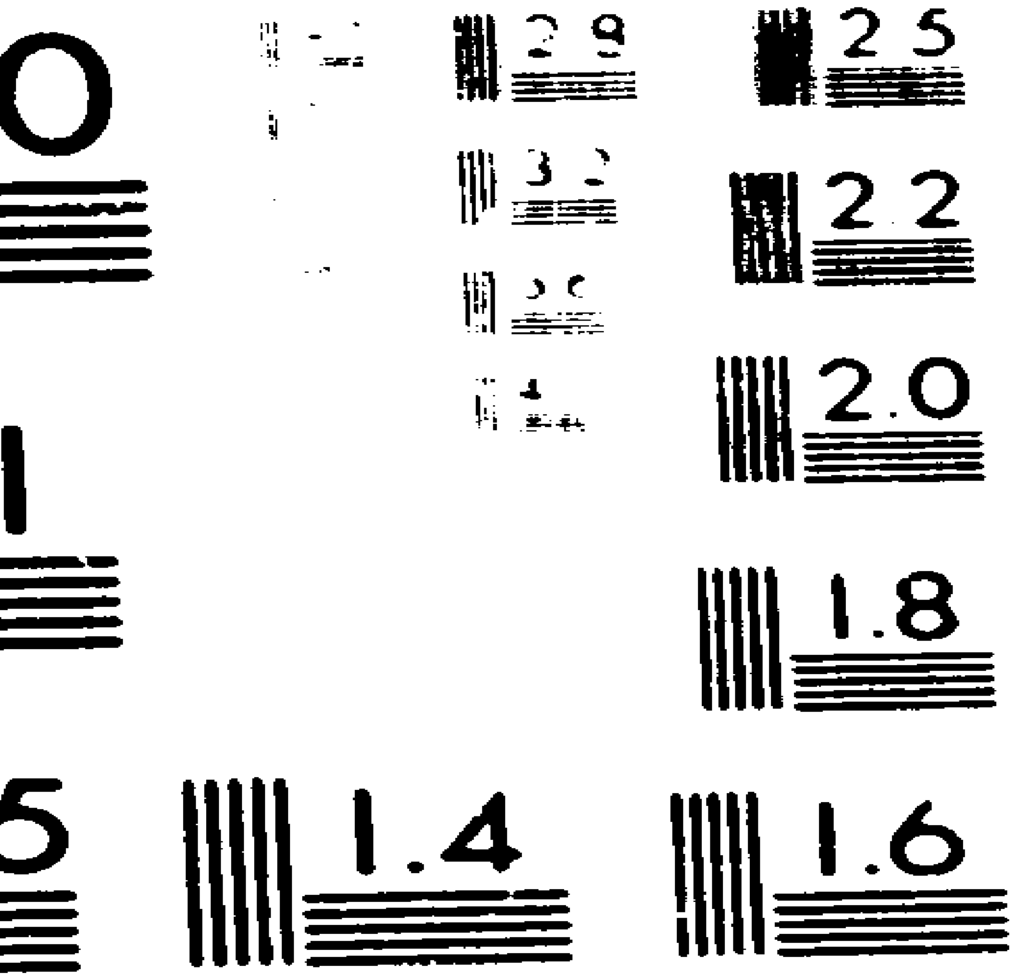
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ABSTRACT

This document describes the efforts of program administrators to implement an organic curriculum in a Boulder, Colorado, high school. The chief program administrator coordinated efforts to develop instructional materials and a curricular program in English, reading, and social studies based on the needs and experiences of local students. Organic curriculum is a learner- rather than a teacher-centered course of study utilizing learning packages specifying behavioral objectives. Appendixes present learning packages for a 10th grade English program and for writing behavioral objectives. (RA)

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COORDINATION OF ORGANIC CURRICULUM DEVELOPMENT IN THE PUBLIC SCHOOLS OF BOULDER, COLORADO

William H. Reed

Boulder Valley School District

Boulder, Colorado 80302

August 1971

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SECTION 1 - INTRODUCTION

1.1 Background

In May 1967, the superintendents of fifteen school districts, representatives from their respective state departments of education, and a contingent from the U.S. Office of Education Bureau of Research (Division of Vocational and Comprehensive Education Research) met at the Nova School in Fort Lauderdale, Florida, to explore the feasibility of forming a unique local-state-federal consortium committed to researching, developing, piloting, and evaluating a learner-oriented secondary school curriculum relevant in content and method to today's high school student. Initial impetus for the program was provided by the paper "Designing an Organic Curriculum," November 1966, by Robert M. Morgan and David S. Bushnell. (Appendix A)

The so-called organic curriculum seeks to integrate traditional academic learnings, vocational skill training, and self-actualization learnings more completely than does the conventional secondary curriculum. The concept of the organic curriculum was inspired partly by the Office of Education statistics which revealed that the 1965 college graduating class represented only about twenty percent of all the young people who began school sixteen years earlier and that eight out of ten young people in 1965 were candidates for jobs requiring less than a bachelor's degree but a high level of job skill. Despite this statistical evidence, traditional high school programs continue, in ways both subtle and brutal, to force students to choose either college preparatory or vocational courses of study. These dichotomous curricular emphases persist despite the fact that young job-seekers are faced with a continuing shift from production-oriented to service-oriented occupational opportunities, which require a broad base of problem-solving, communication, and self-actualizing skills. Too many students now leave high school--even college programs--with no job-entry skills; others leave after taking rigidly confining vocational-technical courses which prepare them for one job but not for the ten to twenty jobs they will hold in their working lifetimes.

At the Fort Lauderdale meeting, the superintendents agreed to employ local coordinators who would be given full-time assignments as "change agents" in each district's pilot high school. The Bureau of Research (DVCER) agreed to provide funds to support these local coordinators through the beginning stages of what was intended to be a five-year project of research, development, demonstration, evaluation, and revision of the curriculum, instructional methods, and management techniques in the pilot high schools.

William H. Reed, author of this report, was appointed local ES'70 Coordinator in August 1967 and continued in that position until April 26, 1971. Between January 1970 and the present time he has been Boulder High School Assistant Principal as well as ES'70 Project Coordinator.

This report describes some of the programs that were initiated by the ES '70 Coordinator in Boulder High School in the Boulder Valley School District. The fact that the program began as a five-year development effort but was cut short because of changes of personnel and policies for educational research in the OE Bureau of Research resulted in some programs being begun which appear truncated or abbreviated in the report. That the ES '70 Coordinator was specifically charged with creating a climate for change as well as actual change in educational practices and attitudes resulted in some programs being initiated where the innovative spark gleamed brightest in departments or individuals. As a result, the effort must be viewed as the final report after three years of an intended five-year project. The funding that was initially expected for the project was never realized; the result was that most of the effort to develop programs and to change administrative practices was carried out by local funding.

The ES '70 Coordinator was located in Boulder High School--one of six high schools in the Boulder Valley District. Boulder High School is a traditional comprehensive high school in the shadow of the University of Colorado. The high school still bears the burden of having once been a university preparatory school, although its clientele now is typically comprehensive.

1.2 The objectives for the ES '70 Coordinator were as follows

(1) Delimit the general purposes of the organic curriculum to the Boulder Valley School District. These general purposes were as follows:

(a) Integrate academic and vocational learning by appropriately employing vocational preparation as one of the principal vehicles for the inculcation of basic learning skills. In this way learning could be made more palatable to many students who otherwise have difficulty seeing the value of general education.

(b) Expose the student to an understanding of the "real world" through a series of experiences which capitalize on the desire of youth to investigate for himself.

(c) Train the student in a core of generalizable skills related to a cluster of occupations rather than just those related to one specialized occupation.

(d) Orient students to the attitudes and habits which go with successful job performance and successful living.

(e) Provide a background for the prospective worker by helping him to understand how he fits within the economic and civic institutions of our country.

(f) Make students aware that learning is life-oriented and need not, indeed must not, stop with his exit from formal education.

(g) Help students cope with a changing world of work through developing career strategies which can lead to an adequate level of income and responsibility.

(h) Create within the student a sense of self-reliance and awareness which leads him to seek out appropriate careers with realistic aspiration levels.

(2) Deal with a variety of complex questions which may arise from a radical remodeling of the secondary curriculum.

(3) Develop a tolerance for turbulence while establishing a climate for change.

(4) Develop an integrated comprehensive curriculum for grades nine through twelve.

(5) Act as an agent for communication.

1.3 Functions

At the outset of the project, the following seven functions were delineated for the ES '70 Coordinator in order to accomplish the objectives stated above:

(1) Specify and evaluate behavioral objectives for the local school district--especially the pilot high school.

(2) Select and develop instructional materials and media.

(3) Become involved in training programs within and outside the Boulder Valley School District.

(4) Analyze the present nine-through-twelve curriculum.

(5) Establish relationships and communications with the community.

(6) Define the tasks and roles of community elements.

(7) Plan and try out the program in selected schools within the the Boulder Valley School District.

1.4 Organization of the Report

As the seven functions stated above served as guidelines for the main thrusts of ES '70 effort in Boulder, they will be the "organizers" for this report's remaining three sections: 2-Methods, 3-Results, and 4-Conclusions.

SECTION 2 - METHODS

2.1 Behavioral Objectives

Throughout the first year of the project the Coordinator and the Boulder High School faculty strived (at individual paces) to become informed about behavioral objectives and to cope with the changes in teaching modes and media/materials demanded by performance-based instruction and evaluation of learning.

Some teachers attended ES '70 institutes during the summer of 1968. The Coordinator also attended ES '70 training sessions for Coordinators. These sessions concentrated upon behavioral objectives as one means to implement learner-centered instructional systems.

At the beginning of the 1969-70 school year the Boulder High School Principal, John Hoback, and the Coordinator, after attending the Duluth summer workshop for ES '70 administrators, began to deal rather directly with faculty reluctance to develop specific performance objectives by requesting that each teacher start to build learning objectives for all classes. These were to be given to students at the beginning of each course at least by 1970-71; copies were also submitted to the Principal. This effort has made possible having the faculty continuously examining their classroom learning objectives and the learning activities directed toward them. Realizing that a good part of the faculty's reluctance resulted from a lack of know-how rather than mere stubbornness, an in-service course of instruction (for University of Colorado graduate credit) was developed and offered on a voluntary basis to faculty (See Section 2.3)

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2.2 Instructional Materials and Media

Faculty who subscribed fully and personally to the concept of individualized instruction soon noted the limitations of conventional materials and media. Little was done, however, to mount a vast operation to examine and purchase new materials. Rather, teachers were urged to select, construct, or incorporate within their classroom instructional programs published materials which offer options to varying learning styles and rates.

The fact that the Boulder High School Librarian, Mrs. Pauline Lindbloom, is dedicated to the idea of the instructional media center as opposed to the narrower library concept, greatly facilitated advancement of the multi-media ideal and the establishment of departmental resource centers as extensions of the central instructional media center.

2.3 Training Programs

In the fall of 1967 a slate of movies relating to flexible scheduling and variable sized instructional groups was shown to the Boulder High faculty by the ES '70 Coordinator.

During the summer of 1968 five teachers from Boulder High School attended the six-week summer institute operated by the Duluth Public Schools for teachers from ES '70 schools. Also during the summer of 1968 two Boulder High teachers and the Principal attended the San Mateo School District's six-week summer workshop on reading; the Boulder High School Principal also attended the latter workshop. The ES '70 Coordinator attended the NASSP Convention in Atlantic City during February 1968 and several other training sessions in Utah and Nevada during that year.

During the summer of 1969 the newly appointed Boulder High School Principal, John Hoback, and the ES '70 Coordinator attended the two-week ES '70 Principals' Workshop, arranged and conducted by the Duluth Public Schools with funds from OE/BR/DVCER. In the same summer, the Coordinator attended the Willingboro training sessions for teachers from that district.

In the fall of 1969, the ES '70 Coordinator compiled nine multi-media learning packages for staff in-service training. The University of Colorado School of Education granted two semester hours of graduate credit to teachers completing the course. The course content included (1) writing behavioral objectives, (2) placing learning objectives within the Bloom-Krathwohl cognitive and affective taxonomies, and (3) constructing learning packages. The Coordinator, in preparing the course content, drew heavily upon earlier ES '70 training sessions and visits to ES '70 schools; of special help were the Duluth workshops and the Willingboro workshop on preparing learning packages. (See Appendix B for the learning packages)

2.4 Analysis of the 9-through-12 Curriculum

This function was without specific plan in Boulder, as it seemingly was in the entire ES '70 consortium, with a couple of exceptions. The Coordinator's operational strategy, for better or worse, was to meet regularly during the first year and a half with the District's Instructional Supervisors (later titled Subject Consultants).

One Boulder High School day-long in-service session in 1968 was placed in the hands of the Coordinator. The usual departmental cliques were broken up and small, cross-departmental groups were formed. They were charged with examination of their curricular offerings in relation to relevancy to modern high school students' needs and opportunities.

2.5 Relationships and Communications with the Community

The Coordinator interacted with "community"--local, district, and state. The degree of formality for these interactions varied greatly from level to level and from time to time.

A Boulder High School ES '70 Advisory Committee included faculty, students and one parent. It met regularly during 1968-69 school year. Two Parents' Organization meetings focused upon ES '70 and the organic curriculum idea.

At the district level, the Coordinator met regularly with the Subject Consultants and with the Superintendent's Staff (all Central Office instructional, business, and personnel leaders plus all principals in the District--about seventy persons in all and not a very receptive group to new costly innovations disseminated from Washington).

The Coordinator on one occasion and the Coordinator and Principal on another occasion made presentations to the Board of Education, attempting to interpret the goals of ES '70 and to relate them to District goals. Probably the greatest interrelationship between Boulder High and various community elements (including the Board of Education) will result from Boulder High School's Project Hold, piloted during 1970-71 and intended to bring the best elements of open school methods to students who have dropped out--actually or spiritually--from the regular school.

In the Spring of 1970 the Coordinator in his role as Boulder Valley District Member of the Denver Area School Superintendents' Council (DASSC) Idea Committee prepared a proposal to be submitted by DASSC for a large-scale effort to develop a computer-based administrative and instructional management system for the fifteen Denver metropolitan area school districts in DASSC. The proposal was submitted in response to an Office of Education "Request for Proposal." The RFP called for a system which would include at least one ES '70 school district. The grant ultimately was awarded to the University of Iowa educational research and service facility headed by Dr. Walter Foley.

2.6 Tasks and Roles of Community Elements

Except that it was firmly established early in the project that Boulder High School was to be the pilot school where the organic curriculum was to be defined, implemented, and evaluated, specific tasks were never assigned to other elements within the community--or even within the Boulder Valley School District. General instructions were given by the several (five) superintendents to District middle administrators and subject consultants to support Boulder High School's ES '70 effort, but a specific plan was never composed for the orchestration of District resources for the impelementation of an organic curriculum at Boulder High School. At one point--December 1968--Superintendent Paul Smith requested and was given a "PERT" chart of the Coordinator's conception of ES '70 goals and activities for the Boulder Valley District, but as was found in the ES '70 consortium generally PERT charts are not effective communication devices for the education community. District middle administrators and subject consultants, nevertheless, were supportive of our specific requests within the constraints of the District's budget.

An obvious element within the District with which an early liaison was sought is the Boulder Valley Vocational-Technical Center. Two years before ES '70 came on the scene, the Board of Education embraced an organic curriculum-like concept and established the Vo-Tech Center, which selected students now attend half days while also taking "academic" subjects half days in one of the District's six high schools. The Board was aware of an undifferentiated anxiety developing among students and parents, as well as the public generally, about the lack of relevancy of the then (1964-65) emphasis upon academics and "excellence."

An essential part of the ES '70 organizational scheme was the Colorado Department of Education Dr. John Haberbosch, Director of Elementary and Secondary Education, was appointed by Commissioner Byron Hansford to effect liaison between the Colorado Department of Education and the ES '70 Project in the Boulder Valley District. Similarly, Dr. Pete Linson, Director of the Colorado Board for Community Colleges and Occupational Education appointed his Assistant Director for Occupational Education, James Wilson, as a contact person with ES '70 in Boulder.

The Coordinator also sought to enlist in the ES '70 effort elements of the University of Colorado, located just two blocks from Boulder High School.

2.7 Program Try-out

As individual teachers or departments at Boulder High School developed instructional modes or materials in harmony with the organic curriculum concept--and many did or attempted to do so--they were encouraged to implement them in their classrooms. The Coordinator, and later also the Principal, acted as intermediaries between the faculty and District Central Office persons having appropriate decision-making powers or purse string controls.

SECTION 3 - RESULTS

3.1 Behavioral Objectives

The concept of behavioral objectives was received with mixed feelings by the Boulder High School faculty. Some invested in the concept all the magic of the be-all-and-end-all for making individualized, learner-centered instruction a reality in their classrooms. If they were unrealistic in their optomism, they were important to the cause because at least they believed that instruction should be individualized and learner-responsive. Others viewed behavioral objectives with alarm and foreboding; they saw threat to their positions and desecration of the intellectual sanctums of the pure disciplines by the ugly monster, technology. The common ground upon which all stood at the beginning of ES '70 was that of ignorance about behavioral objectives.

Because of the dispersed levels of motivation regarding learning about or using behavioral objectives, the Coordinator decided that any in-service effort demanded individual pacing "responsive to the needs of the learners." Hence, an individually paced program (Appendix B) was developed. In the fall of 1969, thirty faculty members signed up for the course--24 for credit and six for no credit; 24 persons completed the course and received two semester hours of graduate credit through the University of Colorado School of Education. The most important result of the in-service course of instruction was that teachers in it caught hold of the concepts, reduced their anxieties about behavioral objectives and individualized instruction, and some began to organize their courses--with varying degrees of success--into performance-based learning packages. A few made no connection between what they learned and what they did--but they were happy to receive two semester hours of graduate credit.

Of the five Boulder High staff who attended the 1968 summer institute for teachers from ES '70 schools, one is now a principal in one of the district's junior high schools, one is teaching social studies in another district high school and giving leadership in a joint Colorado University - Colorado History Teachers Association project to develop workshops for teachers of minorities history in the state, one is much involved in the Boulder High School Project Hold, one married and is now teaching in Turkey, and one is on leave of absence for graduate study.

Of the three Boulder High staff who attended the San Mateo 1968 summer institute on the teaching of reading, one (the former Boulder High School Principal) because of ill health has "slowed down" by becoming a counselor in another district high school, one is the premier teacher of reading at Boulder High School, and one will resign at the end of the current school year after pioneering two innovative practices in the ES '70 effort (large group lectures coupled with seminars in Sociology, and initiating and teaching the pilot year of the Applied Sociology course).

The Boulder High assistant principal who attended the Iowa University Conference on School Planning Institute on variable school scheduling is now Principal of the other large high school in the district--a school which is moving into a new building with an entirely new program in the fall of 1971.

The new Principal of Boulder High School and the coordinator attended the 1969 Duluth workshop for principals of ES '70 schools. The session was an excellent orientation to the ideals of ES '70 for the Principal; and when in the middle of the 1969-70 school year the coordinator stepped into the Boulder High School assistant principalship, the two persons could work together toward ES '70 goals with a common ground of understanding.

The sum total of all the above-mentioned in-service training centered around the concept of behavioral objectives resulted in some sophistication on the part of a leadership cadre in the district. The faculty of Boulder High School is far from totally committed to behavioral objectives, but some of the strong teachers are, and as other teachers read about it and study it in their own summer sessions for which they pay their own money they are beginning to understand it and apply it.

3.2 Instructional Materials and Media

During 1968-70, district budgeting procedures were changed as a result of pressures from the individualized instruction movement. It became possible to purchase with funds formerly reserved for hardbacked textbooks many hardback and softback titles to be placed in small collections in the

English-Social Studies Resource Center at Boulder High School. This made possible a large number of alternative readings for the many concept- or idea-based English and Social Studies courses which were developed over the past three years.

A prime example of accomodation of off-the-shelf materials to a teacher designed individualized course of study is Introduction to Secondary English (Appendix A).

Introduction to Secondary English was designed by the English Department Chairman working six weeks during the summer of 1970 with one other English teacher full-time and several others intermittently. Their purpose was to develop an individually paced course offering students alternative learning modes for the concepts which the English Department decided were essential for students to master before they embarked upon their final five semesters of English in a program where they can choose from among about forty-five one-semester courses--the intent being to individualize programs by giving the student a wide selection of courses all of which offer meaningful language arts or literature practice and skills. Introduction to English was offered in the first semester of the first year of study; students not finished at the end of the first semester were helped individually in the resource center, but they were not failed. The Department took the position that it was more important for the student to master the concepts of ISE than to cut him off if his learning was slow--whether through his own pokiness or because of limitations over which he had no control.

3.3 Training Programs

The slate of movies shown during the fall of 1967 to kick off the ES '70 effort in Boulder High School apparently served their purpose as the yeast to begin the ferment that is still working among the faculty, students, and even some parents. The movies were used as information-giving devices about various innovations in secondary education. They were followed by discussions which were lively. About one-third of the faculty, however, seized upon the ideas offered as meaningful for them. These information-feedback sessions helped to introduce the faculty to new developments in secondary instruction and to the concept of the organic curriculum, which was to be the goal of developmental effort for the next five years in Boulder High School, the ES '70 project school.

Staff members who attended the Duluth and San Mateo institutes during that first summer of 1969 became an important leadership cadre for the rest of the faculty. Both institutes--especially the one in Duluth--emphasized learner-oriented instructional modes and laid a sound rationale for their impelementation to meet the needs of today's high school students.

The instructional improvement emphasis of the NASSP Internship during 1967-68 gave the coordinator access to many materials and media which greatly assisted with the task of changing attitudes of faculty toward learner-oriented instructional systems. Many thrusts of the Lloyd Trump led NASSP Internship program were identical in goal to those of the organic curriculum project.

The two-week summer institute for ES '70 principals in Duluth during the summer of 1969 was important to us in Boulder, for it served to introduce John Hoback, the newly appointed Boulder High Principal, to the ES '70 project. At the same time he had an opportunity to become acquainted with principals from many of the other ES '70 schools and to learn about their interpretations of ES '70 and the organic curriculum.

The in-service training course compiled and administered by the coordinator for Boulder High School faculty volunteers gave the largest single impetus toward individualizing instruction. The concept of individually paced learning packages based upon performance objectives in the affective as well as the cognitive domain gave something tangible to teachers who for two years had been saying, "Individualization of instruction sounds fine, but show us how to do it with thirty students five times a day."

3.4 Analysis of the 9-through-12 Curriculum

Little result can be reported relative to curriculum analysis. Just prior to Boulder Valley School District's entry into the ES '70 project, the Board and administration, realizing that something was amiss in secondary education, plunged into the vocational-technical school approach to making high school more relevant to learners.

Dr. Barnard Ryan, who is just completing his first year as Superintendent, has formed area committees within the Boulder Valley District to examine curriculum K-12 and to recommend revisions where necessary.

3.5 Relationships and Communications with the Community

A presentation to the Boulder High School P-TA in the spring of 1969 about the goals of ES '70 was well received by those present. The next fall, however, the P-TA became a parent organization disaffiliated from the National Congress of P-TA. Follow-up of meetings with parents was not accomplished. During the spring of 1970, the Superintendent formed parent advisory councils (advisory to the Board of Education) for each school building in the Boulder Valley District. During the school year just completed, John Hoback, Principal, met regularly with the Boulder High Parent Advisory Council and interpreted the innovative instructional projects taking place.

The Boulder High School ES '70 Advisory Committee, which was formed during 1968-69, met only intermittently. Good ideas came from the interactions with the faculty members and students on the committee, but it was a problem to meet often because the persons on the committee were the ones also involved in carrying out the ideas which seem to give promise for achieving ES '70 goals. Interpretation of the ES '70 program goals and activities to their peer by members of the advisory committee was one of its foremost accomplishments. It should have been continued in 1969-70 and 1970-71, but it was not.

The District subject consultants gave token attention to ES '70 by permitting the coordinator to attend all their meetings. But their basic commitment to content and methods within disciplines prevented their internalizing the organic curriculum--although they did appreciate information about individualizing instruction developed in the ES '70 consortium.

Project Hold forced several community elements (including District persons) into cooperative endeavors and brought forth the volunteer assistance of University of Colorado students and faculty, civic groups, and churches. Of particular note is the success that the Project Hold teachers have had with direct meetings with parents of students in the program. Such meetings with parents are a regular part of the program.

3.6 Tasks and Roles of Community Elements

The Principal and department chairmen at Boulder High School understood fairly well the objectives of the ES '70 project. They saw it as part of their jobs to implement wherever possible individualized instruction relevant to learners needing job-entry skills upon leaving high school. As was stated earlier, some department chairmen took ES '70 objectives seriously and gained considerable ground in implementation of new, relevant programs. Other departments (Science, Industrial Arts, Physical Education, Foreign Language, Home Economics, Music) were less aggressive in pursuing the organic curriculum. Departments which asked for specific kinds of assistance from the district level administrators or the subject-matter consultants usually received what they asked. In most cases what they asked for was money for summer work or released time during the school year for materials development.

Nothing fruitful ever developed from efforts to work with the Vocational-Technical Center. Two principals served the Vo-Tech Center between 1967 and 1971. Both welcomed dialogue and attempts by the Coordinator to work out joint programs, but the nearest approach was when we planned to bring a pilot program of the Quincy Public Schools' Project Able Pre-Vocational Auto Mechanics course to the Boulder Valley District for ninth and tenth grade boys during a summer session. But some critical personnel changes occurred during the planning and the project was abandoned.

The Colorado Department of Education supported the ES '70 project in Boulder by sending Dr. John Haberbosch to virtually all the national meetings of the ES '70 Consortium with expenses paid by the Boulder Valley District. Dr. Haberbosch introduced the Coordinator to certain individuals in the State Department office when help was sought in preparing the ill-fated ESEA Title III proposal for development of an individualized humanities curriculum. Dr. Peter Linson, Director of the Colorado Board for Community Colleges and Occupational Education met with the Coordinator one time when he sought his required signature on an ES '70 related proposal prepared in response to an RFP for a computer-based educational/instructional management system for a large metropolitan area. The proposal was prepared under the aegis of the Denver Area School Superintendents' Council, but Dr. Linson would not sign the proposal, stating, "You guys in ES '70 are just trying to get your hands on our vocational education funds so that you can teach more Latin in your high schools."

Dr. Haberbosch also sent some materials to Boulder High School and informed the Coordinator of persons within the consulting offices of the State Department who might be of help. Most recently, as a result of his work in the newly organized State Department Division of Evaluation, he has been able to offer some information and assistance in evaluative techniques. Relationships with the State Board for Community Colleges and Occupational Education were cordial but without any effect on the program; the ES '70 project, in fact, was viewed by the Director as a ploy for securing Vocational Education Act funds for comprehensive high schools.

The most successful relationship with the University of Colorado was in connection with their granting graduate credit to teachers who took the Boulder High in-service program of training. What could have been a highly successful relationship died when ESEA Title III proposal to develop a humanities program on an individually paced mode for high school students was denied. Many University faculty members stood ready to participate in the development of a high school humanities program should the proposal receive funding.

3.7 Program Try-out

The following programs were implemented at Boulder High School at some point between September 1967 and the present time. They are being continuously evaluated (subjectively) and revised as intuition dictates.

3.71 Time-sharing Computer Terminals

A small (8K) time-sharing computer terminal dedicated to student problem-solving and training is located in the Boulder High School Mathematics Laboratory. The computer is shared with thirty other high schools in the Denver Metropolitan area, including the five other high schools in the Boulder Valley School District. The Coordinator and the Mathematics Supervisor from neighboring Jefferson County School District developed specifications and proposed purchase of the system to the Denver Area School Superintendents' Council, which agreed to the proposal. Each high school pays $1500 per year for unlimited use of the system for each terminal in the school. It has been estimated that the cost per hour was reduced by two-thirds from what commercial time-sharing companies were charging.

3.72 Introduction to Secondary English

As a result of the in-service training on writing behavioral objectives and constructing learning packages, the Chairman of the Boulder High English department and one other teacher during a six-week summer (1970) work session developed thirteen learning packages (Appendix B) which constituted the required first semester Tenth Grade English course at Boulder High during 1970-71. The new course is one part of a larger effort to totally reorganize the English department so that after the one semester of required "Introduction to Secondary English" students may then select from about forty-five short (one-semester) with titles ranging from Literature of Rebellion to Russian Literature to Reading Improvement. Features of the I. S. E. course include:

(1) Individual progress through the basic thirteen learning packages, each one of which focuses upon one concept or skill.

(2) Enrichment and remedial packages in addition to the basic thirteen for students needing special attention or enrichment learning activities.

(3) A "Pass - No Pass" grading system. Student not completing the basic thirteen packages by the end of the first semester work individually to completion with a teacher's guidance in the Humanities Resource Center, but such students are permitted to enroll in elective second semester courses.

(4) Students are offered alternative learning activities in each of the learning packages.

3.73 Short, Concept Courses in American History, Current World Affairs, and Soviet Studies

During 1970-71 the Social Studies department reorganized the required American History course around fifteen concepts from which each student elects three (one, a chronological overview of American History, was required of all students the first year). Each concept is developed in a nine-week course and the student receives one-fourth unit for completion of each nine-week course. In 1971-72, the required overview will be dropped and students will be able to elect all four of the necessary nine-week courses for American History credit. In addition, students will be able to elect more than the required four, if they wish.

Also in 1971-72, two other Social Studies department courses will be offered in the nine-week, concept format--Current World Affairs and Soviet Studies.

Descriptions of American History, Current World Affairs, and Soviet Studies appear in Appendix C.

An important result of the concept courses in American History was that the onus of a required course with no options was lifted, and students participated more actively in c urses which they had selected for intense study for nine weeks. A more important result was that teachers escaped the constrictions of a textbook-bound, chronological study of American History. The resultant learning activities which at the extreme included classes in Indian Cultures visiting Santa Fe, N.M., and Pine Ridge, S.D. An exchange of students, in fact, was effected between a Pine Ridge high school and Boulder High School.

3.74 Applied Social Studies

The course, Applied Social Studies, as will be named in 1971-72, broadens the opportunity for students to link classroom studies in all the social studies as well as those which were available in the 1970-71 pilot course, Applied Sociology. The pilot course, in the judgment of the instructor and the Boulder High Administration successfully introduced into the school the concept of awarding academic credit for out-of-school experiences appropriately related to classroom learnings. Students in the pilot year of the course performed voluntary services in social service and educational institutions in the community for a minimum of eight hours a week, kept logs of their activities and impressions, and met regularly bi-weekly with their instructor for seminars. A prerequisite to the pilot course was the regular one-semester Sociology.

The broadened scope of Applied Social Studies planned for 1971-72 will permit similar practical follow-up learning experiences in community situations under supervision of a certified teacher in other social studies courses such as American Politics and Problems, Current World Affairs, Anthropology, Psychology, Minorities History, World Cultures, and World Geography.

3.75 Food Services

Because two teachers believed that some students needed a greater occupational preparation emphasis in home economics, the Coordinator assisted with working out with District and State officials the initiation of a pilot, two-unit course called Food Services. It was intended to be a combination of classroom instruction and on-the-job training in the Distributive Education mode. A home economics teacher and the D. E. teacher combined forces as "inside" and "outside" persons for management of the course.

The course was offered during 1969-70 to about twelve students. But the departure in mid-year of the D. E. teacher, and the mediocre liaison between the school and employers thereafter contributed to the program's demise.

SECTION 4 - CONCLUSIONS

4.1 Behavioral Objectives

At Boulder High School the concept of behavioral objectives served us best as a device for achieving (in some cases) the larger goal of individualized instruction. It offers a means that is realistic in terms of the way people organize learning activities and materials so that students at their own pace and in their own style might pursue learning objectives specified by teachers. In Boulder we never got fully into individualized instruction, nor did we consider the possibilities of performance objectives as a means for integrating learning across traditional disciplines, nor did we experiment much with student specified performance objectives--but the possibilities came fully into view as a result of our rather intense concentration in faculty meetings and in in-service sessions upon behavioral objectives.

Despite the fact that many teachers and parents see in behavioral objectives the spectre of machine teaching of the sort that bloomed briefly ten years ago, most see the worth of the idea for organizing learning for individuals. Our experience is that teachers' knowledge of the concept and its application in the classroom is mushrooming--at Boulder High School and throughout the educational scene nationally--as professional journals and educational critics take up the hue and cry. As personal observation, I noted that during the past year as publications carried more and more about performance objectives I had less convincing to do and more refining of applications.

Although most of our effort in Boulder was in the direction of utilizing behavioral objectives in the classroom, some effort was expended toward setting up school and District objectives in performance terms. But when the idea of program planning, budgeting, and evaluating systems was introduced four years ago, it fell upon deaf ears in the District. Now PPBES is a byword in educational circles. Change agents are much like prophets, who are without honor in their own land.

4.2 Instructional Materials and Media

In Boulder as in every ES '70 district we eagerly awaited the flood of new materials and media which would be developed in other districts or by industry and placed in our hands for trial and evaluation. And we tried rather gallantly, I believe to accomodate off-the-shelf materials to multimedia presentation, but the effort was actually pitifully limited and inept without the developmental money and/or expertise which ought to have been forthcoming from ES '70 through OE funds. But much praise is due the English and Social Studies Departments at Boulder High School for their attempts to offer students choices of materials or media for learning specific concepts or performances.

4.3 Training Programs

Innovation in educational programs demands in-service training of teachers who are to implement the innovations. In a sense, we invented that wheel again in ES '70, although enough people with experience in the consortium sounded the alarm soon enough and often enough to warn us before we advanced too far into the forest of new materials and new media. Actually, our strategy in Boulder seems after the fact to have been one of finding a teacher with the know-how or with a program well in mind and giving him his head. The several training programs under ES '70 aegis--the summer institutes in Duluth and San Mateo and Willingboro, the many ES '70 consortium meetings, and our local in-service effort in Boulder--served best by giving a go-ahead for some educational practices which some very fine teachers and administrators knew by intuition or by experience to be what they should be doing but which tradition or convention or legal restraint prevented their doing.

The summer institutes for ES '70 teachers and administrators were probably the finest work of ES '70. They ought to have been multiplied manyfold, but for many good reasons they were not. They brought together good people in open climates of give-and-take wherein ways and means were discovered and tried in behalf of the organic curriculum ideal.

The time made available through OE funding of ES '70 made possible locally our development of the individually paced, multi-media in-service program of instruction aimed at showing some ways to achieve individualized instruction. It is a useful item which will be used again. It represents to me personally an example of a tool (or weapon?) of change agentry developed *ad hoc*.

4.4 Analysis of the 9-through-12 Curriculum

Looking back, I would conclude that in Boulder and throughout the ES '70 consortium what was needed was a model for curriculum analysis. The expertise existed in the consortium and in the E. F. Shelley Company to construct a prototype model at least. The model builders would have had to establish some terminal performance objectives for high school learners by fiat; but if it had been understood by all in the consortium that these were merely beginning points--not ending points--for the analysis, the effort could have been worthwhile.

4.5 Relationships and Communications with the Community

The single most individualistic program to emerge from Boulder High School during the period of ES '70 is Project Hold. Embodied in this effort are the significant elements of freedom with discipline for students and staff, individualized study, student selection of learning alternatives, tailoring of learning tasks to students' specific needs and interests. A most noteworthy aspect of Project Hold is the interaction which its very character forced between Boulder High School and community, church, social service. and University elements seeking to assist young people in trouble.

4.6 Tasks and Roles of Community Elements

Unpopular as it is to mention in ES '70 circles, and despite its antithetical impact upon my own intuitive way of working, the organic curriculum would have approached more nearly reality in Boulder and throughout the ES '70 network had the original PERT chart of activities--or a similar graphic portrayal of relationships between and among all elements of the communities and the network--been adhered to at all levels of each participating district. If, for example, program plan had called for the pilot school faculty and the district-level supervisors to meet together to formulate appropriate behavioral objectives for an organic curriculum, then the idea of the organic curriculum would not have continued to exist as a separate fiction in the mind of each subject matter supervisor who brought his own bias to the idea.

4.7 Program Try-out

The several programs of classroom proportion which were tried out (See 3.7) demonstrated that most teachers, when given their head and some worthwhile in-service training or other sensitizing to the problem of lack of relevancy or meaning to students of the current style of secondary school instruction, will welcome the opportunity to bring their creative powers to bear on the problem; they will develop meaningful programs which diverge widely from the conventional mold of secondary classroom instruction.

APPENDIX A

PACKAGES FOR 1970-71 10TH GRADE ENGLISH PROGRAM AT BOULDER HIGH

ISE PACKET PROCEDURE--STUDENT AND TEACHER

1. Read the "Purpose Statement" and ask any questions which arise.

2. Work out the "Pre-Test" if you so desire. If you do not work on the test, then go immediately to the "Learning Activities," completing them and submitting them to the teacher.

3. If you have taken the "Pre-Test" and it is judged satisfactory then go on to the "Enrichment" section and do 1 or 2 of the activities as required by the teacher. Submit your work upon completion. Go on to next

4. If you have taken the "Pre-Test" and it is judged as not being adequate, then go immediately to the "Learning Activities," where you will work out the activities and then submit them to the teacher. After the teacher has completed the evaluation and has accepted this work you will complete the "Post-Test" and give this to the teacher. Now do 1 of the "Enrichment" activities and submit it.

5. When you have completed any packet the teacher will notify Mr. Reichert who will in turn record this fact on your transcript.

ONLY BY USING THIS PROCEDURE WILL YOU BE ABLE TO COMPLETE THE ISE COURSE !!!!

LP 1 Discussion

Purpose:

The ability to discuss a subject and to arrive at a more developed understanding of that subject is a basic skill you will need command of during your high school career. Discussion in small groups, large groups, student with student, and student with teacher is used extensively here at Boulder High School. Your demonstration of confidence, organization, tolerance, as well as how to stay within the topic, and knowing how to listen, speak, lead, and synthesize a discussion will be of tremendous value. The LP which you are about to work with has as its purpose the development by you of this important skill.

Pre-test (Optional. Everyone will participate in these discussions. If you want your performance to be evaluated for a grade for this packet, tell your instructor at the beginning of the class period, September 8. If you prefer to wait for a grade until the post-test, you may do so.)

You will meet with your regular instructor in a group of 20-25 students. Your instructor will then ask you to form small discussion groups having 5-6 in a group. In this group you will do the following:

1. Discuss the responsibilities of each of the following people in a discussion:
   a. leader
   b. participant-listener
   c. synthesizer
2. After your discussion, have someone from your group be prepared to tell the class as a whole:
   a. the responsibilities of a discussion leader, a participant-listener, and a synthesizer;
   b. how good or poor your discussion was, and why;
   c. whether your group stayed within the topic. If the answer is "no", indicate why not.

Performance Objectives:

1. Be able to function in a discussion as a leader, as a participant-listener, and as a synthesizer. In a particular discussion be able to assume at least one of the above roles.
2. Having prepared for a discussion by reading and thinking about a topic, be able to indicate your knowledge about the topic by introducing ideas which are supported with facts and illustrations.
3. While participating in a discussion, be able to demonstrate tolerance and openmindedness by addressing yourself to the topic of discussion rather than to the personalities of the participants.
4. While participating in a discussion, be able to focus on the topic and to arrive at some specific conclusions about the topic.

Learning Activities:

1. REQUIRED FOR ALL STUDENTS, September 9-10
   You will meet with your regular instructor in a group of 20-25 students. Your instructor will then ask you to form small discussion groups having 5-6 in a group. In your discussion you will formulate ten questions which one could ask a person whom he has never met before, which, when answered, would help to form an immediate acquaintanceship. Using these ten questions you will then meet with one other person and ask each other the questions. After you have had time to do this, you will be called upon to introduce your new acquaintance to the rest of the class, using his name frequently during the introduction, so, that after this encounter, everyone in the class will know everyone else at least by appearance and name. While making your introductions, you will not use any notes.
2. Define, by asking your instructor:
   a. discussion leader;
   b. participant-listener;
   c. discussion synthesizer

Post-test:

Meeting in a large group of 75-100, you will:

1. Seek out a person with whom you are not acquainted. Using the ten "getting acquainted" questions which you have been discussing the last two days, get acquainted with this person.
2. Remaining with the person with whom you have just become acquainted, discuss one of the following topics:
   a. What bothers you most about adults? Why?
   b. How do you want to be similar to or different from adults you know when you become an adult?
   c. What, if anything, seems to you to be worth dying for?
   d. What do you think are some of man's most important ideas?
   e. Which of man's ideas would we better off forgetting?
   f. Of the important changes going on in our society which should be encouraged and which resisted?
   g. Who are the ten most important people living today? Why?
   h. Who are the ten most important people in history? Why?
      taken from Postman and Weingartner
3. On a sheet of paper:
   a. write both of your names;
   b. write the question which you have discussed;
   c. list three significant ideas which you arrived at in your discussion. If you did not receive a 2 or 4 on the pre-test, your paper will be collected at the end of the class period. If one of you has already been graded on the pre-test and one has not, indicate on your paper which person needs the post-test grade.

Enrichment:

1. Gathering together a group of from 3-5 students, survey the newspapers for that day, deciding upon one relevant topic for discussion. Each member must bring to the discussion the next day ideas which he may use as a leader. After conducting the discussion, each member will submit to the instructor a well-written, concise statement synthesizing the discussion.

Students will also indicate who participated in the discussion and will submit their "leader-notes" as well.

2. Gather together a group of from 3-5 students. For each discussion to be held choose one of the following tapes, arrange to listen to it, take notes to be used for your leadership responsibility, and arrange a time and place for the discussion. After completion of the discussion submit to your instructor a synthesis of the discussion as well as the name of the students participating and the "leader-notes":

Library Call Number	Title of Tape	Length
T-141	Data Programming	40 minutes
T-167	The Peace Corps	12 minutes
T-195	The Police Detective	15 minutes
T-235	In White America	40-50 minutes
T-254	Why The Trouble at San Francisco State- a Local View	30 minutes

LP 2A Note Taking and Listening

Purpose:

Do you have trouble taking lecture notes? You may be listening, but not reacting and responding. You may be blocking out ideas which are new or which disagree with your views. You may be trying to write too much too fast, not distinguishing between examples and main ideas. You may not be reviewing mentally while you listen. If you have encountered these problems, you will find some solutions to them in this packet. Proficiency in listening and note taking will save you a lot of time and worry in future courses.

Pre-test (Optional):

After listening to the lecture, "Note-taking and Listening" which will be given September 14, today, write a paper and submit it to the instructor including the following:

1. a one sentence statement of the main idea of the lecture;
2. list three to five examples which were used in the lecture to illustrate the main idea;
3. a one sentence statement of a new idea which the lecture presented to you, or write a one sentence statement of an idea which was presented in the lecture with which you disagree;
4. state in one sentence a new idea which you gained from the lecture as a result of the mental review which you made as you listened to the lecture;
5. write a one-paragraph personal reaction to one key idea which was stated in the lecture.

Performance Objectives:

1. After listening to a lecture, be able to state, in one sentence, the main idea of the lecture.
2. After listening to a lecture, be able to list at least three examples which were used in the lecture to illustrate the main idea.
3. After listening to a lecture, be able to write, or express verbally, a one sentence statement of a new idea which the lecture presented to you, or be able to write, or express verbally, a one sentence statement of an idea which was presented in the lecture with which you disagree.
4. After listening to a lecture, be able to write, or express verbally, in one sentence, a statement of a new idea which you gained from the lecture as a result of the mental review which you made.
5. After listening to a lecture, be able to write, or express verbally, a one paragraph personal reaction to one key idea which was stated in the lecture.

Learning Activities:

1. Listen to your instructor's lecture, "Note-taking and Listening", or listen to the tape, "Note-taking and Listening". This tape will be available either in the classroom or in the resource center.
2. Read the ditto, "How to Take Notes".
3. Attend the following discussions:
   a. The main idea of a lecture September 15
   b. Blocking out, personal reaction, and Mental review September 16

Post-test:

Be able to do all Performance Objectives.

Enrichment Activities:

1. Sit in front of a class during a teacher presentation or a student presentation. You may do this during the lecture today, or you may do it in another teacher's class with his approval. Determine how many students are actively listening, and how many are not listening at all. Meet with your instructor to tell him the results of your observation:
   a. How many students fit into each of the three categories:
      1) actively listening;
      2) not listening;
      3) passively listening?
   b. What observable clues caused you to make the determinations which you made?
2. Sit in front of a class during a teacher lecture; you may do this during the lecture today, or you may do it in another teacher's class with his approval. Determine how many students are actively responding to the lecture. Meet with your instructor to tell him the results of your observation, stating the criteria which you used to determine active student response.

LP 2B Test Taking

Purpose:

Many people approach a test with fear and apprehension which are often caused by inadequate preparation and lack of a test-taking technique. You must realize that preparation for a test begins the first day that you enter a class and continues until the course is completed. If you conscientiously study every day, you will be adequately prepared. All that you will need then is a test-taking technique which will be the focus of this packet.

Pre-Test (Optional):

1. Define each of the following types of tests, write a sample test question for each type, and, arranging with your instructor, discuss your definitions and indicate the best method for answering each question.
   a. short answer/completion
   b. multiple choice
   c. matching
   d. true-false
   e. paragraph
   f. essay
   g. identification

Performance Objectives:

1. Be able to write a test for an English class in which you do the following:
   a. Include at least one of each of the following types of test questions, indicating how much credit is to be given to each question and how much total credit will be given for the complete test. Also, state the total amount of time allowed for the test and how much time you would devote to each question.:
      1. short answer/completion
      2. multiple choice
      3. matching
      4. true-false
      5. paragraph
      6. essay
      7. identification
   b. Be able to state in writing, or to express verbally, which of the questions in your test you would answer first, and be able to tell why you would answer these questions first.
   c. Be able to underline key words in your questions.
   d. Be able tostate in writing, or to express verbally, the major points and minor points which you would develop for each question.
   e. Be able to state in writing, or to express verbally, a method for answering multiple-choice questions.

Learning Activities:

1. Listen to your instructor's lecture, "Test Taking," or listen to the tape "Test Taking." This tape will be available either in the classroom or in the resource center.
2. Read ditto, "How to Take a Test."
3. Attend the following discussion:
   Test Taking September 17

Post-Test:

Do all Performance Objectives except 1b and 1c. Give this test to your instructor September 18. When you submit this test be prepared to do 1b and 1c verbally.

Enrichment Activities:

1. Based on the information which you have learned from this packet, read Language in Thought and Action by S.I. Hayakawa, and prepare a test on language which could possibly be used for LP 3.
2. Compile a 7-10 item bibliography on test taking.
3. Prepare a survey to determine test taking difficulties which students encounter. Confer with your instructor and other instructors at Boulder High School to see if you can use the survey in their classroom. Submit the results of your survey to your instructor.

LP 3 Language

Purpose:

"All problems are not merely verbal." philosophers
have told me in countless thousands of words.

But I tried to make love with my mouth taped shut,
and I lost my love.

I tried making friends with my mouth taped shut,
and I lost my friends.

I tried making war with my mouth taped shut--
no one was angry and the shooting stopped

So, I walked the streets with my mouth taped shut
till they sent me to a mental hospital--where I am
today wondering if all problems are not merely verbal.

In a very simple way you have just seen the importance of language to human beings. There are many areas in the study of language as well as areas within areas. Much rewarding effort could be spent on this study but our purpose here is to only look at some of the most basic concepts concerning language. During the course of this packet you will view; a. something of dialects; b. slang; and c. the levels of language or appropriate language for the situation.

Pre-Test (Optional):

Part I. In a concise statement, for each term below, write a definition:

a. slang
b. language
c. denotation
d. verbal
e. kinesics
f. propaganda
g. non-verbal
h. idiom
i. linguists
j. connotation
k. paraphrased
l. garmmar

Take fifteen minutes to complete Part I. Please submit Part I before going on to Part II.

Part II. Respond to the following questions.

1. What are three things your language tells others about you?
2. When you meet someone for the first time what kind of language clues do you look for in them?
3. Is slang a good thing? Why/why not?
4. What do dialects demonstrate about speakers?
5. How does your speech differ when you speak to a minister, to a stranger, or your best friend.

Performance Objectives:

1. Given a list of language terms the student will be able to define them accurately verbally or in writing.
2. Given a pamphlet about language attitudes, the student will be able to isolate six significant facts and explain them to the instructor or other students.
3. Having viewed the films presented during the unit, the student will be able to state the main ideas expressed in each film and explain them to the instructor and/or students.
4. Having studied and discussed the language pamphlet, the student will be able to explain and identify in himself and others the five levels of language.
5. The student will be able to state the definition of slang and to demonstrate how and why he uses it.
6. The student will be able to explain what a dialect is and why dialects exist as well as identify at least three American dialects.

Learning Activities:

1. Attend the discussion of Pre-Test to be held September 22. Please be certain to clear up any misunderstandings which you have about the test.
2. Obtaining a copy of the language pamphlet, read it carefully, taking ntoes regarding the main ideas of the pamphlet. If you are vague as to what these ideas are, consult an instructor and talk it over with him. Be certain to write the ideas out.
3. View the three films; "Dialects," "Correctness in Language," and "Change in Language." Each of these films is thirty minutes in length. After the viewing, write a precis. Get together with several students and talk about these ideas. If you have questions, see an instructor and discuss them.
4. Take the list of terms given here and define them.
    1. slang
    2. language
    3. denotation
    4. verbal
    5. kinesics
    6. propaganda
    7. linguists
    8. idiom
    9. non-verbal
    10. connotation
    11. paraphrased
    12. grammar
    13. lexicographer
    14. dictionary
    15. dialect
5. Reread the final three paragraphs of the pamphlet. State which of the speech types would be used in the following situations, and tell why. Discuss these with another student or with the instructor.
    1. The checking account is overdrawn; Mom and Dad discuss it.
    2. You threw LP 2 at your instructor; Mr. Hoback is speaking to you.
    3. Vice-President Agnew is addressing the Young Republicans.
    4. You want a new car; you are talking to Mom whom you wish in turn to talk to Dad.
    5. You are attending a city council meeting where the mayor is explaining an unfavorable vote on rezoning.
    6. You are talking to your girl/boyfriend.
    7. You are ordering a new cycle at the Honda shop.
    8. Dr. Billy Graham is speaking on T.V.
    9. You are listening to a football game on the radio.
    10. You are talking to a teacher whom you like very much.

6. Listen to the talk around you, both in class and outside the classroom. What slang have you heard recently? Give seven specific slang words or phrases. Explain what they mean. Why were they used? If you have doubts about how to explain this, discuss it with your instructor. What are your favorite slang expressions? Why do you use them?
7. Read the ditto on Dialects. In your neighborhood find three people who speak with different dialects and tell how those people came to live in Boulder.

Post-Test:

1. Define the following terms:
    - a. slang
    - b. language
    - c. denotation
    - d. connotation
    - e. kinesics
    - f. propaganda
    - g. idiom
    - h. dialect
    - i. lexicographer
    - j. verbal
2. List and explain six facts you learned about language during the study of this packet.
3. List and describe the five levels of language.
4. After your study here, what do you feel to be the role and importance of slang?
5. What is a dialect? What does it reflect about a speaker?

Enrichment:

1. View the three films; "Dialects," "Correctness in Language," and "Change in Language." After the viewing, write a short statement in which you record the main ideas discussed in the films. Get together with several students and talk about these ideas. Invite an instructor to sit in on the discussions. Submit your statement of the ideas to the instructor for evaluation.
2. Taking note of the speech around you at school, at home, on the street, in the park, at the library, etc. compile a dictionary of slang. Put your entries (either words or phrases) in alphabetical order and define them as completely as possible. You might illustrate your dictionary or put it into a bound form. Be certain to include your own slang vocabulary. Submit to instructor for evaluation.
3. Read the ditto on Dialects. If you have any questions about what appears there, discuss this with an instructor. Take a tape recorder (if you do not have access to one, see instructor) and make a dialect tape. See how many dialects you can find in people. Interview these people, asking them how they came to live here, where they came from, and to read something (have each dialect example read the same thing). Submit your tape to the instructor. If the tape recorder aspect of this activity is impossible to accomplish, conduct the interview and record the information as well as your observations about certain pronounciations you feel typify the dialect being examined. Submit your findings to your instructor.

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4. Obtaining a copy of *Readings in Applied English Linguistics*, by Harold B. Allen, read one or both of the essays listed below. After having read it, state the main ideas of the selection and state whether or not you agree. Give the reason for your statement.
   1. "Dare Schools Set a Standard in English Usage" Robert Pooley, pp. 324-29
   2. "The Relation of Linguistics to the Teaching of English" Paul Roberts, pp. 395-405
5. Read the section in the Language pamphlet dealing with the five levels of language. Observe different situations for at least two days and record in journal form the situation, the level of language used, and whether or not the level was appropriate. Submit your journal to the instructor for evaluation.
6. Find one or more of the following articles dealing with slang. Read it carefully. State in a short summary the main ideas you received from these articles. Submit your summary to the instructor for evaluation.
   1. "The Inarticulate Hero" A.L. Therous, *National Review*, February 24, 1970, pp. 199-201
   2. "Rhetoric of Violence" E. Goodheart, Nation, April 6, 1970, pp. 399-402
   3. "Thou Shalt Not" M Mayer, Current, April, 1970, pp. 62-64
   4. "Freaks Had a Word For It", Newsweek, December 29, 1969, p. 18.
7. Read the article "Good Usage, Bad Usage, and Usage" by Morris Bishop to be found in the introductory material of *The American Heritage Dictionary of the English Language*. In a short summary, state the main ideas contained there and then give your views of his statements. Submit this summary and statement of views to the instructor.
8. Obtaining a copy of the "Checklist of Regionalism," interview three people whom you believe have dramatically different language backgrounds (i.e. originally from another part of the country, drastic differance in age, etc.). Interview them by asking the checklist questions or have them fill out the checklist. What statements can you make as a result of the responses given by the three people? Submit your findings to the instructor.

LP 4 Developmental Reading

Purpose:

Effective reading is essential to your success as a student. In addition to measuring your present reading abilities, this packet will furnish you with methods for improving your reading skills. After completing this packet, you may want to practice some of the skills which will improve your reading. Feel free to visit the reading lab and seek advice.

Pre-test:

No pre-test.

Performance Objectives:

1. Given a reading selection, such as an editorial, be able to itemize those statements which are factual and those which are opinion. In a brief paragraph, be able to explain why or why not you feel the author draws a valid conclusion.
2. Be able to define:
   a. space reading
   b. subvocalization
   c. regression
   d. cue words
   e. key word reading
   f. indenting
3. Be able to list at least three techniques for improving your vocabulary.
4. Given a reading selection, be able to determine the rate of reading that should be used with this selection. In writing, be able to:
   a. establish a purpose for reading the selection;
   b. note the characteristics of the sentence structure;
   c. identify the author's paragraph development;
   d. identify unusual vocabulary such as technical terms.

Learning Activities:

1. See the film, "Effective Speeds," September 30.
2. Attend the discussion, "Critical Reading," October 1, and view the film, "Interpreting Meaning."
3. Attend the discussion, "Vocabulary and Comprehension," and view the film, "Reading to Remember" on October 2.
4. See the film, "Efficient Reading," and attend the demonstration of various reading machines, October 5.

Post-test:

Be able to do all Performance Objectives.

LP 5 Composition

Purpose:

Writing combines with the study of language and the study of literature as the foundation of the subject of English. Writing often becomes a hair-raising, frustrating experience because the student either does not spend his time wisely doing it or he does not have a method to follow which leads him to a successful effort. The purpose of this LP is to suggest a method as well as focus on a satisfying and rewarding experience.

Pre-test (Optional):

1. Taking one of the composition topics listed below, indicate in as many paragraphs as you need the method which you would use to develop it into a composition. What specifically, do you do when writing a composition?
2. Answer candidly whether or not you are satisfied with your method. State reasons for your answer.
3. State candidly whether or not your answer justifies a favorable evaluation on this pre-test. Give a reason for your answer.

Composition Topics:

1. Characterize Colonel Rainsford as he appeared in "The Most Dangerous Game."
2. Why did Hal rebel against the two astronauts in 2001: A Space Odyssey?
3. Life is Just a Bowl of Pits.
4. Sophomores are Mature Enough for Open Attendance.

Performance Objectives:

1. Given a composition assignment, be able to state in your own words the task you have been assigned and also be able to underline the "key" words in the assignment.
2. Given a composition assignment, be able to define why you are writing this paper as well as what you hope to accomplish.
3. Given a composition assignment, be able to state the stand or position you are taking in regard to the composition.
4. Based upon the purpose, position, and audience, be able to state in one sentence how much additional research will be needed to adequately cover the subject.
5. Given a composition topic, be able to list as many ideas about the subject as you can arrive at. This list might be called the "laundry list." Each major idea in the "laundry list" could provide a major topic in the outline.

6. Given a composition topic, be able to state in one sentence the main idea to be expressed in the entire composition. This statement will be called the "thesis statement," and will reflect purpose, positions, and audience.
7. Taking the "laundry list" and thesis statement, be able to construct a brief, usable outline.
8. Taking the outline, be able to transpose the ideas from the outline into a rough draft which consists of an identifiable introduction, body, and conclusion.
9. Be able to write an introductory paragraph to a composition in which you include a topic sentence which is the thesis sentence of your entire essay. This sentence shall appear near or at the end of the paragraph.
10. Be able to write an essay with paragraphs which have a topic sentence relating to the subject of the composition. The sentence following that topic sentence in the paragraph will move either from the general to the specific or the specific to the general. All sentences in the paragraph will relate closely to the topic sentence.
11. Be able to take a paragraph and label each sentence in it as
    a. topic sentence;
    b. additional comment on the topic sentence;
    c. reasons supporting what is said in the topic sentence;
    d. examples illustrating what is said in the topic sentence;
    e. transitional sentence.
12. Be able to write a topic sentence which makes commitment, and state whether that commitment is to give additional comments, reasons, or examples about the thesis of the composition.
13. Be able to write a concluding paragraph to a composition in which you include a topic sentence which is a version of your original thesis statement.
14. Taking a rough draft, be able to find and correct mechanical and content errors by reading the paper aloud.
15. Be able to demonstrate your ability to write a well-organized, error-free paper by submitting a legible paper to your instructor which reflects thought, unity, and careful proofreading.
16. Be able to write your thoughts and ideas into a composition by "telling" your thoughts and ideas rather than writing what you think the instructor would like to hear in the way he would like to hear it.

Learning Activities:

1. Read the performance objectives again. Remember that these are statements about what you are expected to be able to do at the end of your experiences with this packet; in this case, LP 9. It is also a sequence of performances which offers a method of writing compositions. If there are any of the objectives which are unclear to you, ask your instructor to help you in understanding them. In proceeding through the learning activities which follow, you are asked to produce two compositions. You will submit the one you feel is your best effort to the instructor as a post-test. You will also submit all of the other work done with it.

2. Key Words- Your instructor will provide you with several composition assignments. Choose one and looking it over carefully, underline the important words in the assignment. What, specifically, does it tell you to do? Do you understand what it tells you to do? What kind of assignment is it? (When is it due? Why was it assigned? What does it ask you to accomplish?) As you now move ahead, if any questions arise or you are not sure about something, please see your instructor for help.
3. Position- What stand are you going to take with the composition you are writing? Are you asked to agree or disagree? Will you? Are you going to be straight or satirical? Are you going to be factual? Who are you writing for; who is your audience?
4. Research- Now that you have determined your position; what your present purpose is, and for whom you are writing- How much do you know about this subject? How much time must be spent in reading, thinking, and talking to others in order to write this paper. What plans must I make to carry this out? After these decisions are made by you, then carry out your research as well as bring together your ideas.
5. "Laundry list"- Combine your ideas and research into single statements about the topic of the composition. Write each statement down. Make each statement as specific as possible. Continue to write out statements about this subject until you have run out of ideas. Now look at all of the statements you have written. Can any of them be combined? Can any be eliminated because they will not fit with your purpose or position? Have any other ideas occurred to you? Is it clear from what you have written in the way of ideas what your paper will be about? As you complete this step you will have any number of statements about your subject.
6. "Thesis Statement"- Once again look at your completed "laundry list." Now in one statement say what it is your paper will say. What is the idea you are going to bring out in this writing? This statement or one very close to it will appear at the end of the introductory paragraph in your composition.
7. Outline- Take your "laundry list" and, arranging the statements in a logical order, make an outline. Use each statement from the "laundry list" as another division for your outline. If you wish you may add necessary sub-topics under the main headings in the outline. The form for an outline is as follows:

I.
    A.
        1.
        2.
            a.
            b.
                (1)
                (2)
                    (a)
                    (b)
    B.
II.

8. Rough Draft- Write an introductory paragraph in which you give a clear statement of your thesis (main idea). Be certain to include in this first paragraph any other introductory material which you have. Use each main heading in your outline as a basis for a topic sentence in the body of your paper. The sentence must produce movement within the paragraph from general statements to specific statements or from specific statements to the general. Check as you write that all succeeding statements relate to the topic sentence. Take two of your paragraphs and perform the operation requested in performance objectives eleven and twelve. Discuss the outcome of this activity with your instructor. As you come to the ending of your composition, write your ending as it is stated in performance objective thirteen. Concerning the method of writing, (What and how should I write?), please consider carefully the statement made in performance objective sixteen. If this objective is unclear, see your instructor and talk with him about it.
9. Proofreading- Take your rough draft to a place where you are alone or where you can be with one or two friends. Read it aloud! Are there things which do not sound right? Should a sentence or a paragraph be rewritten? Should some punctuation be added or taken out? Should some of the wording be changed? Does it stick to the subject? Have you proven your thesis?
10. Final Copy- Put your rough draft into a written or typewritten form which you are proud of and then submit it.

Post-test:

Due on or before November 20. Taking one of the two compositions written during the past ten days, submit it along with all of the pre-writing done to accomplish your finished product. Pre-writing includes learning activities 2, 5, 6, 7, and 8.

Enrichment:

1. Take one or more of the following topics and generate a composition. Submit the finished product to your instructor.
   a. Many city dwellers are indifferent to their neighbors.
   b. Girls have an infuriating habit of losing things at the wrong time.
   c. Practical jokes are not always funny.
   d. Mental telepathy is/is not more than coincidence.
2. Read a novel of your own choice. See your instructor to arrange a composition to be written based upon your reading. Submit your composition to your instructor.
3. This activity will require writing twenty five to thirty minutes during five class periods. For about three class periods write freely, recording random thoughts, then during periods four and five focus on one subject. Turn in your entire output to the instructor.

4. Take one or more of the following titles and write a composition about anything which is suggested to you by that title. Submit your final copy to the instructor.
   a. Nations and Race
   b. After the Bombing
   c. The Listeners
   d. Heaven
   e. I Say a Man
   f. The Fall of the City
   g. Heroes
   h. The Stars Look Down
   i. A Distant Thought
   j. If I had three wishes....
5. Clip out three advertisements from a magazine. Trim away all of the material except the picture. Write a three paragraph "slice of life" based on the picture. Submit your three vignettes to the instructor.
6. Choose three things which you see everyday. In two paragraphs for each describe them as explicitly and uniquely as you are able.
7. What really bothers you about what is happening around you? Choose a subject and write from one or more of the following forms:
   a. an editorial;
   b. a letter to the editor;
   c. a newspaper column;
   d. a personal essay.

LP 6 Descriptive Writing

Purpose:

"I who am blind can give but one hint to those who see- one admonition to those who would make full use of the gift of sight: Use your eyes as if tomorrow you would be stricken blind," (Helen Keller, "Three Days to See," Nonfiction II, p. 215). Observe! For an example of descriptive writing, read "Three Days to See." Helen Keller's intense powers of sensitivity should be an inspiration for anyone who wants to sharpen his powers of observation. This packet will focus on observation as an essential element in descriptive writing.

Pre-test (Optional):

1. Recalling a person, a situation, or a scene that at first you did not understand, but that later, through your own searching or someone's explanation, became clear:
   a. Write a description of the subject matter, and a clear account of what puzzled you. Write it as you would talk it.
   b. Write an explanation of the answer.
   c. Write the effect of the discovery on you.
   d. Write an explanation of why you did not or could not use the answer in the beginning.
   e. List the details which you missed.
   f. State in writing what relationships you failed to notice.
   g. State in writing what ideas occurred to you that were wrong.

Performance Objectives:

1. Be able to write a sentence in the form of a metaphor identifying things which you know are unfamiliar to your classmates: actions, buildings, accidents, clothes, noises, shapes, people, etc.
2. Be able to write a sentence in the form of a simile identifying things which you know are unfamiliar to your classmates: actions, buildings, accidents, clothes, noises, shapes, people, etc.
3. Given an unusual picture from a magazine, a textbook, a newspaper, etc., be able to:
   a. write a description of the subject matter, giving a clear account of its puzzling elements;
   b. list at least five details from the picture.

Learning Activities:

1. Attend the discussion, "Descriptive writing through simile and metaphor," October 20.

2. Write ten sentences (five similes and five metaphors) identifying things which are unfamiliar to your classmates: actions, buildings, accidents, clothes, noises, shapes, people, etc. Give these ten sentences to a classmate to read. If your classmate indicates that he had never thought of that idea before and that he is impressed with the appropriateness of the similarity, and that he believes that the statement suggests more than it actually states, your metaphors and similes are adequate. If your classmate is not impressed, try again.

   To aid you in this task, here are examples of the simile and the metaphor:
   SIMILE: "...the trees were as bright as a shower of broken glass." Christopher Fry
   Time falls like the ashes of a cigarette.
   METAPHOR: "His face was a muscle playground, ugly, square and active- rippling with little spasms that might have been taken for thought." John Hersey
   "The slow smokeless burning of decay" Robert Frost

3. Find an unusual picture from a magazine, a textbook, a newspaper etc. that at first you do not understand, but that later, through your own searching or someone's explanation, becomes clear, then do performance objective number three.

ost-test:
Be able to do all performance objectives.

nrichment Activities:
1. Do learning activity number two. Prepare one collage to illustrate your best sentence.
2. Prepare an awareness test, a method of determining whether or not people actually see when they look.
   example: What color eyes does the person have who sits behind you?

LP7 The Short Story

Purpose:

Literature provides the basic material for the greatest percentage of the English courses here at Boulder High School. Further subdividing literature, prose fiction comprises the greatest amount of literature studied in English classes. It is important for you to develop or to sharpen your knowledge of fiction for two reasons: a. your experiences in other English classes will be enhanced; b. your ability to read critically and meaningfully, will make what you read more enjoyable. Literature mirrors man and his experience. So as you read and study what you have read you are witnessing a part of man on paper. Ray Bradbury, in his novel, Fahrenheit 451, states, ". . . for the first time I realized that a man was behind each one of the books. A man had to think them up. A man had to take a long time to put them down on paper . . . It tool some man a lifetime maybe to put some of this thoughts down, looking around at the world and life . . ." The purpose of the LP is to introduce you to the short story and many of its technical aspects. In studying the technique of this genre you are actually looking into other fictional areas as well.

Pre-test (Optional):

Part A

Define the following terms:

1. Short story
2. plot
3. character
4. setting
5. protagonist
6. antagonist
7. conflict
8. theme
9. mood
10. point of view

Part B

In your copy of Short Stories II read "One Ordinary Day, with Peanuts" pp. 140-150. Answer the following questions.

1. From what point of view is the story told?
2. What is the theme of the story?
3. Why do Mr. and Mrs. Johnson do what they are doing?
4. Explain how the title relates to the story.
5. Identify the conflicts present in the story. Explain them.

Submit Part B to your instructor, who will evaluate your effort by considering your answer's correctness and the depth of understanding present in your answers.

Performance Objectives:

1. The student will be able to state a short, usable definition of the term, "short story."

2. Given a list of terms dealing with short story be define them with 100% accuracy.
3. Given a short story be able to state its themes, conflicts, mood, point-of-view, and five character descriptions.
4. Given a short story be able to locate and describe its exposition, complication, and resolution.
5. Given selections of peotry, nonfiction, drama, and short stroy be able to list characteristics of each type, then be able to compare and contrast their characteristics.
6. After reading a short story be able to discuss its "submerged meaning" by identifying the symbolism, comparisons to other pieces of literature, and applicability to real life.

Learning Activities:

1. Take your pre-test (if you wrote one) to the instructor and clear up any problems which you have with it. If you had no questions then define correctly all terms answered incorrectly. Discuss the questions about the short story which you answered incorrectly with another student.
2. On a sheet in your notebook place these words and their difinitions. Memorize them.
   - short story
   - plot
   - character
   - setting
   - conflict
   - rising action
   - turning point
   - climax
   - falling action
   - exposition
   - complication
   - resolution
   - dramatic irony
   - omniscient narrator
   - first person observer
   - first person participant
   - tone-mood
3. Read the pamphlet, "The Structure of the Plot." List on paper the six most important ideas stated in the pamphlet. If there is any misunderstanding see your instructor and discuss it with him. Submit your list of ideas to the instructor.
4. Read the pamphlet, "Characterization." List on paper the six most important ideas stated in the pamphlet. If you need any explanation or broadening of the material found here see your instructor who will discuss it with you. Submit your list of ideas.
5. Read the pamphlet, "The Function of Point of View, Style and Theme." List the six most important ideas stated in the pamphlet. Should you still be unclear about some of the things stated here, discuss these problems with your instructor. Submit your list of ideas.
6. Taking your copy of Short Stories II read "The Feeling of Power." pp. 152-161. Get into a group of from 4-6 students, or if this is not possible, arrange with your instructor to be placed in such a group. Discuss the following things regarding this short story.
   a. Arrive at a detailed description of each of the characters. What kind of people are they? What motivates them? What goals do they have? What are their fears?

b. What is the setting? Distinguish between the physical setting and the psychological setting. How is setting important in this story? Is or could the setting be real?

c. What important ideas are present in the story (isolate four)?

d. What does the point of view add to the story?

e. DEvide the story into parts. Justify your answer.

Post-Test:

Your post-test will be compiled from the performance objectives. Those questions dealing with a specific short story will be based on "By the Waters of Babylon" pp. 222-233 of Short Stories II. Be certain to have read it prior ot October 16.

Enrichment:

1. Write your own short story. Your effort will be evaluated on the basis of how well you have observed the structure of the short story form. Submit your story to the instructor.
2. Read four to six stories by the same author. (e.g. Poe, Hawthorne, Twain, BRadbuty, ttc.) Submit to your instructor a list of the stories read, the authors's name, a brief resume of the plot of each, and your evaluation of the stories.
3. Read ten short stories for your own enjoyment. Record titles and authors on a sheet of paper and submit to the instructor.
4. Grouping with several other students, choose a short story. After reading it carefully, write an adaptation to be presented in the form of a short skit. Reherse it and arrange with the instructor for the shit to be presented.
5. From the audio-visual file in the library find the call number and title of a recording of a short story. (Ask librarian for the file.) Listen to the recording and in a one page paper discuss what you consider to be the nost important aspects of the story. (i.e. technique, plot, setting, characterization. theme, etc.) Submit the paper to your instructor.
6. Obtain a copy of What Is The Short Story? from the Resource Center. In the first half of this book are critical essays written about the form of the short story. Read one or more of these essays and then submit to your instructor a short statement explaining the ieeas expressed in the essays read.
7. Read "The Masque of the Red Death" by Poe and "The Minister's Black Veil" by Hawthorne. These two selections are also on recording in the library and you may listen to these stories if you wish. Generate a composition in which you compare / contrast the author's approach to his story. Submit your effort to the instructor.

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8. Read the choral adaptation of Maupassant's "The Umbrella". In a group of 5-10 students prepare a choral adaptation of a short story of your choice. See the instructor to arrange presenting it to the class.

9. Read a story by O. Henry. Be able to state how irony is present i in the story? Now write your own ironic sketch. Submit your effort to the class.

10. Read "Two Soldiers" by Faulkner. How would you change the point of view? Rewrite any part of this story you choose to from a different point of view. Submit your effort to the instructor.

LP 8 Nonfiction

Purpose:

Precise statements by you about nonfiction should enable you to become more aware of the factual approach to writing. Being able to distinguish fact from fiction should provide you with a means of recognizing logical fallacies in all types of writings and in all verbal exchanges, thus preventing misunderstandings and quarrels between you and others. Being aware of the four areas of nonfiction (biography-autobiography, formal essay, informal essay, and personal account-personal reminiscence), you should be able to use these writing styles as a means of self-expression, thereby making yourself better understood to those with whom you communicate.

Pre-Test (Optional):

1. Write a definition of nonfiction.
2. In writing, compare/contrast nonfiction to fiction, pointing out at least five distinguishing characteristics of each.
3. List the four basic types of nonfiction, and define each one, giving distinguishing attributes for each, and showing the relationship among all four forms.
4.

Performance Objectives:

1. Be able to state in writing two characteristics of nonfiction which distinguish it from fiction, illustrating these distinctions by quoting from your Nonfiction II.
2. From a list of six literary genre be able to identify with 100% accuracy those types which are nonfiction.
3. Be able to state in writing three purposes of nonfiction.
4. Given a definition of nonfiction, and given three literary excerpts, be able to identify which escerpts are nonfiction.

Learning Activities:

1. Listen to the lecture "Nonfiction," October 22, or listen to the tape "Nonfiction," which will be available in the classroom or in the resource center.
2. Read "A Hole" p. 29, Nonfiction II (Personal account)
3. Read "Our Waverly," p. 61, Nonfiction II. (Personal reminiscence)
4. Read "Snapshot of a Dog,""p. 9[illegible], Nonfiction II. (Informal essay)
5. Read "The Feel," p. 179, Nonfiction II. (Formal essay)
6. Read "Down Came Heavenly Manna," p. 130, Nonfiction II. (biography)
7. Read "Opening Night on Broadway", p. 163, Nonfiction II.
8. Attend the following discussions:
   a. Personal account and personal reminiscence October 23.
   b. The informal essay and the formal essay October 26.
   c. Biography and autobiography October 27.

Post-Test:

Be able to do all PERFORMANCE OBJECTIVES.

Enrichment Activities:

1. Read an article from Nonfiction II which is not listed in Learning Activities. Find four or five other students who have read the same article, and arrange with your instructor to have a discussion on the article.
2. Bring a newspaper editorial or a magazine article to class, and either write or present verbally to your instructor the following analysis of the article:
   a. Are all statements made in the article true?
   b. Is the article prejudiced? If so, in what way?
3. Prepare a discussion with four or five other students, and arrange to meet with your instructor for this discussion. The topic will be:
   "Should TV news reporting be objective?"
4. Prepare a collage around the theme, "How the mass media influences political thought."
5. Read extensive excerpts from Ordeal by Hunger by George R. Stewart and The Mothers by Artis Fischer. Both of these selections deal with the horrors suffered by the ill-fated Donner Party trave-ling to Oregon. In a short paper describe the differences between the factual account, Ordeal... and The Mothers which is fiction.

LP 9 Panel Discussion and Library

Purpose:

A cause of much disagreement and misunderstanding among people is the false belief that opinion is just as good as fact. People are quick to express opinions, and most of the time are able to do so in situations where there is no one else available or adequately knowledgeable to refute their illogic. The purpose of a panel discussion is to provide a setting, whereby, through a mutual exchange of facts, people will gain deeper knowledge about a given topic. Investigation of all aspects of the topic should subjugate opinion to truth. In order to have an effective panel discussion, all participants must do extensive research into the facts of the topic being discussed, which necessitates a thorough workable understanding of the function and operational procedures of a library

Pre-test (Optional):

1. Answer the following questions in writing:
   a. Explain the structure of a panel, and state how it works.
   b. Explain specifically where to find each of the following in the Boulder High School library, and state the purpose for each:
      1) Reader's Guide
      2) Book Review Digest
      3) Play Index
      4) Poetry Index
      5) Short Story Index
      6) Card Catalog (both title/author and subject)
      7) Pamphlet file
      8) Current Affairs file
      9) Records and tapes
      10) Magazines and newspapees (current issues and past issues)
      11) Reference books
   c. State the purpose of the Reserve Shelf
   d. Between what numbers in the card catalog is Literature listed?
   e. Where in the library are the 400's and the 800's located?

Performance Objectives:

1. Given a topic by your instructor, be able to function as a chairman of a panel discussion in the following manner:
   a. subdivide your topic into five parts- one part for each member of your panel;
   b. research the general topic yourself and prepare a purpose statement for the audience;
   c. keep the discussion moving by asking questions of various panel members;
   d. keep the panel on the topic by referring to the point being discussed in the event that panel members get off the topic
   e. summarize the discussion.

2. Given a topic by your panel chairman, be able to function as a panel member in the following manner:
   a. going to the library for information on your topic, list at least five sources from which you have derived facts for your role in the discussion, having at least one quote from each source;
   b. speaking in a clear and concise manner in presenting your information to the audience, demonstrate good organization;
   c. demonstrate confidence in your knowledge of the subject matter by answering questions directed to you in a clear and informative manner;
   d. demonstrate evidence of the extent of your research on your topic by actively participating in the discussion;
   e. demonstrate the effectiveness of your panel discussion by eliciting questions and remarks from the audience.
3. Be able to state in writing, or verbally, the location of each of the following in the Boulder High School library, and state the purpose for each:
   a. Reader's Guide
   b. Book Review Digest
   c. Play Index
   d. Poetry Index
   e. Short Story Index
   f. Card Catalog (both title/author and subject)
   g. Pamphlet file
   h. Current affairs file
   i. Records and tapes
   j. Magazines and tapes
   k. Reference books
   l. Literature books

Learning Activities:
1. View the slide-tape presentation, "Introduction to Boulder High School Library," and take the tour of the library with your class, asking any questions which you may have regarding the pre-test. This presentation will be held, October 30.
2. Read the ditto, "The Panel Discussion."
3. Attend the discussion, "The Function and Operational Procedures of a Library," which will be held November 2.
4. Do research on your topic for discussion in the library, November 3-4. You might want to go to the Boulder Public Library after school.

Post-test:

Be able to do all performance objectives. The final test will be held November 5-6, at which time you will participate in a panel discussion either as a chairman, or as a regular panel member. Chairmen and panel members will be appointed by the instructor

Enrichment Activities:

1. Functioning as a discussion chairman, adhering to the criteria stated in performance objectives, choose a topic of your own and select five classmates to participate in a panel discussion. Arrange with your instructor, a time and place for this discussion.
2. Construct a map of the Boulder High School library, pointing out the areas mentioned in the pre-test.
3. Reaearch a topic for a panel discussion, using Boulder Public library. State where you found your materials within the building.

LP 10A Dictionary and Dictionary of English Synonyms

Purpose:

There are several reference tools which all students must be able to use readily. These include the card catalog and Reader's Guide in the library, the encyclopedia, specialized dictionaries and encyclopedias, the almanac, and the desk dictionary as well as a dictionary of synonyms. We have chosen here to focus on the desk dictionary and the dictionary of synonyms because it is most probable that these two volumes will be most frequently need by you. Sets of these two books have been provided for you in the classroom. Use them as you need them. However, these two books are underused by many people because they are not aware of what capabilities these books have. The purpose of this packet is to provide for you an insight into these two books. For our utilization in this LP we will rely on The American Heritage Dictionary of the English Language and Soule's Dictionary of English Synonyms. It is hoped that you will provide yourself with these two volumes after you have worked through this packet. From the viewpoint of the successful student these two volumes are a must.

Pre-Test (Optional)

1. List and explain in detail five purposes for which the dictionary may be used.
2. List and explain in detail the purpose of the dictionary of synonyms.
3. Turn to page 751; complete the following tasks on a separate sheet of paper:
    a. list all main entries and their appropriate part of speech;
    b. list all superscripts;
    c. list four usage labels;
    d. list and explain five etymologies present.

Performance Objectives:

1. Given a selection from a page in the dictionary be able to identify all entries present by underlining them.
2. Given an entry from the dictionary be able to indicate to the instructor the syllabication present in the entry.
3. Given an entry be able to indicate to the instructor the inflections present.
4. Given an entry be able to use the pronounciation guide by pronouncing the word.
5. Given an entry be able to determine which usage labels are present and define what they are.
6. Given an entry be able to locate and describe the etymology portion of the entry.
7. Given a word problem be able to go to the dictionary to solve it.

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8. Writing a composition, be able to go to the dictionary of synonyms to find alternative selections for words, thereby broadening the vocabulary of the composition.

Learning Activities:

1. Obtaining a copy of The American Heritage Dictionary, turn to the section titled, "Guide to the Dictionary." This section will form the basis for your activities in this section of the LP.
2. Read "The Entry." In your book find an example of a superscript. Be ready to explain the procedure used for alphabetizing.
3. What is syllabication? Read the short section titled, "Syllabication."
4. Read the section titled, "Inflected Forms." State how inflected forms are listed.
5. Read the section titled, "Pronunciation." Also read "Idiolect, Dialect, and Language" and "Pronunciation Symbols." List five main ideas you gathered from the reading.
6. Read the section titled, "Labels," Memorize the difinition of each of the labels appearing there.
7. Read the section titled, "Order of Definitions."
8. Read the section titled, "Etymologies." Isolate and write any five etymologies from the book. Be able to explain them.
9. Obtain a copy of Soule's Dictionary of English Synonyms." Read the "Forward," the section tilled, "Finding the Better Word," and "Points of Explanation and Advice."
10. Take the following list of words and find an appropriate synonym which fits the context given. List your choice on another sheet of paper.
    a. Abandon Ship!
    b. He attended the queen on bended knee.
    c. Mrs. Parker will canvass the neighborhood.
    d. The prisioner foraged until he found bread.
    e. Tim felt he was doing only menial chores.
    f. Mr. Barker is the most parsimonious man I have ever known.
    g. We demand redress!

Post-Test:

1. Take the selections from the dictionary which have been chosen and locate the following items as well as defining them:
    a. list all entries;
    b. give syllabication for three entries;
    c. list inflections given in two entries;
    d. list three labels present;
    e. list and explain three etymologies.
2. List and explain three ways a dictionary is important to the speakers of English.
3. Describe the procedure for using the dictionary of synonyms.

Enrichment:

1. Make the list of the various dictionaries which are shelved in the library. Choosing three of them, write a short statement describing their purpose. Submit it to your instructor.
2. Choosing two words, look them up in The Oxford English Dictionary. Describe where the word came from and its meanings. Submit your findings to the instructor. What is the chief value of the Old English Dictionary? What does it tell us about a word that the American Heritage Dictionary generally does not?

LP 10B Spelling

Purpose:

Correct spelling is an essential element in effective communication. Spelling errors are often caused by a lack of awareness of minor spelling differences in similar words. To improve your spelling awareness, this packet will focus on commonly misspelled words.

Pre-test:

1. Indicate which of the following words are spelled correctly by numbering your paper from 1 to 33 and placing the correct letter after each number:
   1. p. 15 a. supercede b. supersede
   2. p. 21 a. occurence b. occurance
   3. p. 25 a. surprise b. surprize
   4. p. 34 a. paralell b. parallel
   5. p. 38 a. dissapear b. disappear
   6. p. 47 a. dependant b. dependent
   7. p. 53 a. receive b. recieve
   8. p. 62 a. friend b. freind
   9. p. 73 a. desireable b. desirable
   10. p. 77 a. buisness b. business
   11. p. 84 a. noticeable b. noticable
   12. p. 88 a. panicy b. panicky
   13. p. 92 a. changeable b. changable
   14. p. 97 a. alright b. all right
   15. p. 102 a. truely b. truly
   16. p. 107 a. vacuum b. vaccuum
   17. p. 112 a. publicly b. publically
   18. p. 125 a. licence b. license
   19. p. 130 a. stupify b. stupefy
   20. p. 134 a. grammer b. grammar
   21. p. 138 a. quizzes b. quizes
   22. p. 154 a. deference b. deferrence
   23. p. 160 a. counselor b. counsellor
   24. p. 169 a. maintainance b. maintenance
   25. p. 173 a. crystalize b. crystallize
   26. p. 187 a. reference b. referance
   27. p. 196 a. irritible b. irritable
   28. p. 200 a. secretary b. secretery
   29. p. 203 a. whisky b. whiskey
   30. p. 211 a. detestable b. detestible
   31. p. 217 a. resistable b. resistible
   32. p. 229 a. visiter b. visitor
   33. p. 239 a. honour b. honor
2. After each of the following words, state briefly when you would use each word:
   a. to
   b. too
   c. two
   d. there
   e. their
   f. they're

Performance Objectives:

1. Given a list of words, some which are spelled correctly, and others which are spelled incorrectly, be able to identify those words which are spelled correctly.
2. Given a sentence containing homonyms, be able to identify which homonymn should be used to obtain the meaning which the sentence demands.

Learning Activities:

1. Try to do the pre-test. If you choose the incorrect word, in 20 Days to Better Spelling, which will be on reserve in the library, read the pages suggested in the pre-test and do the activities suggested within these pages.
2. Attend the discussion, "Spelling Problems" which will be held November 25.

Post-test:

Be able to do performance objectives.

LP 11 Supplementary Pamphlet - Poetry

While poetry is meant to be heard and experienced, there is a technical side to this literary form as well. This is what makes poetry work. What you will see here as you read this pamphlet will be a basic statement about several techniques of poetry. There are some technical definitions which you should learn. These are followed by some vivid statements about the nature of poetry. Read them over. Visualize what the writer is trying to say. These statements are followed by information which may be used by you to explain how poetry can be looked at and understood.

Alliteration - (Petit, the Poet, p. 131, line 11) A figure of speech formed by repeating the same initial sound inseveral words in close succession.
Example: "That gently, o're a perfumed sea,
The weary, wayworn wanderer bore."
Poe, "To Helen"

Metaphor - a figure of speech giving an implied comparison, without using like or as, between two essentially unlike things.
Example: "The red sun was a wafer pasted in the sky."
Crane, "The Red Badge of Courage"

Onomatopoeia - "Petie, the Poet" p. 131 line 1) A figure of speech in which the sound is suggestive of the meaning.
Example: "And the silken, sad uncertain rustle of each purple curtain."
Poe, "The Raven"

Personification - ("Hard Frost p. 132, line 1) A figure of speech ascribing human or life-like qualities to inanimate things.
Example: "Hunger sat shivering on the road"
"Flowers danced about the lawn"

Simile - (Days" p. 128 line 2) A figure of speech, ordinarily using like or as, expressing a comparison between two essentially unlike things.
Example: "Like ancient trees, we die from the top"
Gore Vidal

Symbol or Image - a character, object or happening which stands for something else of deeper or wider meaning. It is, therefore often a means of expressing the invisible by the means of the visible.
Example: Raven = sorrow, death
Black = sorrow
white = sterility or purity

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Some Definitions of Poetry

1. Poetry is the lava of the imagination whose eruption prevents an earthquake - George Gordon, Lord Byron, *Letters and Journals*, III, ed. Rowland E. Prothero (LOndon, 1922) p. 405

2. . . poetry is man's rebellion aginst being what he is. - James Branch Cabell, Jurgen (New York, 1927) p. 333

3. If I read a book and it makes my whole body so cold no fire ever can warm me, I know that is poetry. If I feel physically as if the top of my head were taken off, I know that is poetry. These are the only ways I know it. Is there any other way? - Emily Dickenson

4. Poetry is metaphor, saying one thing and meaning another, the pleasure of ulteriority. Poetry is simply made of metaphor. - Robert Frost

5. . . poetry is the breath of beauty, flowing around the spiritual world, as the winds that wake up the flowers do about the material; - Leigh Hunt

6. Poetry is the art of uniting pleasure with truth, by calling imagination ot the help of reason. - Samuel Johnson

7. Poetry comes with anger, hunger and dismay; it does not often visit groups of citizens sitting down to be literary together, and would appal them if it did. - Christopher Morley

8. . . poetry is not what some have (in intention, rightly) maintained it is - namely communication - whether of mere emotion, which would be sheer sensation, or of mere thought. *It is the communication of an entire experience*. - John Middleton Murry

9. Poetry is the achievement of the synthesis of hyacinths and biscuits. - Carl Sandburg

10. Poetry is the rhythmic, inevitably narrative, movement from an overclothed blindness to a naked vision that depends in its intensity on the strength of the labor put into the creation of the poetry. - Dylan Thomas

11. Poetry is the power to define the indefinable in terms of the unforgettable. - Louis Unternemeyer and Carter Davidson

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
naplin or tablecloth.

For there is no core
Or stem
Or rind
Or pit
Or seed
Or skin
To throw away.

While the short verse given above tends to oversimplify the nature of poetry, still there is a very basic truth present which can not and must not be hidden. Poetry can only be meaningful to a person when he experiences it. Poetry, then, must be heard, aloud. To make a comparison with which you are familiar; the lyrics of comtemporary music appearing on a page are flat, their life and importance missing. Perform them, combine them with the driving beat of a drum, the pulsating commands of the electric guitar, and the haunting fulfillment of the organ, the meaning becomes all. The listener is absorbed into the entire structure of music and lyrics. So too with the poem. In experiencing any poem the first requirement is that it be heard by you. This listening may require several attempts but take the time to accomplish this. After the listening, take care of any roadblocks to the meaning which are in your way. Define the words which are unclear to you. Focus your attention on combinations of words, the meanings of which are foreign to you. How do they fit with the remainder of the poem? If you are unable to find sense here move your attention several lines back and several lines ahead, seeing if context will provide the key to meaning. Look, also, at the title again.

Once problems with meaning have been solved it would be well to look at some of the most basic techniques of the poem. What examples of alliteration, metaphor, onomatopoeia, personification, or simile do you find? How are they worked into the poem? What do they add? Why were you impressed with this technique?

Finially, what does the poem say to you? What are the ideas illuminated in this poem? What meaning can you find here which you recognize as valid for you? In answering these questions you will be able to evaluate the experience you have had with the poem you just met.

LP 12 Mythology

Purpose:

Mythology is defined in Larousse Encyclopedia of Mythology an "the study of whatever religious or heroic legends are so foreign to a student's experience that he cannot believe them to be true... a dramatic shorthand record of such matters as invasions migrations, dynastic changes, admission of foreign cults, and social reforms." Myth attempts to answer the sort of awkward questions that children ask, such as: "Who made the world? How will it end? Who was the first man? Where do souls go after death?" and account for t aditional rites and customs. A constant rule of mythology is that whatever happens among the gods above reflects events on earth. The purpose of this packet will be to give you a brief glimpse of mythology by introducing you to some of the great mythical heroes. This packet will not have the following:

1. Pre-test
2. Post-test
3. Enrichment Activities

Performance Objectives:

1. Having carefully read the ditto, "Mythological Heroes" be able to identify some of the major mythical heroes from prehistoric times to the present.
2. Having viewed the film "Jason and the Argonauts," be able to state how Jason is influenced by the gods.

Learning Activities:

1. Read the ditto. "Mythological heroes."
2. View the film "Jason and the Argonauts."
3. If you can arrange the time, meet with four or five classmates and discuss the ditto and the film.

LP 13 Drama

Purpose:

Drama is an excellent medium through which you can express your creative abilities. There is no better way to build confidence than by successfully performimg a role in a play. This packet will give you a brief description of drama, and, at the same time, give you an opportunity to express your dramatic abilities.

Pre-test:

1. Define each of the following terms: drama, dramatic action, conflict, protagonist, antagonist, comedy, tragedy, expostion.
2. List three ways in which drama differs form other literary types.
3. Do a one minute pantomime choosing your own part.

Performance Objectives:

1. Be able to list and explain at least three ways in which drama differs from other literary types.
2. Be able to define each of the following terms: drama, dramatic action, conflict, protagonist, antagonist, comedy, tragedy, expostiton.
3. Given a part, be able to perform a ome-minute pantomine,
4. Be able to briefly sketch the origins of drama.
5. Given a stage direction (UR, DL,) be able to locate this place on a stage, or on an imaginary stage (fron to classroom, etc.)

Learning Activities:

1. Study the ditto, "Dramatic Terms and Stage Directions."
2. Attend the discussion "Drama's role in leterature," December 16.
3. With one or two classmates, practice doing pantomimes.
4. Read one or all of the plays in Drama II. Arrange with your instructor to have a discussion on the plays with five to ten of your classmates.
5. Read a play of your choice and discuss it with your instructor.
6. Write a play of your own. If you have time, have some classmates take part in your play, and arrange with your instructor to perform for the class.

Post-test:

Be able to do all Performance Objectives.

Enrichment Activities:

1. Write a play of your own. If you have time, have some classmates take part in your play, and arrange with your instructor to perform for the class.
2. Read a play of your choice and discuss it with your instructor.
3. Prepare a booklet in which you describe costuming for a play of your choice, and in which you illustrate costuming by sewing sample costumes.
4. Construct a stage for a play of your choice. Your stage would include furniture, postitioned where it would be for the opening scene.

CONCLUSION: RELATION OF SHORT STORY TO NOVEL, POEM, AND PLAY

You will recall that the short story, the short play, and the poem all have in common the power to involve an audience, emotionally and intellectually, in a significant vicarious experience complete in one uninterrupted sitting. With the play, however, the experience must be prearranged, while with the story it may easily be spontaneous. With the poem we may discover that the poet has really designed the work frr repeated readings. True, we may find that frequent returns to a story will be rewarding, but still it is designed to deliver most of its full impact on first reading.

These distinctions help us understand the peculiar appeal of the short story, but we must not let them blur the equally great value of the other forms or the vital relationship among them.

The modern short story writer has learned a great deal about plot and characterization from the modern playwright. Frequently today's storyteller tries to be as "dramatic" as possible, opening his story--like a modern play--close to the crisis and developing his story mainly through dialogue. As you have seen repeatedly, he feels he must not state or tell, but demonstrate and dramatize. And to increase the compactness and intensity of his work, the storyteller now relies heavily on many poet's devices, like marked rhythms and even alliteration, figures of speech, and especially symbol.

In the meantime, the short story has maintained its close ties with the novel. In the nineteenth century, both forms of prose fiction reached, for the forst time, the status of literary types on an artistic level with poetry and drama. And for the first time, the United States was able to take a leading role in the development of a new art form, the short tale, as it was then called. Edgar Allan Poe (1809-1849) was the first "philosopher" of the medium, developing his theory in criticism and in practice that the writer of the short tale must strive to achieve one unique single effect. Later Henry James (1843-1916) developed his organic theory of fiction, in which he insisted that character and plot must not be treated as separate elements. "What is incident but the illustration of character?" Both Poe, the poet and writer of tales, and Henry James, the novelist and short story artist, have been extremely influential in shaping the modern short story.

It is significant that more thab half the short stories we have discussed here have been written by novelists. Virtually all the leading short story writers of recent generations--like Agee, Du Maurier, Conrad, Fitzgerald, Greene, Hemingway, Jackson, Lawrence, Faulkner, Maugham, Porter, Joyce, Steinbeck--have practiced their art in both long and short fiction. For our purposes, this is illuminating, for when the novelist turns to the short story, he brings all his rar-reaching powers to focus on the shorter form.. Indeed, he often explores a theme expansively in a full-length novel and then happily utters his most concise statement of the theme in a short story!

You will better appreciate this convergence of the writer's interests and powers as he moves from the long to the short form if you will read from left to right on the following chart.

NOVEL	FACTOR	SHORT STORY
Calculated for numerous sittings (at least 5 to 10 reading hours)	LENGTH	Calculated for one uninterrupted sitting (3 to 120 min.)
Usually develops chronologically; may begin in medias res	PLOT	May develop chronologically; usually begins in medias res
May have major plot with subplots or multiple plots		Usually has only one plot
May be numerous and fully developed for poetic purposes	SETTING (s)	Must be few and simple, economically & functionally establish
Several main characters possible, all fully developed	CHARACTERIZATION	Limited to few major characters, usually with only one fully developed
Many minor characters possible, some introduced simply to enhance illusion of reality		Minor characters used only to advance central situation
May shift point of view from chapter to chapter or section to section	POINT of VIEW	Usually maintains or emphasizes one point o view throughout
Language may be leisurely, fully expanded	STYLE	Economy of language essential
Massive detailing possible		Great selectivity required in use of detai
Figures of speech may be unrelated, diffusely distributed		Figures of speech must contribute to unity
Symbols may be developed into full system of symbols (allegory)		Symbols employed economically to enhance compactness.
Author may vary tone frequently; each section may achieve its own tone	TONE	Unity of subject requi consistent tone; compactness of form requi concentration on singl effect
Many themes and sub-themes possible; entire philosophy of life may be developed	Theme	Usually only one theme is developed

CHARACTERIZATION

In analyzing the impact of the short story, you have so far considered the structure of the plot, or arrangement of scenes in which characters interact with events, and the function of the setting, or locale of the action. Possibly you also have been puzzling over some of the human behavior described in the stories.

For you expect the people you become involved with in a short story to be believeable. You want to understand the reasons for their behavior, because if they do not act out of adequate personal reasons, they are not people, but automatons. You expect them to change in a way that makes sense in terms of their make-up and your knowledge of human nature.

You know, of course, that the author cannot probe intimately into the lives of all his people. The limited compass of the short story means he has to focus on a few characters, probably just one. And actually this is one of the attractions of the short story: it offers you a chance to see life's problems narrowed down to -- represented by--- incorporated in--a few comprehensible personalities.

How can you be sure you really comprehend them or that they are comprehensible? Knowing something of the ways in which an author intends to characterize people will help you to judge the results. Keep in mind in this discussion that the writer has to create characters as they are before the change, motivate them during the change, and represent them after the change.

The simplest way for an author to represent a character is for him to tell us about that person himself.

A more artistic way for an author to represent character--one that meets these objections in part--is to let us know what other characters think of him.

Just as artistic is the author's method of letting us know what the characterthinks of himself.

We learn most about a character, of course, through his actions, although action alone leaves us puzzled unless we have other clues. Action is the ultimate test of character. It brings into full play the character's strengths, and it exposes his weaknesses. It makes him aware of flaws in his self-image; under the stress of a critical situation, he discovers his limits and his unknown talents. Here we have the very stuff of fiction.

In "The Outcasts of Poker Flat," Bret Harte tells us about a gambler, a drunkard, and two ladies of poor reputation who are driven out of town by a committee of law-minded vigilantes. On their way to another town, the outcasts meet a young couple who have eloped. They make camp for the night. A blizzard hits their shelter. Next morning they discover that the drunkard has run off with the mules and most of their supplies. The party is trapped. One of the "immoral" women starves herself for a week and, dying, gives that week's food ration to the young girl. The gambler makes snowshoes for the young man to use in a rescue trip, and before guiding the boy to the canyon, he piles wood for the two surviving women.

Has their need to face banishment and blizzard been the means of the outcasts' discoveries of their capacities for nobility? Or were they noble all the time and simply the victims of a social system that fails to judge people properly? Probably a bit of both. Of course, an author can make his characters change, or he may make us change our opinion [illegible] behavior, because if they do not act out of adequate personal reasons, they are not people, but automatons. You expect them to change in a way that makes sense in terms of their make-up and your knowledge of human nature.

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Often the decisive factor in characterization is dialogue. Consider how just one line of dialogue succinctly sums up the character of the mother in D. H. Lawrence's "The Rocking-Horse Winner." Lawrence himself has told us that, to fill an emotional void in her make-up, the mother develops an insatiable need for money. Everyone in the house--children and servants as well--is described as feeling the strain of the mother's anxiety over material wealth. Her little boy Paul, feeling desperately that he must help, connives with a servant to play the horses, and he wins five thousand pounds. He finally arranges it so that his mother will hear from the family lawyer to the effect that a relative has left her five thousand pounds to be paid out in one-thousand-pound installments at each of her next five birthdays. When the lawyer's letter arrives, Paul watches his mother, who reads it with an expressionless face and says nothing. Finally:

"Didn't you have anything nice in the post for your birthday, mother?"

"Quite moderately nice," she said, her voice cold and absent.

Her three words convince us of what Paul, his father, and his sisters are up against.

The narrow scope of the short story, we have noted, encourages the writer to develop only one or two characters fully. It also encourages him to use all other characters--even "walk-ons"--most economically. You will discover that every character has his function at least in the overall effect and probably also as a reflector for the main character.

The fact that the minor characters are left undeveloped usually will not disturb us because they are pictured as they impinge upon the life of the central figure. If he knows them only casually, if they live on the edge of his world, we do not expect to know them any better ourselves.

You will notice that the short story writer labors to provide all types of clues from which you are expected to form a general impression of the character. Is the total impression believable? Is the character consistent--that is, does he function in accordance with the personality the author has created for him? Does he, in other words, act "in character"?

Notice, too, that the author especially labors to provide full motivation for his character's action. After a while you will recognize this motivation and formulate your own attitude toward it, depending on your personal opinion of how much a man's conduct is determined by such outer forces as environment and such inner forces as habit. Once you are familiar with the naturalist's emphasis on determinants of character--natural, social, physiological--you will be able to understand stories like "A Mother's Tale" by James Agee.

You savor the rich prose that presents a detailed picture of beasts whose sole destiny seems to be the slaughterhouse. You learn something of their habits, attitudes--and finally their reluctance to accept the truth even when one of their number escapes the knives and returns to relate the horrors that lie ahead for them all. Although Agee's characters are animals, you realize that he is writing about human beings and their reactions to the destructive influences in their environment.

This is an extreme example of naturalistic characterization--in this case, of all mankind.

[illegible]

[illegible] comprising, like [illegible] and an end. You [illegible] of a plot: the beginning [illegible] the situation [illegible] the change; the middle leads up to the change; and the ending reveals the situation *after* the change.

In learning to make literary judgments, though, you will find it more valuable to use more [illegible] terms. We think of the beginning as the *exposition* because here the author has the difficult problem of establishing the background situation and introducing the characters as rapidly as possible. Straight explanation tends to be static and hence boring; detailed description at the beginning can be disastrous even in a long novel where an author has room for it, and it is usually fatal in a short story where he does not.

Our very first consideration, then, in judging the success of a short story is whether the author gets up the steam without unnecessary delay. Fitzgerald is usually deft in exposition, [illegible] plunging us into a scene so contrived as to roll the action forward while it explains the past. Thus, while Basil and Lewis are at [illegible] in the immediate present, we discover all we need to know about their earlier circumstances.

We think of the middle as including both a *complication*, or development of the conflict, and a *crisis*, or turning point in the hero's situation. Here the main artistic problem is the creation of selected incidents to demonstrate how the character is coming to grips with his problem. For this, Fitzgerald uses one school day in November which reveals Basil as rejected and apparently in full retreat, experiences insight.

We prefer to call the end the *resolution*, or denoument or falling action, because here the problem is resolved, the tension is relaxed. Fitzgerald uses a February scene on a basketball court.

Six months in four scattered scenes? Not really. There are also summaries if the intervening periods. But these are kept to a minimum. And here you have another important criterion for judging your reactions to a story. A scene shows what happens: it represents action with dialogue, gestures, detailed responses, as when Basil is eavesdropping on an athlete and an actress. A summary condenses but relatively unimportant information into package statements, like:

It was a long hard time. Basil got on bounds again in December

[illegible]

In [illegible] you will find [illegible] of [illegible] and [illegible] detailed exposition [illegible] even in a long novel where [illegible] room for it, and it is usually fatal in a short story where [illegible] not.

Our [illegible] first consideration, then, in judging the success of a short story [illegible] the story without [illegible]. Fitzgerald [illegible] in exposition, masterfully [illegible] into a scene [illegible] to roll the action forward [illegible] it explains the past. Thus, while Basil and Lewis are [illegible] in the immediate present, we discover all we need to know about their earlier circumstances.

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It was a long hard time. Basil got on bounds again in December and wasn't free again until March. An indulgent mother had given him no habits of work and this was almost beyond the power of anything but life itself to remedy, but he made numberless new starts and failed and tried again.

If summaries bulk large and long, we lose interest. We prefer to have the author dramatize his material. He must not tell so much as show. A skillful modern author alternates scene and summary, but emphasized scene.

You will find that the basic time pattern that Fitzgerald uses here--a series of scenes arranged in chronological order--is the simplest and perhaps most widely used time pattern in fiction. But you will never tire of this structure because good writers endlessly vary the proportions and the pacing.

[illegible] about a [illegible] others. [illegible]

[illegible]," like "The [illegible]" is a series of alternating scenes and summaries arranged in simple chronological order over a period of time [illegible]. But there the resemblance ceases. [illegible] almost immediately; his story has a smash ending. [illegible] Fitzgerald develops his conflict gradually, and his story tapers to a quiet close.

Consider another variation on this basic chronological arrangement. In Guy de Maupassant's "The Diamond Necklace," Madame Loisel, wife of a civil service employee, suffers social aspirations out of all proportion to her husband's income. Invited to a ministerial ball, she feels she cannot go without jewels; she finally borrows a diamond necklace from a friend and blooms as the belle of the ball. On her arrival home, however, she discovers she has lost the necklace. How will it be replaced? What sacrifices will be necessary? If he is familiar with de Maupassant's technique, the reader wonders what the surprise ending will be.

Like the first two authors, de Maupassant has used a series of scenes and summaries to develop the action over a period of time--ending; but Gartner's grows predictably out of the action, and de Maupassant's is a surprise. The most significant differnnce, however, is that de Maupassant opens his story with a long, formal static exposition that runs to a page and a half of background information about the heroine. Whereas Fitzgerald weaves his background into the action, de Maupassant describes and discusses the background in almost essay form.

Despite this approach, de Maupassant was not risking boredom. In the nineteenth century the reader accepted a kinship between story and essay. Moreover, de Maupassant's exposition is packed with brilliant or at least provocative comments on society that hold our interest until the action begins. Style, in both senses of the word, justified De Maupassant's stating rather than demonstrating.

Let us now consider a story in which the author uses a radically different arrangement of story elements. In James Steven s' "Desire," a successful businessman comes home at day's end and tells his wife about he had at lunchtime. He saved a stranger's life, and in the long conversation that followed, the stranger asked him what he would wish for if he knew that he could be granted one wish. Prompted thus to review his own life situation, he decided he lacked neither wealth nor health but was sufficiently content so that he would want only to remain at his current age, forty-eight, for as long as he lived. The

[illegible]
[illegible] wall [illegible] story
[illegible]

[illegible] plot [illegible] on this basic chronological arrangement. In Guy de Maupassant's "The Diamond Necklace," [illegible], wife of a civil service employee, suffers a dial [illegible] of [illegible] property on her husband's income. Invited to a ministerial ball, she feels she cannot go without jewelry; she finally borrows a diamond necklace from a friend and becomes the belle of the ball. On her arrival home, however, she discovers she has lost the necklace. How will it be replaced? What sacrifices will be necessary? If he is familiar with de Maupassant's technique, the reader wonders what the surprise ending will be.

Like the first two authors, de Maupassant has used a series of scenes and summaries to develop the action over a period of time--ending; but Gartner's grows predictably out of the action, and de Maupassant's is a surprise. The most significant differnnce, however, is that de Maupassant opens his story with a long, formal static exposition that runs to a page and a half of background information about the heroine. Whereas Fitzgerald weaves his background into the action, de Maupassant describes and discusses the background in almost essay form.

Despite this approach, de Maupassant was not risking boredom. In the nineteenth century the reader accepted a kinship between story and essay. Moreover, de Maupassant's exposition is packed with brilliant or at least provocative comments on society that hold our interest until the action begins. Style, in both senses of the word, justified De Maupassant's stating rather than demonstrating.

Let us now consider a story in which the author uses a radically different arrangement of story elements. In James Steven s' "Desire," a successful businessman comes home at day's end and tells his wife about he had at lunchtime. He saved a stranger's life, and in the long conversation that followed, the stranger asked him what he would wish for if he knew that he could be granted one wish. Prompted thus to review his own life situation, he decided he lacked neither wealth nor health but was sufficiently content so that he would want only to remain at his current age, forty-eight, for as long as he lived. The wife is startled by her husband's change in outlook: normally fact-bound and placid, he is now philosophical and excited. Will his wish come true? What surprises has this author in store for the reader?

Comparing this structure with the Fitzgerald-Gartner-de Maupassant approach, you remember that those three authors began at the beginning and worked chronologically to the middle, to the crisis, and then to the end in a series of scenes scattered over a long period. But Stephens begins in the middle of things (in medias res,as the technique is known in Latin), goes back to the beginning through a flashback, and then works to the climax all in one single continuous actio that runs from suppertime to daybreak.

To put it another way, Fitzgerald's story opens months before the crisis. Stephens' opens almost at the crisis. You will find this kind of tightly organized time structure a favorite pattern among short story writers today.

Now when you evaluate the plot of a story, especially one in which action is a major element, you will find it helpful to be aware of two other structural devices: final reaction and coincidence. After the crisis, when resolution of the [illegible] like a certain conclusion. [illegible] continue to [illegible] conflict, [illegible] in doubt. [illegible] in [illegible] with [illegible] and verisimilitude--resemblance to truth--for ebb and flow is the very stuff of real life.

Hence in "The [illegible] Boy," the hero turns about and takes a big step forward; yet he still takes some small steps backward before he finally perfects his development.

You will find a stronger example of final reaction in TheodoreJ. Waldeck's "White Fury." Ku-Ma, a jungle cat, makes a serious error in judgment when he attacks a tapir on its home grounds. To console his wounded pride Ku-Ma decides he must go after big game---deer. This single-mindedness proves to be a worse error in judgment, for, passing up plentiful small prey, he fails to note that his increasing hunger is sapping his strength. When he finally picks up the trail of a deer, he is in real trouble because he has to fight a jaguar for his prey. After he has apparently passed his crisis and has presumable learned a lesson for future survival, he is threatened by a black panther. This final threat, this last-minute possibility of reversal, is one of Waldeck's neatest tricks in a very neat plot.

Kddp in mind, too, the role of coincidence. You are doubtless annoyed when you become involved in a hero's difficulties and then discover that they are all resolved by something outside the real situation, like a sudden inheritance from a rich uncle or the unexplained appearance of the U.S. Cavalry. You feel that the hero should solve at least some of his own problems, that there is no real story if his difficulties--and the author's--are resolved for him by convenient chance.

Consider the story in ehich coinsidence plays a major role. In O. Henry's "The Gift of the Magi," Della loves her husband so much that she sells her most valuable possession to buy him the thing he most desires as a Christmas gift. When Jim comes home, he is speechless: he so loves Della that he has sold his most valued possession in order to buy her the thing she most desires.

The author, who has been much in evidence as storyteller throughout, adds a moral to the denoument. These two, he says, may appear to be unwise because they have "sacrificed for each other the greatest treasure of their house." On the surface, the story seems to be a kind of double demonstration that it is more blessed to give than to receive. Surely Jim and Della now have strong reassurance of each other's love: each reaps something larger than material possessions. But is the double coincidence, the trick ending," so contrived as to be beyond credulity. Does it put
admiration for design of plot-mechanism above appreciation of characters and verisimilitude? Is the author really saying something about the role of chance in life? Such questions are always in order when the conclusion of a story, the resolution of the plot, seems determined by coincidence.

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In sharp contrast to stories with obviously contrived plots, we have stories that are sometimes called "plotless." Examples are the so-called "mood-piece," the psychological study, the tranch de vie (slice of life) or documentary story. In James Joyce's "Araby," for example, it seems that "nothing happens." A shy and sensitive boy, whose imagination invests a drab neighborhood with color and romance, falls in love with the girl across the street. One day she finally notices him and asks whether he is going to Araby, a local bazaar. Since she cannot go, he promises that if he goes, he will bring her something.

All his romantic yearnnngs now focus on that exotic word Araby. The boy is able to get there only as the bazaar is closing. He almost forgets why he has com. His eyes burn with anguish as he becomes aware of himself as a "creature driven and derided by vanity."

True, no Indians bite the dust; there has been no striking incident, no swashbuckling crisis, no shocking denouement. A boy has simply gone through a series of disillusionments, with family as well as with himself. Lastly, he has discovered the difference between drab reality and overblown imagination. The author has chronicled a long moment in which a boy, in one sense of the word, matures. Still, the situation produces a change in character, and according to literary concepts, there is consequently a plot. In learning to make accurate critical judgments, then you may find it more valuable to say not that such a story is "plotless," but that it emphasizes character development rather than overtly dramatic incident.

Another type of story that seems "plotless" to the unitiated is the "naturalistic" story. Following in the tradition of Emile Zola, the naturalist writer believes that the traditional plot, with its overall design of crisis and resolution, has no place in an honest reflection of real life. Rather the naturalist puts the emphasis on revealing the way heredity and environment tend to determine a character's fate. The naturalist's story becomes a tracing of the "chain of causation" in the struggle for existence and survival of the fittest. The naturalistic hero seems not so much to grow as to become aware of destiny.

For an extreme and memorable example, consider the naturalistic elements in Daphne Du Maurier's "The Birds." Some unknown change in environment has driven all species of birds to attack mankind. Assaults comes with changes in the tides. While most people are xomplacent and take no real precautions, Nat Hocken, a war veteran working on a coastal farm, systematically analyzes the situation and mobilizes his resources to defend his wife and children.

Notice the differences between Basil Lee's and Don Meek's situations and Nat Hocken's. Basil and Don triumphed, but they might have gone down to defeat: the conflicting forces in their situations seemed equally balanced, and the crisis could have been resolved either way. In any case, Basil and Don had a chance.

In retrospect, we realize that the Hockens were doomed from the start. The environment necessary for their survival has been changed. They do not grow in their struggle; they just learn the score Instead of the ebb and flow of hope, leading to a crisis (as we have in Basil's and Don's stories), we have only the steady decline of the Hockens in the face of the steady ascendancy of the birds. Instead of resolution, we have only a realization, we have only a realization of possible closure.

Surely this is not the traditional plot, but equally surely, there is a logical pattern or design in the action and there is definite change. And so, in your literary evaluations, you might avoid saying that this type of story is "plotless" and specify instead that it is "naturalistic." As you can well imagine, this deterministic concept of story figures significantly in any discussion of characterization.

At this point, it seems that plot is a situation so constructed as to show a developing relationship between characters and events; the development is expected to reveal some meaning in the situation.

How well does he handle the difficulties of exposition? What advantage does he gain by choosing the particualr time pattern (chronology? in medias res?) that he employs? What is the real nature of the conflict? Are the forces in conflict equally balanced, with a chance that the crisis could go either way? What effect does that balance or imbalance have on characterization? mood? theme? Can the reader accept the resolution as a credible outcome of prior circumstances?

[illegible] of the short story [illegible] [illegible] "point of view," "[illegible] point," "omniscient," "point of view," [illegible] all such terms are likely to occur to you as you consider the appeal of a particular story. All of them refer to questions like these: Who is telling the story? How complete is his information? What relation, if any, does the narrator assume toward the characters and the reader? Such questions have subtle [illegible] in their psychological effect on you and on your interpretation.

The point of view most commonly used, perhaps, is that of the "*author omniscient*." The author frankly assumes the godlike powers granted to the storyteller by custom. He may take his reader any place. He may look at any character from the outside, or he may get inside that character whenever he wishes. He may do all kinds of impossible things, like observing a man alone on a desert isle or reporting the last unspoken thoughts of a drowning man.

Rudyard Kipling, who reveled in the role of storyteller, often used the author omniscient approach as, for example, in "Rikki-Tikki-Tavi." This is the tale of a mongoose who, adopted as a house-pet by an English family in India, saves parents and child from destruction by cobras. Thanks to the author's omniscience, we are now able to see Rikki from the point of view of the family; later we see the family through Rikki's eyes; on occasion we even know what Darzee, the tailor-bird, is thinking about Rikki. And at any moment we may hear Kipling himself confiding in us:

> If you read the old books of natural history, you you will find they say that when the mongoose fights the snake and happens to get bitten, he runs off and eats some herb that cures him. That is not true.

In the author-omniscient story, we are privy to all knowledge, all reality; we know more of the world in which the story is set than any character in it. We may be completely engrossed in what is called *dramatic irony*: a set of conditions in which the reader-possessed of knowledge that a character does not have-contemplates the significance of the character's struggle for the full truth. Thus in reading an author-omniscient story, we experience that power of transcendency that has been spoken of as one of fiction's greatest appeals.

The overall effect of the story can be controlled by successive modifications in the storyteller's point of view. In the third person: him, her, them, we identify with on one especially; we observe everyone from the outside; we ascertain everything objectively.

There remains to an author an even more drastic limitation: he may drop the storyteller's role entirely. He can have a character tell the story in the first person: the "I." In "The Hint of an Explanation" by Graham Greene, for example, the story is told by a minor character. He describes himself as a man who would like to believe in God but really cannot because of all the evil and misery in the world. On a trainride across England, he strikes up a conversation with a philosophically inclined Catholic. The narrator's doubts prompt his traveling companion to tell him a story about an evil atheist he knew in his childhood. When the Catholic gets up to go, his coat opens, and the narrator can see the collar of a priest. They tacitly agree on the point of the story: God might have had a purpose in bringing the boy into close contact with the atheist;the encounter seems to have inspired the boy to take his religion seriously! Here again, as in the third-person-observer approach, we see the world and the main character only as a minor character sees them. But because, in this first-person-observer approach, the minor character is telling the story himself, we are supposed to gain a more immediate experience. We have the reactions of someone who was there.

In interpreting and judging a story, you may well want to consider:

How did the [illegible] of the [illegible] and [illegible] the [illegible] of [illegible]? Why did the author want you to see this situation from that particular vantage point?

You may find the following chart of some help in determining the point of view employed. Don't be surprised to find your author using some combination or variation!

POINT OF VIEW	APPROACH	EXAMPLES
Author Omniscient	Author tells story; can be inside and/or outside any or all characters	
Third Person (HE) Main Character	Author tells story, but mostly or entirely from viewpoint of a minor character	"The Secret Life of Walter Mitty"
Third Person (HE) Minor Character	Author tells story about main character from viewpoint of a minor character	
First Person(I) Minor Character	An acquaintance, friend, or other observer tells story (from his own point of view) about the hero	
First Person (I) Main Character	Hero tells story about himself (either honestly or tendentiously)	

Style is that ingredient in a story that is perhaps the easiest to react to and the hardes to account for. Generally, though, let us say that style is that unique combination of literary talents that an author has that results in his characteristic manner of writing. Style reveals itself in the quality and the effects of his language.

What relation does style have to theme? to plot? to point of view? What aspects of style can be most easily identified?

Your perception of style--not only in literature but in furniture, movies, and motorboat design--develops three-dimensionally when you become interested in such finer distinctions. You begin to use a set of values by which you may now rate authors. We say now because tastes continue to evolve. Later you may want to revise your original estimates, as your perception grows.

While the essential leaven in any writer's personal recipe may be hard to isolate, there are nevertheless some ingredients that every reader can learn to identify readily. Let us single out for discussion here four typical ways in which an author may be creative with language: namely, in his use of word resouces; in his creation of a characteristic sentence music; in his talent for representing dialogue; and in his power to create evocative comparisons.

POINT OF VIEW	[illegible]	[illegible]
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Ability to play nimbly with words is essential in a writer, especially in the short story medium, where every word counts.

Although he may not choose to write overt farce, every author must "play" with words in some such interesting way if he is to hold his reader. Often this creativity is manifest in the very choice of title, as in Poe's "The Cask of Amontillado." Wine cask suggests casket, and indeed the story takes us down to wine cellars amid burial vaults. The very sound of Amontillado evokes romantic expectations. Likewise, the magic appeal that the name "Araby" has for the young hero, it can have for us too.

More often this word creativity is manifest in the writer's ability to make every verb do something. In "Sunstroke," a story that takes only three minutes to read, Tommaso Landolfi achieves the crescendo effect he wants partly through functional use of a great variety of simple action words: push up, toss, smell, reach, roll, [illegible], flee, pour, keep up, flutter, puff--to mention a few. Much of the swarming-with-life quality of Conrad's prose can be attributed to his intense interweaving of words of motion and commotion. In reviewing this short passage from "The Lagoon"....

> Nothing moved on the river but the eight paddles that rose flashing regularly, dipped together with a single splash, while the steersman swept right and-left with a periodic and sudden flourish of his blade describing a glinting semicircle above his head.

....you may note that Conrad has used three complete verbs (moved, rose, swept), four verb particles (flashing, dipped, describing, glinting), and two nouns that can also be used as verbs and hence suggest verbs (splash, flourish) for a total of nine colorful action-suggesting words in one sentence.

The competent writer will exploit even tense for its full artistic value. In "An Occurrence at Owl Creek Bridge," Bierce tells most of his story in the past tense: Farquhar was in pain, his head felt congested, his tongue was swollen. Then, at the moment of the climax, Bierce shifts to the present tense. Farquhar sees that "all is as he left it," "he springs forward," and "all is darkness and silence."

This simple device suddenly speeds up Farquhar's fantasy and prepares us for the shock of the ending.

Ranging as they do over all possible patterns and rhythms of sentence structure, today' story artists are especially sensitive to the music of speech. Wondering sometimes why a story seems artificial to you, you might well examine the dialogue.

If the dialogue does not sound like oral English, if each character does not speak "in character," if the lines of the dialogue seem no different in style from the author's descriptive passages, then you have found the cause of your dissatisfaction with the story. The author has not listened to his world, and he cannot represent it with verisimilitude.

The reader will find some instances of poetic style. Agee tries to catch, with the sounds of words, the tumultuous sounds of moving herds. Notice the sharp and dull vowel sounds in contrast, and the alliteration in "bawlings" and "bellowings":

> Now and then one of the men shouted fiercely, and this like the shrieking of the dog was tinily audible above a low and awesome sound which seemed to come not from the multitide of hooves but from the center of the world, and above the sporadic bawlings and bellowings of the herd.

You will find, in studying stories both classic and contemporary, that authors especially favor that most powerful and compact of all figures of speech, the symbol. A symbol is something that stands for something else, something larger than itself. Often it is a material thing that represents something immaterial. The symbol might plant itself in your consciousness and go off likeaa time bomb a day

> [illegible]
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> a single splash, while the steersman swept right and left with a serious
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You will naturally resent "sumbol hunting." The author would not want you to make mechanical connections. When you respond fully to a story, you realize the ways in which it is symbolic in style. But you have to have a few symbols pointed out to you, as we have done here, to increase your confidence in recognizing analogies.

In critical discussion of a short story, you will find it sometimes to consider the tone of the author as part of or even as distinct from the style of his writing. By tone, we mean, in literary criticism, the attitude of the writer. (It corresponds to tone of voice in oral communication. Speaking, one may add final meaning to one's message by using gestures or tone of voice. One could say "Yes" in a way that really means "Yes but...." or "Oh, is that so?" or "But definitely!" Writing, one must express such overtones with literary emphases)Tone is perhaps the hardest aspect of style to define, [illegible] to help them [illegible].

[illegible] characterization, point of view, and [illegible] you [illegible] the theme, or the meaning of the [illegible] you will find yourself formulating the [illegible]. You start off with what the story has meant [illegible]; you realize only later what it means for [illegible].

[illegible] the specific theme of stories has helped you [illegible] particular story experience. But perhaps it is not until [illegible] the broader, more general theme implicit in the story that you realize why you have been so emotionally involved. You might never have had to learn that life is a struggle, but you have had some difficulties in growing up.

In other stories, the author himself states the theme as he sees it. Still, you may sometimes prefer to add your own version, and you could be right.

In most stories, however, neither the author nor the characters will make any direct statement of theme, specific or general. It is here that the reader is challenged to participate to the fullest, to blend his reactions to dialogue, setting, point of view, tone, everything into one overall impression.

In contemplating the theme, you will find it helpful to consider the ways in which each story element contributes to the total meaning:

PLOT indicates the kind of human or social problem that catches the hero off-balance or challenges him; shows influence of heredity, environment, previous momentum, coincidence, circumstance, and so forth, on a character's development.

CHARACTERIZATION delineates the hero's own insights into the problem; indicates the nature of the human predicament and of the antagonist.

SETTING has been selected to enhance the total effect and may even loom as a character itself; as such, points to meaning.

POINT OF VIEW demonstrates relativity and incompleteness of all human knowledge and understanding.

STYLE helps establish plot suspense, setting, character's moods, all of which point to the theme; especially helps establish symbols, which indicate what the action exemplifies.

TONE reveals attitudes author has toward his subject, his characters, and the function of literature..

APPENDIX B

"LEARNING PACKAGES" FOR AN IN-SERVICE TEACHING TRAINING COURSE ON WRITING BEHAVIORAL OBJECTIVES AND CONSTRUCTING LEARNING PACKAGES

LEARNING PACKAGE I

INDIVIDUALIZED INSTRUCTION

ONE OF NINE LEARNING PACKAGES IN AN INDIVIDUALLY PACED IN-SERVICE COURSE FOR TEACHERS IN --

- -- WRITING BEHAVIORAL OBJECTIVES
- -- USING TAXONOMIES OF EDUCATIONAL OBJECTIVES
- -- CONSTRUCTING LEARNING PACKAGES

Written and compiled by

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Fall 1969

Paul E. Smith
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John R. Hoback
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Boulder High School

LP 1 INDIVIDUALIZED INSTRUCTION

CONCEPT: Individualized instruction is that which is designed for the individual student rather than for an entire class. At times the student receives personal attention from the teacher. At times he is a member of a large group. At other times he works alone or with very small groups. At all times the school's total resources are utilized to the best advantage of his intellectual growth.

PURPOSE: Implementation of methods that will afford each student every opportunity to develop fully in terms of his particular interests, abilities, and life objectives is the purpose of this learning activity. Given the proper arrangement of teacher strengths, instructional materials, and administrative support, a completely individualized program of instruction can be achieved with the means currently available.

PRE-TEST: Write a description of how you see individualized instruction in the courses which you teach. Point up differences which you perceive between so-called traditional instruction and so-called individualized instruction.

PERFORMANCE OBJECTIVE:

The student will participate in a ten-minute, tape-recorded discussion with one or two of his fellow students. During their discussion, the group will identify (a) at least two characteristics which distinguish individualized instruction from the learner's viewpoint, and (b) at least two characteristics which distinguish it from the teacher's viewpoint. The accuracy level for this objective is 100%.

SAMPLE TEST ITEM:

Write a definition of the term "individualized instruction." Your definition must include at least four identifying characteristics.

LEARNING ACTIVITIES:

Step #1--View Vimcet #2, "Systematic Instructional Decision-making." While viewing, complete the answer sheet.

Step #2--Read Thorwald Esbensen, Working with Individualized Instruction, pp. vii-ix and 1-14.

OPTIONAL ACTIVITIES:

Step #3--View the 16mm film Answers and Questions.

Step #4--Read Robert Mager, Developing Attitude Toward Learning, pp. v-vi, and 3-17.

Step #5--Read J. Lloyd Trump, "How Excellent are Teaching and Learning in Your School?" (Unpublished paper)

POST-TEST:

1. Do the discussion activity described in the performance objective. Submit your tape to the instructor.

or 2. Arrange to meet with the instructor to discuss with him five characteristics of individualized instruction which you have identified.

ENRICHING ACTIVITIES:

1. *Realms of Meaning*, Philip H. Phenix, chapter 1.
2. *The Process of Education*, Jerome Bruner, chapter 2.

ANSWER SHEET

Vimcet #2, SYSTEMATIC INSTRUCTIONAL DECISION-MAKING

1. A B

2. A B

3. A B

4. A B C D

5. ____

____

6. A B

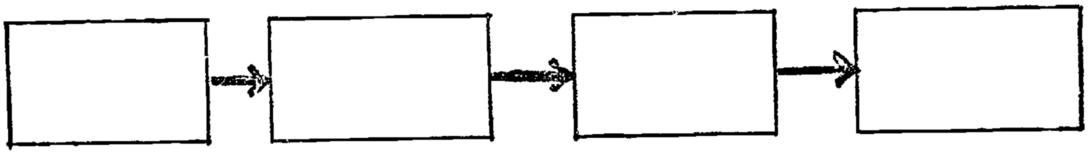
7. A B

8. A B C

9. A B

10. A B

11.



LEARNING PACKAGE 2

DEFINING "BEHAVIORAL OBJECTIVES"

ONE OF NINE LEARNING PACKAGES IN AN INDIVIDUALLY PACED IN-SERVICE COURSE FOR TEACHERS IN --

-- WRITING BEHAVIORAL OBJECTIVES
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LP 2 DEFINING "BEHAVIORAL OBJECTIVES"

CONCEPT: Precise statements of instructional intent, stated in measurable terms, facilitate individually tailored programs of instruction; and they assist learners to develop motivation by making clear the purpose and direction of learning activities.

PURPOSE: The purpose of this learning package is to give the student a clear understanding of "behavioral objectives" and to identify for him the components of a well-stated behavioral objective (criterion performance, performance objective). The purpose also is to give the student operational use of the important instructional tool, the behavioral objective.

PRE-TEST: Do the Self-test on pp. 55-60 of Mager's Preparing Instructional Objectives.

PERFORMANCE OBJECTIVE:

Describe the three essential components of a behavioral objective. 100% accuracy.

SAMPLE TEST ITEM:

Write eight verbs which are useful in identifying terminal behavior.

LEARNING ACTIVITIES:

Step #1--Take the pre-test in order to help to determine your basic knowledge about behavioral objectives. The pre-test is not a graded test; it is a device for determining whether or not you have mastered what you need to know to complete this LP.

If you make seven errors or less on the pre-test, go to step #3. Otherwise, go to step #2.

Step #2--View Vimcet #1, "Educational Objectives," and complete the answer sheet as the program progresses.

or--Read Mager's Preparing Instructional Objectives. Assess your understanding of Mager by responding to his instructional questions and by completing the tests included in the book.

(Suggestion: Students may profit much by reading Mager, since his is the foundation text in the field of behavioral objectives.)

Step #3--Write a definition of the term "behavioral objective." Include in your definition a description of the three essential components. Submit your definition to an instructor.

POST-TEST:

See Step #3 under "Learning Activities."

ENRICHING ACTIVITIES:

Developing Attitude Toward Learning, Robert F. Mager, Chap. 3-6.

Innovation in Education, Council for Economic Development, pp. 32-37.

The Process of Education, Jerome Bruner, Chap. 2.

LEARNING PACKAGE 3

(A) DISTINGUISHING BEHAVIORALLY STATED OBJECTIVES FROM THOSE NOT SO STATED; AND

(B) CONSTRUCTING PUPIL PERFORMANCE STANDARDS FOR BEHAVIORAL OBJECTIVES

ONE OF NINE LEARNING PACKAGES IN AN INDIVIDUALLY PACED IN-SERVICE COURSE FOR TEACHERS IN --

-- WRITING BEHAVIORAL OBJECTIVES
-- USING TAXONOMIES OF EDUCATIONAL OBJECTIVES
-- CONSTRUCTING LEARNING PACKAGES

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LP 3 (A) DISTINGUISHING BEHAVIORALLY STATED OBJECTIVES FROM THOSE NOT SO STATED, AND

(B) CONSTRUCTING PUPIL PERFORMANCE STANDARDS FOR BEHAVIORAL OBJECTIVES

CONCEPT: Practice in identifying well-stated behavioral objectives increases the teacher's ability to develop and use them .

PURPOSE: The intent of this learning package is to afford the learner practice in distinguishing between well-stated behavioral objectives and poorly-stated ones. It also intends to help the student gain skill in stating explicitly standards of pupil performance to be included in behavioral objectives.

PRE-TEST: Take the paper and pencil pre-test on the next page. Correct your own test. If your accuracy level falls below 90%, do steps #2 and #3. If your accuracy level is above 90%, begin with step #4.

PRE-TEST FOR LP 3

Place an X before any of the following instructional objectives which are stated behaviorally.

_____ 1. The student will be able to comprehend thoroughly the ways in which our consitution permeates our everyday life.

_____ 2. When presented with a list of nouns and pronouns, the student will be able to label each word correctly.

_____ 3. Student will be able to see the value of reading the "classics" in his leisure time.

_____ 4. The student will be able to write an essay employing one of three logical organizations given in class which exhibits no grammatical errors.

_____ 5. The student will be able to learn the number of voters in his precinct.

_____ 6. The student will be able to list those articles in the Consitution which relate to "due process of law."

_____ 7. Students will realize the importance of knowing the approximate date at which a given literary work was produced.

_____ 8. The teacher will cover the key tools of the chemistry lab, that is, the Bunsen burner and various types of test tubes.

_____ 9. Given a list of 10 actual municipal court decisions, the student will be able to select the six which violate key tenets of the Constitution and subsequently write an essay briefly explaining the nature of these violations.

_____ 10. The student will orally recite the names of six chemical compounds containing three or more elements.

_____ 11. The student will be able to cite some of the literary "classics" and briefly describe in an essay those features which give them universal appeal.

_____ 12. The student will grasp the significance of civic responsibility.

_____ 13. The student will be able to name the date when women were first permitted to vote.

_____ 14. The teacher will discuss the grammatical forms of the amendments to the Constitution.

_____ 15. The student will be cognizant of the important role scientific investigation has played in the field of chemistry and will become conversant with the relationship between scientific inquiry and the everyday life of the individual.

____ 16. The teacher will help the class to become proficient communicators in written English.

____ 17. Given the names of well-known novels and the names of contemporary authors, the student will be able to correctly match them in a test.

____ 18. The student will be able to write an essay in which he contrasts the arguments for having a democracy or totalitarian state.

____ 19. The student will learn the parts of speech.

____ 20. The student will be capable of setting up an experimental hypothesis test in the field of quantitative chemical analysis so that presented with an unknown chemical compound he can thereafter correctly identify its constituent elements.

ANSWERS TO THE PRE-TEST

Objectives which are properly stated:

2, 4, 6, 9, 10, 11, 13, 17, 18, 20

PERFORMANCE OBJECTIVE:

a. Distinguish between objectives which are behaviorally stated and those not so stated at an accuracy level of 90%. The objectives to be distinguished will be written.

b. Construct pupil performance standards for statements of instructional objectives.

SAMPLE TEST ITEM:

See the pre-test.

LEARNING ACTIVITIES:

Step #1.--Take the pre-test on the preceding page.

Step #2.--Review Mager's Preparing Instructional Objectives, or read the attached excerpt from Esbensen, or confer with a fellow student regarding your difficulty.

Step #3.--Take the pre-test again. If your accuracy level falls below 90%, confer with the instructor.

Step #4.--After classifying the five objectives listed below as behaviorally stated or not, write a reason for your classification of each one, using the characteristics from LP 2 as the basis.

1. The student will exhibit patriotism.

2. With 100% accuracy, the student will be able to subtract whole numbers.

3. Assigned a specific item to be ordered, the student will write a letter evidencing his ability to write a letter of purchase.

4. The student will develop good health habits.

5. Provided a budget outline sheet with appropriate percentages indicated, the student will be able to indicate with complete accuracy how many dollars of a net monthly salary of $600 will be budgeted for each item on the outline sheet.

Step #5.--Evaluate your own performance on step #4. If you did not achieve 100% accuracy, confer with a colleague or with the instructor. Proceed to step #6.

Step #6.--Take the criterion test, "Distinguishing Behaviorally Stated Instructional Objectives from Those Not so Stated."

Step #7.--View Vimcet #4, Establishing Performance Standards. Complete the response sheet while viewing. Evaluate your own responses. Do step #8 or #9.

Step #8.--SUGGESTED OPTIONAL ACTIVITY: Read the statement on page 14, "Establishing Performance Standards." Do step #9.

Step #9.--Self-administer Quiz #1, p.11. Evaluate your own work.

Step #10.-Self-administer Quiz #2, p.12. Evaluate your own work.

Step #11.-If you score below 80% on either step #9 or #10, read again chapter 6 in Mager's Preparing Instructional Objectives.

POST-TEST:

See steps #6, #9, and #10 above.

ENRICHING ACTIVITIES:

Developing Attitude Toward Learning, Mager, chapter 8.

Vimcet filmstrip: Identifying Affective Objectives.

"Performance Objectives," Esbensen (Unpublished paper).

ANSWERS FOR STEP #4

Partial list of defects based upon characteristics from Task # 1.

1. not behaviorally stated - does not describe observable behavior or a product of behavior.
   no criterion of acceptable performance
   fails to define the conditions under which the behavior is to occur.

2. fails to specify conditions ex. "to subtract whole numbers from whole numbers wherein the minuend is greater than the subtrahend." -- also absent is the information with regard to the magnitude of these numbers.

3. Criterion of acceptable performance not defined. - failure to specify restrictions and limitations - (grammar, composition, spelling, format.)

4. Same as # 1.

5. Satisfies criteria - "indicate" could be replaced by a more incisive operation.

ESBENSEN EXTRACT

For many years, educators have talked about the importance of instructional objectives. The purpose of an instructional objective is to make clear to teachers, students, and other interested persons what it is that needs to be taught - or what it is that has been taught.

A well-written instructional objective should say three things:

1. It should say what it is that a student who has mastered the objective will be able to do.
2. It should say under what conditions the student will be able to do this.
3. It should say to what extent the student will be able to do this.

To put the matter in a single sentence, a well-written instructional objective should specify under what conditions and to what extent a certain kind of student performance can be expected to take place..

Performance - conditions - extent. Let us consider - -

I. Performance

Performing means doing. A student who performs something does something.

Here are two statements. Which one is expressed in terms of student performance?

A. The student will have a good understanding of the letters of the alphabet, A through Z.

B. The student will be able to pronounce the names of the letters of the alphabet, A through Z.

Statement B tells what it is that the student will be able to do. He will be able to pronounce the names of the letters of the slphabet, A through Z.

Statement A tells us that the student will have a good understanding of the letters of the alphabet. But this is not very clear. We cannot tell what it is that the student is supposed to be able to do as a result of this understanding.

Let's try another pair of statements. Which one is expressed in terms of student performance?

A. The student will have an adequate comprehension of the mechanics of punctuation.

B. Given a sentence containing an error in punctuation, the student will correct the mistake.

Statement B tells what it is that the student will do. He will correct the error in punctuation.

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Statement A, which says that the student will have an adequate comprehension of the mechanics of punctuation, is rather cloudy. We cannot tell what it is that the student is supposed to be able to do as a result of his comprehension.

At this point, an objection may be raised. Isn't the person who is comprehending something doing something? Isn't intellectual performance an acceptable kind of student performance?

Certainly. The difficulty is that mental activity, as such, is not directly observable. We cannot literally open up a person's head and see the thinking that is going on inside. If it is to be of use to us, a statement of performance must specify some sort of behavior that can be observed.

This does not mean that we are not concerned about intellectual performance. It does mean that since mental activity, as such, is not directly observable, some sort of behavior that is observable will have to stand for or represent the intellectual performance we have in mind.

For example, suppose that we are interested in having students know something about the writing style of Ernest Hemingway. Whatever may be intellectually involved in the attainment of this goal, it should be apparent that the language of our aim as stated leaves much to be desired.

What is the student who knows able to do that the student who does not know is not able to do? This is the important question because, until we have worked out a clear answer to it, we cannot measure the accomplishment of our instructional purpose. Although there is no single answer to the question we have posed (our objective of "knowing something" is too vague for that), here is a possible statement of desired performance: Given ten pairs of short prose passages - each pair having one selection by Ernest Hemingway and one by a different author - the student is able, with at least 90% accuracy, to choose the ten selections written by Hemingway.

Performance - conditions - extent. Let us now consider - -

II. Conditions

Here is one of our earlier statements concerning the alphabet: The student will be able to pronounce the names of the letters of the alphabet, A through Z. We have said that this statement is expressed in terms of student performance. Does this statement also set forth the conditions under which the performance is to take place?

No, it does not. For one thing, we cannot tell from our statement whether the student is to pronounce the names of the letters at sight or from memory. If the letters are to be shown, we do not know whether the student is to work with capital letters, small letters, or both. Nor do we know whether the student is to work with these letters in regular sequence or in random order. Obviously, each set of conditions is substantially different from the rest, and will make its own special demands upon the student who attempts to accomplish the objective.

Let's examine two more statements. Which one sets forth the conditions under which a certain kind of performance is to take place?

A. Given the Dolch list of the ninety-five most common nouns, the student will be able to pronounce correctly all the words on this list.

B. The student will be able to pronounce correctly at least 90% of all words found in most beginning reading books.

Statement A, which tells us that the Dolch list of the ninety-five most common nouns will be used, sets the conditions for the demonstration of student mastery. We are told that these particular words, and no others, are the ones at issue for this objective.

Statement B, offering us only the dubious clue of "words found in most beginning reading books." does not tell us enough. Our conditions need to be defined more precisely than this.

We have come now to the matter of the extent and level of performance. A well-written instructional objective will establish an acceptable minimum standard of achievement.

Look at this objective: Given twenty sentences containing both ~~common~~ and proper nouns, the student will be able to identify with very few mistakes both kinds of nouns. Does this objective establish a minimum standard of achievement?

No, it does not. To way that the student is to perform "with very few mistakes" leaves open the question: how many mistakes are only a very few?

Here is the Hemingway objective we looked at earlier: Given ten pairs of short prose passages - each pair having one selection by Ernest Hemingway and one by a different author - the student is able, with at least 90% accuracy, to choose the ten selections written by Hemingway. Does this objective establish a minimum standard of achievement?

Yes, it does. The student is expected to be able, "with at least 90% accuracy, to choose the ten selections written by Hemingway." This constitutes a minimum standard of achievement.

Let's try one more objective: The student should be able to pronounce from memory, and in sequence, the names of the letters of the alphabet, A through Z.

Does this objective establish a minimum standard of achievement?

Yes, it does. The objective implies that we are looking for 100% mastery. However, we could, if we want to be explicit, re-state our objective in this way: The student should be able to pronounce from memory, in sequence, and with 100% accuracy, the names of the letters of the alphabet, A through Z.

An instructional objective should not ordinarily be limited to specific means (particular materials or methods), but should be stated in terms that permit the use of various procedures. Look at this statement of an objective: Given the California Test Bureau's E-F level programmed booklet on capitalization, the student is able to work through the exercises in this booklet with at least 90% accuracy. Is this objective limited to the use of a particular instructional item or procedure?

Yes, it is. The objective is expressed exclusively in terms of performance with a specific booklet. Although the particular kind of skill development that is promoted by this booklet is presumably also fostered by other instructional materials and methods, no such options are available under the terms of our objective as it is now written.

Look at this statement of an objective: Given twenty sentences containing a variety of mistakes in capitalization, the student is able, with at least 90% accuracy, to identify and re-write correctly each word that has a mistake in capitalization. Is this objective limited to the use of a particular instructional item or procedure?

No, it is not. The objective, as now stated, permits us to use a number of instructional items that show promise in being able to help students attain the desired performance. Among these items are not only the California Test Bureau's E-F level material, but the somewhat simpler C-D level presentation, a programmed booklet by D. C. Heath, Unit II of English 2200, Unit 9 of English 2600, Lessons 87 and 88 of English 3200, several filmstrips on capital letters, and so on.

III. Extent

Finally, a well-written instructional objective will suggest how its accomplishment can be measured. This follows from our view that a well-written objective specifies under what conditions and to what extent a certain kind of student performance can be expected to take place.

Look at this objective: The student should know the alphabet. Does this objective suggest how its accomplishment can be measured?

No, it does not. The reason for this is that knowing the alphabet can mean different things to different people. Therefore, depending upon what is meant, the measuring of this knowing will take different forms.

Suppose we elaborate upon our objective so that it reads: Shown the letters of the alphabet in random order (in both upper and lower case form), the student is able to say the name of each letter with 100% accuracy. Does our objective now suggest how its accomplishment can be measured?

Yes, it does. It tells us that the student will be shown the letters of the alphabet, that he will be shown these letters in both upper and lower case form and in random order, and that he will be called upon to say with 100% accuracy the name of each letter shown. The objective, in other words, makes it plain how its accomplishment can be measured.

If teachers at all levels of schooling would be this explicit in writing instructional objectives, they might reasonably hope to eliminate almost immediately one cause of learning failure among students: the traditional fuzziness of classroom assignments.

ESTABLISHING PERFORMANCE STANDARDS-QUIZ # 1

NAME ________________________________

rections: For the following objectives, circle S if the objective has only a student minimal level of learner behavior; circle C if the objective has a class minimal level of learner behavior; circle N if the objective has no minimal level of learner behavior.

C N 1. The class will answer correctly 10 out of 12 multiple choice questions on the Roman Empire.

C N 2. The students will compose an essay on the topic of their summer vacation.

C N 3. At least 10 students in the class will sign up for a senior life saving course at the conclusion of a unit on water safety.

C N 4. Seventy-five percent of the students will understand differential equations.

C N 5. Students will recite with no more than one error Milton's sonnet "On His Blindness."

C N 6. 60% of the students will prepare 500 word book reports on famous social scientists.

C N 7. The students will thoroughly comprehend at least 80% of the scientific theories treated in class.

C N 8. The students will paint a still-life study employing two point perspective and at least three colors.

C N 9. Everyone in class will orally recite a given Spanish dialog with no errors in pronunciation.

C N 10. Students will be able to match chemical compounds with their valences on a written test.

rections: The following objectives include performance standards of learner behavior. Underline the portion of each objective which specifies the performance standard.

11. The student will write a composition which exhibits no spelling errors.

12. Ninety percent of the students will be able to label all parts of a diagram of the human skeleton.

13. At least 20 students will voluntarily select poetry books from the library.

14. All members of the class will participate at least twice in a class discussion on foreign policy.

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Directions: Rewrite this objective so that it exhibits both a class and a student minimal level:

15. THE STUDENT WILL ANSWER A COMPLETION EXAMINATION ON MEDEIVAL ENGLAND.

Directions: Rewrite this objective so that it exhibits a student minimal level only:

16. THE STUDENT WILL BE ABLE TO SOLVE STATISTICS PROBLEMS.

PERFORMANCE STANDARDS FOR HIGH LEVEL OBJECTIVES QUIZ # 2

TO THE STUDENT: The following objective statement is an example which meets the criterion of qualitative performance standard.

OBJECTIVE: WHEN GIVEN A POEM NOT PREVIOUSLY TREATED IN CLASS, A STUDENT WILL BE ABLE TO WRITE AN ANALYSIS OF IT IN WHICH HE DEALS WITH ITS THEME, USE OF LITERARY DEVICE AND AUTHOR'S STYLE.

In the space below, write down alternative performance standards:

Compare with suggested alternative performance standards. (See next page.)

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1. Student must identify the real or correct theme as viewed by the teacher.
2. Student may formulate a statement of theme which must be supported by at least one relevant textual reference.
3. Student describes unity of poem by specifically pointing out the consistency of images.
4. Student includes a discussion of the relationship of theme to choice of language, meter.
5. Student identifies similar themes in other literature read during the course.
6. Student must identify the type (s) of literary device used in the poem and explain their importance in terms of their interpretation of the theme.
7. Paper is well organized, e.g., introduction presents major thesis and subsequent paragraphs deal with different aspects of this thesis; transitions are provided and topics in adjacent paragraphs are related, asides and afterthoughts do not appear frequently.
8. Style of paper is acceptable, e.g., excessive use of passive voice is avoided; language is General English; use of obscure or pedantic words is minimal. There are no errors in sentence construction; tenses remain consistent throughout the paper.

ANSWERS TO QUIZ # 1

1. S
2. N
3. C
4. N
5. S
6. C
7. N
8. S
9. C
10. N
11. no spelling errors.
12. Ninety percent of the students
    all parts of a diagram
13. At least 20 students
14. All members
    at least twice

ESTABLISHING PERFORMANCE STANDARDS

Understanding levels of performance is extremely important to any good teacher. Such a concept is , of course, related to the careful specification of student behavior when constructing objectives. The necessity for this program becomes obvious when, even after students understand and can generate behavioral objectives, they are still stymied regarding how to tell when their objectives had been accomplished and how to tell a "good" student from a poor one. With a behavioral objective alone, for example, *to add numbers*, there is no way to tell how *well* a student has to perform to be considered adequate, and consequently no method of *evaluating* the teacher's instructional proficiency. The necessity for performance standards, or minimal levels as they are sometimes called, has been emphasized by Mager. (See Task # 1)

While Mager tends to describe performance standards almost entirely in terms of quantitative considerations (no more than 2 errors; 75 percent correct). discussions with students indicated a need to deal systematically with *qualitative* attributes of behavior which could be considered minimal standards. The program is designed, therefore, to deal with qualitative and quantitative standards in such a way to aid you in assessing individual differences of achievement among your pupils and, eventually, in having a base against which to judge the effectiveness of your own instructional efforts.

Extablishing performance standards is a program designed to help you make explicit your expectations of student achievement. At the conclusion of the program, you should be able to perform the following behaviors:

1. When given a statement of an objective, to identify the portion of it, if any, which describes a student performance standard (a level of achievement which enables you to identify those students who have satisfactorily achieved the objective).

2. When given an objective, to identify the portion of it, if any, which specifies the class performance standard (achievement levels used to judge the adequacy of instruction).

3. When provided with an objective, to construct performance standards of the two types listed above using both quantitative and qualitative standards.

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CRITERION TEST (Step #6)

DISTINGUISHING BEHAVIORALLY STATED INSTRUCTIONAL OBJECTIVES FROM THOSE NOT SO STATED

Instructions: Classify the following objectives as "behaviorally stated" or "not behaviorally stated." Write reasons for your classifications.

1. Having studied many kinds of tests, the student will understand the importance of the readiness test.

2. Having analyzed the idealism basic to our democracy, the student will grasp the significance of idealism for a specific way of life.

3. Given a list of 20 educational objectives, the student will be able to identify, without error, those objectives behaviorally stated.

4. Presented a profile of a pupil's performance on a standardized test, the student will be able to identify, with complete accuracy, the pupil's age and grade norm as well as his percentile and stanine rankings.

5. The student will be able to score at least 90% on a spelling quiz based on the list of twenty words taken from the social studies unit.

6. Presented a scrambled list of fifteen steps to be followed in preparing paper maché masks, the student will be able to list the proper sequence of the steps.

7. Presented a dittoed list of the rules, the student will learn the rules governing the use of the comma.

8. The student will enjoy the works of the masters as well as the works of the Monkees.

9. Presented with a list containing the names of ten American authors and fifteen novels, the student will be able to match authors with novels with 90% accuracy.

10. Presented with an audio tape containing excerpts from the works of various composers, the student will be able to identify, without error, the works of Beethoven.

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LEARNING PACKAGE 4

DEVELOPING BEHAVIORAL OBJECTIVES FOR LEARNING ACTIVITIES APPROPRIATE TO SPECIFIC DISCIPLINES

ONE OF NINE LEARNING PACKAGES IN AN INDIVIDUALLY PACED IN-SERVICE COURSE FOR TEACHERS IN --

-- WRITING BEHAVIORAL OBJECTIVES
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LP 4 DEVELOPING BEHAVIORAL OBJECTIVES FOR LEARNING ACTIVITIES APPROPRIATE TO SPECIFIC DISCIPLINES

CONCEPT: Behavioral objectives can be developed for any valid concept for learning.

PURPOSE: The behavioral objective is a statement describing the observable, measurable student performance intended as the outcome of the teaching - learning activities. An instructional goal might well be the understanding, appreciation, or knowledge of a concept or skill; behavioral objectives, however, are stated with verbs denoting observable actions from which the more abstruse actions of understanding, appreciating, or knowing may be logically subsumed. Once a particular concept or skill is identified as acceptable to a learning program in any discipline, the teacher can use a recommended structure in order to produce a behavioral objective. The intent of this learning package is to assist the teacher in developing behavioral objectives precise in meaning and consistent in interpretation. The teacher will use the previously defined components of the behavioral objective to write ones which adequately describe expected terminal behaviors in his specific discipline.

PRE-TEST: Write three behavioral objectives appropriate to subjects which you teach.

PERFORMANCE OBJECTIVE:

Using the District Curriculum Guide and/or appropriate tests for one subject, the student will develop five sequential behavioral objectives for that subject. Adequacy will be judged by the instructor and two colleagues.

SAMPLE TEST SITUATION:

In the presence of the instructor, write one behavioral objective appropriate to your teaching field.

LEARNING ACTIVITIES:

Step #1.--Do the pre-test.

Step #2.--Submit your pre-test to two colleagues for their evaluation. If your pre-test is evaluated low, do step #3. If your pre-test is evaluated high, do step #4.

Step #3.--Do the activity on page 4, "Revising Behavioral Objectives." Indicate characteristics which are missing and rewrite each objective.

Step #4.--Read the Information Sheet, "Action Words Helpful in Specifying Terminal Performances."

Step #5.--Post-test: Index (bookmark) in the appropriate District Curriculum Guide or textbook five new sources from which behavioral objectives might be written. Write two objectives satisfactory to two of your colleagues. The instructor will ask you to write at least one objective in his presence. If necessary, do step #6; otherwise, proceed to the next learning package.

Step #6.--Review Vimcet #4, *Establishing Performance Standards*, or review Mager's *Preparing Instructional Objectives*, chapter 6, or review Esbensen's *Working with Individualized Instruction*, pp. 1-12.

POST-TEST:

See step #5 above.

ENRICHING ACTIVITIES:

See step #6 above.

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REVISING BEHAVIORAL OBJECTIVES

SAMPLE OBJECTIVES FOR ACTIVITY

1. Pupil will be able to identify various countries.

   Missing characteristics

   Rewrite

2. Pupil will be able to indicate fallacies existent in a persuasive essay.

   Missing characteristics

   Rewrite

3. Pupil will be able to add simple fractions.

   Missing characteristics

   Rewrite

4. Pupil will be able to write a narrative paragraph.

   Missing characteristics

   Rewrite

5. Pupil will be able to really understand music.

   Missing characteristics

   Rewrite

Missing Characteristics - Activity I

KEY: a = failure to identify and name the overall behavior act.
b = failure to define the important conditions under which the behavior is to occur. (givens and/or restrictions and limitations)
c = failure to define what constitutes acceptable performance (performance standards.)

1. a, b c.
2. a b c
3. b c
4. b c
5. a b c

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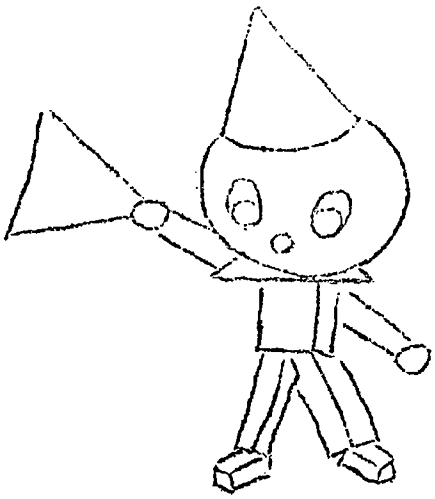
ACTION WORDS HELPFUL IN SPECIFYING TERMINAL PERFORMANCES

--Information Sheet #2

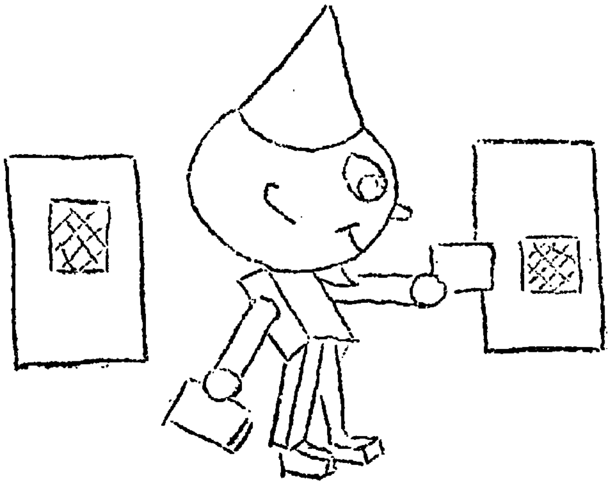
Definition of Action Words

The action words which are used as operational guides in the construction of the instructional objectives are:

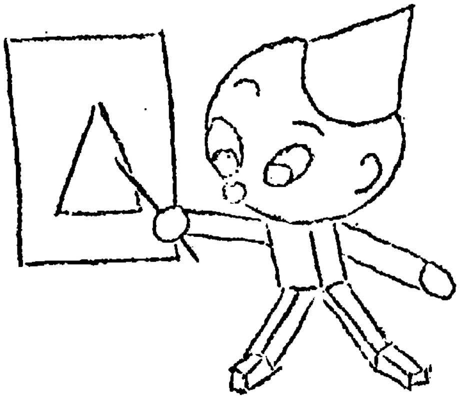
1. IDENTIFYING. The individual selects (by pointing to, touching, or picking up) the correct object of a class name. For example: Upon being asked, "Which animal is the frog?" when presented a set of small animals, the child is expected to respond by picking up or clearly pointing to or touching the frog; if the child is asked to "pick up the red triangle" when presented with a set of paper cutouts representing different shapes, he is expected to pick up the red triangles. This class of performances also includes identifying object properties (such as rough, smooth, straight, curved) and, in addition, kinds of changes such as an increase or decrease in size.



2. DISTINGUISHING. Identifying objects or events which are potentially confusable (square, rectangle), or when two contrasting identifications (such as right, left) are involved.



3. CONSTRUCTING. Generating a construction or drawing which identifies a designated object or set of conditions. Example: Beginning with a line segment, the request is made, "Complete this figure so that it represents a triangle."



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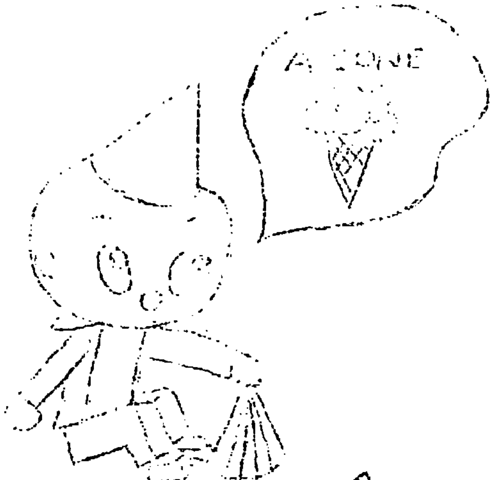
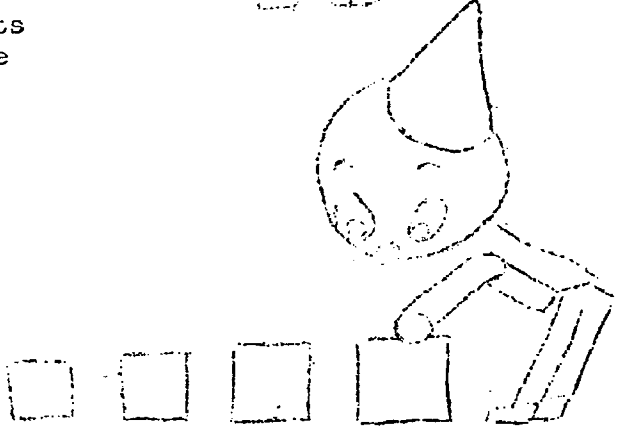
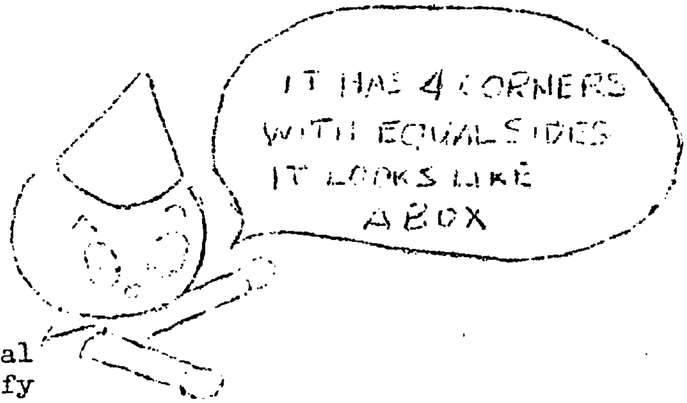
4. NAMING. Supplying the correct name (orally or in written form) for a class of objects or events. Example: "What is this three-dimensional object called?" Response: "A cone."



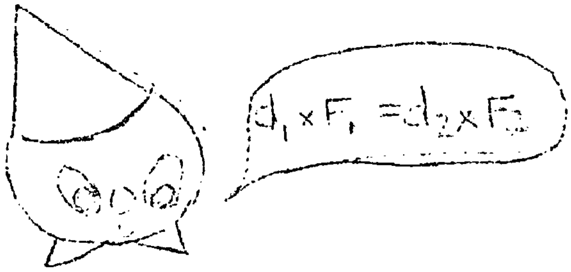
5. ORDERING. Arranging two or more objects or events in proper order in accordance with a stated category. For example: "Arrange these moving objects in order of their speeds."



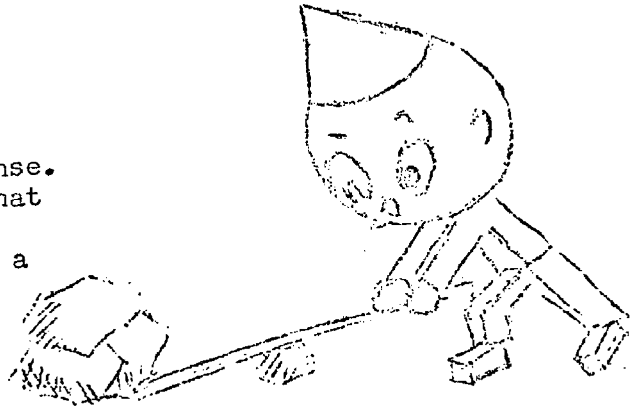
6. DESCRIBING. Generating and naming all of the necessary categories of objects, object properties, or event properties, that are relevant to the description of a designated situation. Example: "Describe this object," and the observer does not limit the categories which may be generated by mentioning them, as in the question "Describe the color and shape of this object." The child's description is considered sufficiently complete when there is a probability or approximately on that any other individual is able to use the description to identify the object or event.



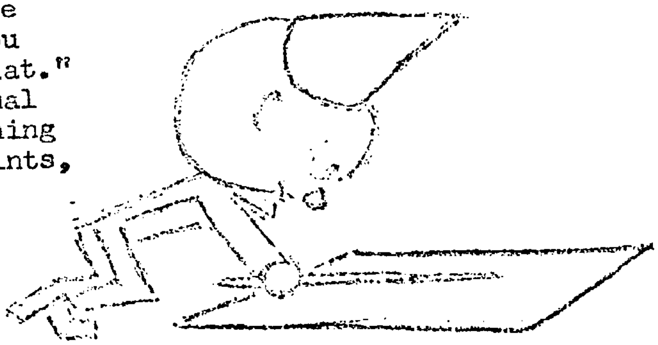
7. STATING A RULE. Makes a verbal statement (not necessarily in technical terms) which conveys a rule or a principle, including the names of the proper classes of objects or events in their correct order. Example: "What is the test for determining whether this surface is flat?" The acceptable response requires the mention of the application of a straightedge, in various directions, to determine touching all along the edge for each position.


$d_1 \times F_1 = d_2 \times F_2$

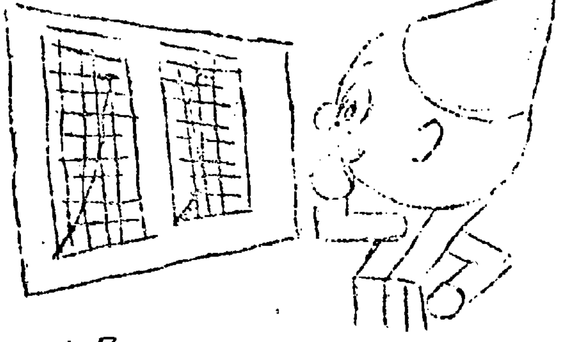
8. APPLYING A RULE. Using a learned principle or rule to derive an answer to a question. The answer may be correct identification, the supplying of a name, or some other kind of response. The question is stated in such a way that the individual must employ a rational process to arrive at the answer. Such a process may be simple, as "Property A is true, property B is true, therefore property C. must be true."



9. DEMONSTRATING. Performing the operations necessary to the application of a rule or principle. Example: "Show how you would tell whether this surface is flat." The answer requires that the individual use a straightedge to determine touching of the edge to the surface at all points, and in various directions.



10. INTERPRETING. The child should be able to identify objects and/or events in terms of their consequences. There will be a set of rules or principles always connected with this behavior.



LEARNING PACKAGE 5

WRITING BEHAVIORAL OUTCOMES IN THE COGNITIVE DOMAIN OF MENTAL PROCESSES

ONE OF NINE LEARNING PACKAGES IN AN INDIVIDUALLY PACED
IN-SERVICE [illegible] IN --

-- WRITING BEHAVIORAL OBJECTIVES
-- USING TAXONOMIES OF EDUCATIONAL OBJECTIVES
-- CONSTRUCTING LEARNING PACKAGES

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LP 5 WRITING BEHAVIORAL OBJECTIVES IN THE COGNITIVE DOMAIN OF MENTAL PROCESSES

CONCEPT: The taxonomy of cognitive mental processes specified by Bloom* provides a means by which teachers can prepare behavioral objectives which will sharpen and deepen the quality of students' intellectual responses.

PURPOSE: This learning package intends to help teachers use Bloom's taxonomy of cognitive mental processes for improving the quality of intellectual activity elicited by the behavioral objectives which they develop. Too high a premium has traditionally been placed upon students' ability to recall facts (Bloom's first level--knowledge). Rote learning, however, is becoming synonomous with irrelevant learning in the minds of increasing numbers of students and teachers. It tends to stifle complex intellectual responses based upon the higher levels of mental processes. Continual evaluation and upgrading of instructional objectives in order to stimulate maximum intellectual activity is the imperative goal.

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*Benjamin S. Bloom (ed.), Taxonomy of Educational Objectives. Handbook I, Cognitive Domain. New York: Longmans, Green, 1956.

PRE-TEST: Write one behavioral objective for each of the six levels of Bloom's cognitive taxonomy. Submit your objectives to the instructor for evaluation.

PERFORMANCE OBJECTIVE:

The student will write behavioral objectives appropriate to his/her field of teaching at the six levels specified in Bloom's Taxonomy of Educational Objectives - Cognitive Domain. The objectives must prove satisfactory to two fellow students and the instructor.

N. B. (a) Use District Curriculum Guide and/or appropriate textbooks as sources of objectives.

(b) Work in small groups (preferably three per group whenever evaluation by colleagues is indicated.

SAMPLE TEST ITEM:

For a single concept in your teaching field prepare a learning activity intended to elicit student response for each of the following levels of cognitive mental process: comprehension, application, analysis, synthesis, and evaluation.

LEARNING ACTIVITIES:

Step #1.--Do the pre-test on the preceding page. If the evaluation of your pre-test so indicates, go to the criterion task (post-test); otherwise, go to step #2.

Step #2.--View Vimcet #3, *Selecting Appropriate Educational Objectives.* While viewing the filmstrip, complete the response sheet; afterwards self-evaluate it.

Step #3.--Read Bloom's *Taxonomy of Educational Objectives*--Cognitive Domain, pp. 1-24. Write brief answers to the items on the sheet, "Questions to Direct and Assist Reading." Submit your answers to two colleagues for evaluation.

Step #4.--Do the following series of twelve activities.

Activity I; Using *Taxonomy of Educational Objectives*, pp. 62-78 and/or the attached abstract, define, *or* describe, *or* cite examples as indicated on the "Activity I Answer Sheet."

Activity II; Write at least two behavioral objectives for your discipline at the Knowledge level. Use the record form provided.

Activity III: Referring to *Taxonomy*, pp. 89 - 98, and the abstract define, describe, or cite examples on the "Activity III Answer Sheet."

Activity IV: Write at least two behavioral objectives for your discipline at the Comprehension level. Use the record form.

Activity V: Referring to *Taxonomy*, pp. 120-128, and the abstract, define, describe, or cite examples of the Application level. Record on "Activity III Answer Sheet."

Activity VI: Write at least two behavioral objectives for your discipline at the Application level. Use the record form.

Evaluation: Dictate to two of your colleagues independently your behavioral objectives prepared thus far. Ask them to classify your objectives according to levels (1.00, 2.00, 3.00). Compare their classifications with yours and confer until mutual agreement is reached.

Activity VII: Referring to *Taxonomy*, pp. 144-150, and the abstract define, describe, or cite examples on the "Activity IV Answer Sheet."

Activity VIII: Write at least two behavioral objectives for your discipline at the Analysis level. Use the record form.

Evaluation: Submit your two Analysis level objectives to two colleagues for their evaluation. Revise if necessary.

Activity IX: Referring to Taxonomy, pp. 162-176, and the abstract, define, describe, or cite examples on the "Activity IV Answer Sheet."

Activity X: Write at least two behavioral objectives for your discipline at the Synthesis level. Use the record form.

Evaluation: Submit your two Synthesis level objectives to two colleagues for their evaluation. Revise if necessary.

Activity XI: Referring to *Taxonomy*, pp. 185-195 and the abstract define, describe, or cite examples for the Evaluation level. Record on the "Activity IV Answer Sheet."

POST-TEST: Rewrite your twelve behavioral objectives on separate cards. Randomize your cards and submit them one at a time to at least one colleague for evaluation; revise if necessary. Then, classify each card according to the Bloom taxonomy and submit your twelve behavioral objectives to the instructor.

ENRICHING ACTIVITY:

Classroom Questions: What Kinds?. Norris M. Sanders. New York: Harper & Row, 1966.

[illegible]

SELECTING APPROPRIATE EDUCATIONAL OBJECTIVES

ANSWER SHEET

1. A B Neither
2. A B
3. A B Neither
4. A B
5. A B Neither
6. A B
7. A B Neither
8. A B Neither
9. A B
10. C = Cognitive
    A = Affective
    P = Psychomotor
    ____(a) ____(c)
    ____(b) ____(d)
11. C A P
12. C A P
13. C A P
14. C A P
15. L H (L = Lowest, H = Higher)
16. L H
17. L H
18. L H
19. C (L or H) A P
20. C (L or H) A P
21. C (L or H) A P
22. C (L or H) A P

Questions to Direct and Assist Reading

The following questions are to help you abstract the main ideas expressed in the introductory pages (1 - 24) of Bloom's Taxonomy. The ordering of the questions parallels the development of the book.

1. What is the meaning of "taxonomy"?

2. What are the values of a taxonomy?

3. What are some problems in organizing a taxonomy?

4. What organizational principles were used in this taxonomy?

5. List and describe the "three domains"

6. What are the major tasks in setting up a taxonomy?

7. What does this taxonomy attempt to classify?

8. List the guiding principles used in the development of the taxonomy.

9. How was work begun on the development of the taxonomy?

10. What is the basic problem of a taxonomy?

11. How are educational outcomes ordered in this taxonomy?

12. What important points are made regarding the usefulness of the taxonomy?

Activity I Answer Sheet	Definition (Optional)	Description (Optional)	Example (Optional)
1.00 KNOWLEDGE			
--of Specifics			
--of terminology			
--of specific facts			
--of ways and means of dealing with specifics			
--of conventions			
--of trends and sequences			
--of classification and catagories			
--of criteria			
--universals and abstractions			
--of principles and generalizations			
--of theories and structures			

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RECORD FORM for Activities II, IV, VI, VIII, X, XII Use pencil.

1.00 Knowledge
Objective 1

Objective 2

2.00 Comprehension
Objective 1

Objective 2

3.00 Application
Objective 1

Objective 2

4.00 Analysis
Objective 1

Objective 2

5.00 Synthesis
Objective 1

Objective 2

6.00 Evaluation
Objective 1

Objective 2

Activity III Answer Sheet	Definition (Optional)	Description (Optional)	Examples (Optional
2.00 COMPREHENSION			
Translation			
Interpretation			
Extrapolation			
3.00 Application			

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Activity IV Answer Sheet	Definition (Optional)	Description (Optional)	Example (Optional)
4.00 ANALYSIS			
--of elements			
--of relationships			
--of organizational principles			
5.00 SYNTHESIS			
unique communication			
plan or set of operations			
derivation of a set of abstract relations			
6.00 EVALUATION			
internal evidence			
external criteria			

Taxonomy of Educational Objectives – [illegible] (Summary)

Cognitive Domain

KNOWLEDGE

1.00 KNOWLEDGE

Knowledge, as defined here, involves the recall of specifics and universals, the recall of methods and processes, or the recall of a pattern, structure, or setting. For measurement purposes, the recall situation involves little more than bringing to mind the appropriate material. Although some alteration of the material may be required, this is a relatively minor part of the task. The knowledge objectives emphasize most the psychological processes of remembering. The process of relating is also involved in that a knowledge test situation requires the organization and reorganization of a problem such that it will furnish the appropriate signals and cues for the information and knowledge the individual possesses. To use an analogy, if one thinks of the mind as a file, the problem in a knowledge test situation is that of finding in the problem or task the appropriate signals, cues, and clues which will most effectively bring out whatever knowledge is filed or stored.

1.10 KNOWLEDGE OF SPECIFICS

The recall of specific and isolable bits of information. The emphasis is on symbols with concrete referents. This material, which is at a very low level of abstraction, may be thought of as the elements from which more complex and abstract forms of knowledge are built.

1.11 KNOWLEDGE OF TERMINOLOGY

Knowledge of the referents for specific symbols (verbal and non-verbal). This may include knowledge of the most generally accepted symbol referent, knowledge of the variety of symbols which may be used for a single referent, or knowledge of the referent most appropriate to a given use of a symbol.

*To define technical terms by giving their attributes, properties, or relations.

*Familiarity with a large number of words in their common range of meanings.

1.12 KNOWLEDGE OF SPECIFIC FACTS

Knowledge of dates, events, persons, places, etc. This may include very precise and specific information such as the specific date or exact magnitude of a phenomenon. It may also include approximate or relative information such as an approximate time period or the general order of magnitude of a phenomenon.

*The recall of major facts about particular cultures.

*The possession of a minimum knowledge about the organisms studied in the laboratory.

1.20 KNOWLEDGE OF WAYS AND MEANS OF DEALING WITH SPECIFICS

Knowledge of the ways of organizing, studying, judging, and criticizing. This includes the methods of inquiry, the chronological sequences, and the standards judgment within a field as well as the patterns of organization through which the areas of the fields themselves are determined and internally organized. This knowledge is at an intermediate level of abstraction between specific knowledge on the one hand and knowledge of universals on the other. It does not so much demand the activity of the student in using the materials as it does a more passive awareness of their nature.

1.21 KNOWLEDGE OF CONVENTIONS

Knowledge of characteristic ways of treating and presenting ideas and phenomena. For purposes of communication and consistency, workers in a field employ usages, styles, practices, and forms which best suit their purposes and/or which appear to suit best the phenomena with which they deal. It should be recognized that although these forms and conventions are likely to be set up on arbitrary, accidental, or authoritative bases, they are retained because of the general agreement or concurrence of individuals concerned with the subject, phenomena, or problem.

*Familiarity with the forms and conventions of the major types of works, e.g., verse, plays, scientific papers, etc.

*To make pupils conscious of correct form and usage in speech and writing.

1.22 KNOWLEDGE OF TRENDS AND SEQUENCES

Knowledge of the processes, directions, and movements of phenomena with respect to time.

*Understanding of the continuity and development of American culture as exemplified in American life.

*Knowledge of the basic trends underlying the development of public assistance programs.

1.23 KNOWLEDGE OF CLASSIFICATIONS AND CATEGORIES

Knowledge of the classes, sets, divisions, and arrangements which are regarded as fundamental for a given subject field, purpose, argument, or problem.

*To recognize the area encompassed by various kinds of problems or materials.

*Becoming familiar with a range of types of literature.

1.24 KNOWLEDGE OF CRITERIA

Knowledge of the criteria by which facts, principles, opinions, and conduct are tested or judged.

*Familiarity with criteria for judgment appropriate to the type of work and the purpose for which it is read.

*Knowledge of criteria for the evaluation of recreational activities.

1.25 KNOWLEDGE OF METHODOLOGY

Knowledge of the methods of inquiry, techniques, and procedures employed in a particular subject field as well as those employed in investigating particular problems and phenomena. The emphasis here is on the individual's knowledge of the method rather than his ability to use the method.

*Knowledge of scientific methods for evaluating health concepts.

*The student shall know the methods of attack relevant to the kinds of problems of concern to the social sciences.

1.30 KNOWLEDGE OF THE UNIVERSALS AND ABSTRACTIONS IN A FIELD

Knowledge of the major schemes and patterns by which phenomena and ideas are organized. These are the large structures, theories, and generalizations which dominate a subject field or which are quite generally used in studying phenomena or solving problems. These are at the highest levels of abstraction and complexity.

1.31 KNOWLEDGE OF PRINCIPLES AND GENERALIZATIONS

Knowledge of particular abstractions which summarize observations of phenomena. These are the abstractions which are of value in explaining, describing, predicting, or in determining the most appropriate and relevant action or direction to be taken.

*Knowledge of the important principles by which our experience with biological phenomena is summarized.

*The recall of major generalizations about particular cultures.

1.32 KNOWLEDGE OF THEORIES AND STRUCTURES

Knowledge of the body of principles and generalizations together with their interrelations which present a clear, rounded, and systematic view of a complex phenomenon, problem, or field. These are the most abstract formulations, and they can be used to show the interrelation and organization of a great range of specifics.

*The recall of major theories about particular cultures.

*Knowledge of a relatively complete formulation of the theory of evolution.

INTELLECTUAL ABILITIES AND SKILLS

Abilities and skills refer to organized modes of operation and generalized techniques for dealing with materials and problems. The materials and problems may be of such a nature that little or no specialized and technical information is required. Such information as is required can be assumed to be part of the individual's general fund of knowledge. Other problems may require specialized and technical information at a rather high level such that specific knowledge and skill in dealing with the problem and the materials are required. The abilities and skills objectives emphasize the mental processes of organizing and reorganizing material to achieve a particular purpose. The materials may be given or remembered.

2.00 COMPREHENSION

This represents the lowest level of understanding. It refers to a type of understanding or apprehension such that the individual knows what is being communicated and can make use of the material or idea being communicated without necessarily relating it to other material or seeing its fullest implications.

2.10 TRANSLATION

Comprehension as evidenced by the care and accuracy with which the communication is paraphrased or rendered from one language or form of communication to another. Translation is judged on the basis of faithfulness and accuracy, that is, on the extent to which the material in the original communication is preserved although the form of the communication has been altered.

*The ability to understand non-literal statements (metaphor, symbolism, irony, exaggeration).

*Skill in translating mathematical verbal material into symbolic statements and vice versa.

2.20 INTERPRETATION

The explanation or summarization of a communication. Whereas translation involves an objective part-for-part rendering of a communication, interpretation involves a reordering, rearrangement, or a new view of the material.

*The ability to grasp the thought of the work as a whole at any desired level of generality.

*The ability to interpret various types of social data.

2.30 EXTRAPOLATION

The extension of trends or tendencies beyond the given data to determine implications, consequences, corollaries, effects, etc., which are in accordance with the conditions described in the original communication.

*The ability to deal with the conclusions of a work in terms of the immediate inference made from the explicit statements.

*Skill in predicting continuation of trends.

3.00 APPLICATION

The use of abstractions in particular and concrete situations. The abstractions may be in the form of general ideas, rules of procedures, or generalized methods. The abstractions may also be technical principles, ideas, and theories which must be remembered and applied.

*Application to the phenomena discussed in one paper of the scientific terms or concepts used in other papers.

*The ability to predict the probable effect of a change in a factor on a biological situation previously at equilibrium.

4.00 ANALYSIS

The breakdown of a communication into its constituent elements or parts such that the relative hierarchy of ideas is made clear and/or the relations between the ideas expressed are made explicit. Such analyses are intended to clarify the communication, to indicate how the communication is organized, and the way in which it manages to convey its effects, as well as its basis and arrangement.

4.10 ANALYSIS OF ELEMENTS

Identification of the elements included in a communication.

*The ability to recognize unstated assumptions.

*Skill in distinguishing facts from hypotheses.

4.20 ANALYSIS OF RELATIONSHIPS

The connections and interactions between elements and parts of a communication.

*Ability to check the consistency of hypotheses with given information and assumptions.

*Skill in comprehending the interrelationships among the ideas in a passage.

4.30 ANALYSIS OF REORGANIZATIONAL PRINCIPLES

The organization, systematic arrangement, and structure which hold the communication together. This includes the "explicit" as well as "implicit" structure. It includes the bases, necessary arrangement, and the mechanics which make the communication a unit.

*The ability to recognize form and pattern in literary or artistic works as a means of understanding their meaning.

*Ability to recognize the general techniques used in persuasive materials, such as advertising, propaganda, etc.

5.00 SYNTHESIS

The putting together of elements and parts so as to form a whole. This involves the process of working with pieces, parts, elements, etc., and arranging and combining them in such a way as to constitute a pattern or structure not clearly there before.

5.10 PRODUCTION OF A UNIQUE COMMUNICATION

The development of a communication in which the writer or speaker attempts to convey ideas, feelings, and/or experiences to others.

*Skill in writing, using an excellent organization of ideas and statements.

*Ability to tell a personal experience effectively.

5.20 PRODUCTION OF A PLAN, OR PROPOSED SET OF OPERATIONS

The development of a plan of work or the proposal of a plan of operations. The plan should satisfy requirements of the task which may be given to the student or which he may develop for himself.

*Ability to propose ways of testing hypotheses.

*Ability to plan a unit of instruction for a particular teaching situation.

5.30 DERIVATION OF A SET OF ABSTRACT RELATIONS

The development of a set of abstract relations either to classify or explain particular data or phenomena, or the deduction of propositions and relations from a set of basic propositions or symbolic representations.

*Ability to formulate appropriate hypotheses based upon an analysis of factors involved, and to modify such hypotheses in the light of new factors and considerations.

*Ability to make mathematical discoveries and generalizations.

6.00 EVALUATION

Judgments about the value of material and methods for given purposes. Quantitative and qualitative judgments about the extent to which material and methods satisfy criteria. Use of a standard of appraisal. The criteria may be those determined by the student or those which are given to him.

6.10 JUDGMENTS IN TERMS OF INTERNAL EVIDENCE

Evaluation of the accuracy of a communication from such evidence as logical accuracy, consistency, and other internal criteria.

*Judging by internal standards, the ability to assess general probability of accuracy in reporting facts from the care given to exactness of statement, documentation, proof, etc.

*The ability to indicate logical fallacies in arguments.

6.20 JUDGMENTS IN TERMS OF EXTERNAL CRITERIA

Evaluation of material with reference to selected or remembered criteria.

*The comparison of major theories, generalizations, and facts about particular cultures.

*Judging by external standards, the ability to compare a work with the highest known standards in its field--especially with other works of recognized excellence.

TEACHING AIMED AT LEARNING ABOVE LEVEL OF MERE RECALL OF KNOWLEDGE

The following chart makes use of the concept of levels of thinking as developed by the Committee of Colleges and University Examiners: Benjamin S. Bloom, editor, Taxonomy of Educational Objectives. The chart was developed in H. E. Ed. 196F at the University of Minnesota, Summer 1960.

					Evaluation (ability to judge the value of ideas, procedures, methods, etc. using appropriate criteria)
				Synthesis (ability to put together parts and elements into a unified organization or whole)	Requires synthesis
			Analysis (ability to break down a communication into constituent parts to make organization of ideas clear)	Requires analysis	Requires analysis
		Application (ability to use ideas, principles, theories in particular & concrete situations)	Requires application	Requires application	Requires application
	Comprehension (ability to apprehend what is being communicated and make use of the idea without relating it to other ideas or materials or seeing fullest meaning)	Requires Comprehension	Requires Comprehension	Requires Comprehension	Requires Comprehension
Knowledge (ability to recall, to bring to mind the appropriate material)	Requires knowledge	Requires knowledge	Requires knowledge	Requires knowledge	Requires knowledge

Knowledge - Lowest in the level of thought required, Knowledge includes specific and isolated bits of information such as terms and facts, for example, knowing the meaning of braise or that Vitamin A is found in carrots.

Knowledge also includes knowing ways and means of dealing with specifics such as:

Conventions and [illegible] (e.g., knowing rules of table etiquette or of making introductions)

Trends and sequences (e.g., knowing the order of threading the machine or washing dishes or changes in family patterns over the years)

Classifications and categories (e.g., knowing the classification of nutrients in food such as foods for energy, foods for regulating and protecting, etc, or knowing the kinds of weaves by name)

Criteria (e.g., knowing the Basic 4 or Basic 7 to use in judging adequacy of daily meals or knowing the criteria for selecting toys)

Methodology (e.g. knowing a way to operate a vaccuum cleaner or ways to handle quarreling children)

In addition, Knowledge includes knowing the universals or abstractions in a field such as:

principles and generalizations (e.g., knowing the principle of proportion, the principles of protein cookery, etc.)

theories (e.g., the theory of psychological needs as a basis for human motivation)

A teacher can expect only knowledge from students when she has them recite what they have read or heard. Students who memorize, for example, certain guides as to the buying of electrical equipment and go no further in their thinking than oral or written regurgitation of what they have memorized, have gained knowledge but not understanding. This kind of learning is meaningless, makes no change in the person, and tends to be forgotten readily.

Comprehension - When the individual can make use of what she knows (terms, facts, criteria, principles, etc.) she comprehends the meaning. In this lowest level of understanding, the student can explain in her own words, can illustrate or change the form of the idea. In comprehending the meaning of data, she can extend trends beyond the data to determine the implications. In order to comprehend, the student must first have access to knowledge of the idea, fact, etc. (The categories of knowledge - terms, facts, conventions, trends, etc. - also apply in comprehension.)

The teacher can expect comprehension when she teaches so that students have to explain, to use words different from those in which the idea is originally presented. When the teacher asks for examples or has students illustrate through pictures, models, stories, etc., she can expect comprehension.

She can evaluate students' comprehension by the adequacy of the explanation or the illustration

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Application - A higher level of understanding exists in being able to apply [illegible] a [illegible] of procedures, principles, [illegible], criteria, etc. Application can be made only in a new situation (one different from one in which knowledge or comprehension has been gained, i.e., one unfamiliar to the student). The teacher can expect application if, following the student's comprehension of an idea, the teacher sets up appropriate new situations and requires the student to make application of what she remembers and comprehends.

Analysis - We can analyze something only when it has component parts or elements. Therefore, this learning applies to a related set of facts, complex ideas, processes, physical objects or concrete examples, theories, etc.

The teacher can expect learning at this level of analysis, when after students achieve comprehension of necessary knowledge, students are given an idea, theory, example, object, or a process to break down into component parts. For example, a menus for a day may be analyzed for food elements according to the Basic 4 Food Groups. Or examples of child behavior may be analyzed as to possible cause-effect relationships. In analyzing the menus for food groups or the examples of child behavior for possible cause-effect relations, the student must remember knowledge, must comprehend, and must apply these in new situations.

Synthesis - The level of understanding at which a student can synthesize is a creative one. It involves being able to put parts of elements together into a whole which is original with the person. Writing a day's menus (original with the student) to include the Basic 4 groups would require synthesis, as would developing a plan for one's wardrobe or for arranging a room or for having a party for children. To set up original hypothesis (e.g., how to remove an actual stain) or to draw original conclusions from a set of fact also would involve learning to the level of synthesis. All of these would require knowledge, comprehension, application, and analysis (to see when the whole is completed).

Evaluation - To ask students to pass original judgement on the value of something develops the highest level of cognitive learning. To make a valid judgement of the desirability of certain toys for children, for example, the student must know and comprehend criteria for selecting toys for children, must be able to apply these criteria to the specific toys, must be able to synthesize all of her thinking to this point into a deduction in order to arrive at a judgement.

To expect learning to the level of evaluation the teacher must, after students comprehend the necessary knowledge, present ideas or new examples for students to evaluate.

Summary through examples - The various levels of learning are Il[illegible]d below through objectives and possible ways of achieving.

1. Objectives: Knowledge of the principles of room arrangement.

   Learning Experience: Memorize the principles of room arrangement in the textbook (or from the blackboard or from hearing the teacher recite them).

2. Objectives: Comprehension of the principles of room arrangement.

   Learning Experience: Examine floor plans (or pictures or examples of actual rooms) with teacher explanation of the principles by showing one or more examples of each principle.

3. Objective: Ability to apply the principles of room arrangement.

   Learning Experience: Following the learning experience in 2 above, the teacher presents a "new" floor plan (or picture or actual room) for the student to recognize whether or not each specific principle of room arrangement has been followed.

4. Objective: Ability to analyze a room arangement for principles observed.

   Learning Experience: Following the learning experience in 2 above (and possibly 3 also), the teacher asks a student to select a floor plan of a room and to analyze it for specific principles followed or not followed.

5. Objective: Ability to synthesize the principles of room arrangement.

   Learning Experience: Following a learning experience such as in 2 above (and possibly 3 and/or 4 also), the teacher asks the students to draw a room floor plan showing arrangement of furniture according to the principles of room arrangement.

6. Objective: Students are presented a floor plan, picture, or actual room to judge for the beauty and convenience of arrangement. (Presumably principles of room arrangement exist for the purposes of beauty and convenience.

WORK SHEET ON LEVELS OF LEARNING

This sheet has
Descriptive words for the level of learning with some suggestion of teaching techniques. Teaching techniques may be used for various levels.

KNOWLEDGE

Know
Define
Memorize
Recall
List

Reference Reading
Working in Groups
to prepare lists
Circular Response
Charts
Flannel graphs
Socialized Resultations
Films

COMPREHENSION

Restate
Discuss
Describe
Recognize

Discuss with examples
Short paragraphs
Pictures
Models
Cartoons
Verses
Discussion
Pop Corn sission
Films

APPLICATION

Translate
Interpret
Develop
Use

Minute Dramas
Rolé play
Short Stories
Case studies
Laboratory
Films
Demonstration
Panel

ANALYSIS

Distinguish
Identify
Analyse

Case situations
Short stories
Skits
Minute Dramas
Panels
Plays
Check Lists
Field trip
Debate

SYNTHESIS

Compose
Plan
Propose
Design
Formulate

Write short stories
Preparing panels
Preparing check lists
Preparing solution for
case situation or
short stories
Planning laboratory
work such as meal
preparation
Drawing or sketching

EVALUATION

Judge
Appraise
Evaluate
Rate
Value
Compare

Score cards
Problem situation
tests
Role playing
Observing

LEARNING PACKAGE 6

WRITING BEHAVIORAL OBJECTIVES IN THE AFFECTIVE DOMAIN

ONE OF NINE LEARNING PACKAGES IN AN INDIVIDUALLY PACED IN-SERVICE COURSE FOR TEACHERS IN --

-- WRITING BEHAVIORAL OBJECTIVES
-- USING TAXONOMIES OF EDUCATIONAL OBJECTIVES
-- CONSTRUCTING LEARNING PACKAGES

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LP 6 WRITING BEHAVIORAL OBJECTIVES IN THE AFFECTIVE DOMAIN

CONCEPT: The affective domain is central to every part of the learning and evaluation process. It begins with the threshold of consciousness, where awareness of the stimulus initiates the learning process. It provides the threshold for evaluation, where willingness to respond is the basis for psychomotor responses, without which no evaluation of the learning process can take place. It includes values and value systems that provide the basis for continued learning and for most of an individual's overt behaviors. It provides the bridge between the stimulus and the cognitive and the psychomotor aspects of an individual's personality.*

PURPOSE: Probably the continued heavy emphasis on cognitive goals (facts, principles, and skills) in education occurs because most teachers were instructed that way and are not aware of other possibilities. Another reason might be that it is easier to evaluate outcomes of cognitive goals than affective goals. Partly it is because cognitive goals are traditional and are thus more clearly defined. Also, values are delicate, personal, and controversial; as a result, teachers are reluctant to deal with them. The purpose of this learning package is to identify the characteristics of the first three levels of the affective domain and to use them in developing behavioral objectives in the affective domain.

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*Albert F. Eiss and Mary Blatt Harbeck. Behavioral Objectives in the Affective Domain. National Science Supervisors Association. Washington, NEA, 1969, p. 11.

PRE-TEST: Write three behavioral objectives which will elicit student responses appropriate to each of the first three levels of mental process as specified in Taxonomy of Educational Objectives--Handbook II; Affective Domain.

PERFORMANCE OBJECTIVE:

The student will write behavioral objectives for learning activities appropriate to his discipline at the first three levels specified in Taxonomy of Educational Objectives--Handbook II: Affective Domain. Adequacy will be determined by one fellow student and the instructors.

N. B.
- (a) Use the District Curriculum Guide and/or appropriate textbooks as sources of objectives.
- (b) Work in small groups of three whenever evaluation by colleagues is called for.

SAMPLE TEST ITEM:

For a single concept in your teaching field prepare a learning activity intended to elicit an observable, measurable response from which one may safely infer achievement at the Valuing level of affect.

LEARNING ACTIVITIES:

Step #1.--Do the pre-test on the preceding page.

Step #2.--Consult Webster's Twentieth Century New English Dictionary (Unabridged) or the Oxford English Dictionary for definitions of "affect" (noun) and "affective." Write in your own words definitions of "affect" and "affective" appropriate to learning processes. Submit your pre-test and your definitions to the instructor for evaluation. According to the instructor's directions go either to step #3 or to the post-test.

Step #3.--Referring to Handbook II: Affective Domain, pp. 15-23, write brief answers to the items on the sheet "Questions to Direct and Assist Reading."

or

Read "Guide to Taxonomy--Affective Domain" and the chart appended to the guide for orientation and as a possible resource for writing your objectives.

If you believe that you are prepared, go to the post-test. If you believe that you need additional preparation, do the following series of eighteen activities:

Activity I: Read Handbook II, pp. 98-105, and/or the Appendix, pp. 176-177. Describe or define and list semantic clues and copy at least two cited examples as directed on "Activity I Answer Sheet" for Level 1.1, "Awareness."

Activity II: Write at least two objectives in your field at level 1.1, "Awareness."

Activity III: Repeat Activity I for level 1.2, "Willingness to Receive." Refer to Handbook II, pp. 107-110 and/or 177.

Activity IV: Repeat Activity II at level 1.2, "Willingness to Receive."

Activity V: Repeat Activity I for level 1.3, "Controlled or Selected Attention." Refer to Handbook II, pp. 112 and/or 177-178.

Activity VI: Repeat Activity II at level 1.3, "Controlled or Selected Attention."

> Evaluation: Write your six objectives on cards (unclassified) and randomize them. Submit the cards to two colleagues independently. Compare their assigned values (1.1, 1.2, 1.3) with yours and confer (rewrite?) to agreement.

Activity VII: Repeat Activity I for level 2.1, "Acquiescence in Responding." Refer to Handbook II, pp. 118-123 and/or pp. 178-179. Record on "Activity VII Answer Sheet."

Activity VIII: Repeat Activity II at level 2.1, "Acquiescence in Responding."

Activity IX: Repeat Activity I for level 2.2, "Willingness to Respond." Refer to Handbook II, pp. 124-128 and/or p. 179.

Activity X: Repeat Activity II for level 2.2, "Willingness to Respond." Refer to Handbook II, pp. 130-134 and/or pp. 179-180.

Activity XI: Repeat Activity I for level 2.3, "Satisfaction in Response." Refer to Handbook II, pp. 130-134 and/or pp. 179-180.

Activity XII: Repeat Activity II at level 2.3, "Satisfaction in Response."

> Evaluation: Write your six objectives on cards (unclassified) and randomize them. Submit the cards to two colleagues independently. Compare their assigned values (2.1, 2.2, 2.3) with yours and confer to agreement.

Activity XIII: Repeat Activity I for level 3.1, "Acceptance of a Value." Refer to Handbook II, pp. 139-143 and/or pp. 180-181. Record on "Activity XIII Answer Sheet."

Activity XIV: Repeat Activity II at level 3.1, "Acceptance of a Value."

Activity XV: Repeat Activity I for level 3.2, "Preference for a Value." Refer to Handbook II, pp. 145-147 and/or p. 181.

Activity XVI: Repeat Activity II at level 3.2, "Preference for a Value."

Activity XVII: Repeat Activity I at level 3.3, "Commitment." Refer to Handbook II, pp. 149-151 and/or p. 182.

Activity XVIII: Repeat Activity II at level 3.3, "Commitment."

Evaluation: Write your six objectives on cards (unclassified) and randomize them. Submit the cards to two colleagues independently. Compare their assigned values (3.1, 3.2, 3.3) with yours and confer to agreement.

POST-TEST: Write two objectives appropriate for learning activities for each of the following levels of the affective taxonomy of mental processes: 1.1, 1.2, 1.3, 2.1, 2.2, 2.3, 3.1, 3.2, 3.3. Adequacy will be judged by two of your fellow students. (If you completed the Interim Evaluations for Activities I - XVIII, you have completed the post-test.)

ENRICHING ACTIVITIES:

1. Behavioral Objectives in the Affective Domain. Albert F. Eiss and Mary Blatt Harbeck.
2. Pick up the thread of activity for Activites I - XVIII and continue the activities below for affective taxonomy levels 4.1, 4.2, 5.1, and 5.2:

Activity XIX: Describe or define and list semantic clues and copy at least two cited examples as directed on "Activity XIX Answer Sheet" for level 4.1, "Conceptualization of a Value." Refer to Handbook II, pp. 154-157, and/or pp. 182-183.

Activity XX: Repeat Activity XIX for level 4.2, "Organization of a Value System." Refer to Handbook II, p. 159. Record on the "Activity XIX Answer Sheet."

Evaluation: Ask two of your colleagues to evaluate your answer sheet. Confer to agreement.

Activity XXI: Repeat Activity XIX for level 5.1, "Generalized Set." Refer to Handbook II, pp. 165-168 and/or p. 184. Record on the "Activity XXI Answer Sheet."

Activity XXII: Repeat Activity XIX for level 5.2, "Characterization." Refer to Handbook II, pp. 170-173 and/or p. 185. Record on the "Activity XXI Answer Sheet."

Evaluation: Ask two of your colleagues to evaluate your answer sheet. Confer to agreement.

QUESTIONS TO DIRECT AND ASSIST READING

Definition(s)

Affect:

Affective:

1. What reason is advanced for developing the cognitive taxonomy before the affective taxonomy?

2. List 2 causes for the "Erosion of Affective Objectives"

3. Briefly state the 2 reasons given for the hesitation to use affective measures for grading purposes.

4. Write brief statements of the 2 research findings of Jacob.

5. What conclusions are intended to be drawn from the examination of the 6 objective statements?

GUIDE TO TAXONOMY -- AFFECTIVE DOMAIN

The appended chart represents a schematic outline of educational objectives (behaviors) having primarily affective components. The following points are made in an effort to interpret the outline to the student.

(1) The categories prefixed with decimal notations are descriptive of behaviors. Thus we speak, for example, of 1.0 Receiving (behavior) or 3.3 Commitment (behavior.)

(2) The Taxonomy represents an overlapping continuum of affective behavior in spite of the descrete or discontinuous appearance of the outline. To illustrate: one does not terminate Valuing behavior to initiate Organization behavior.

(3) The hierarchial ordering of the categories is based upon the following congruents:
   (a) an increase of internalization (incorporation of something within the mind or adopting as one's own, the ideas, practices, standards or values of another person or of a society).
   (b) a parallel increase in the willingness to expend evergy or stick out one's neck for the sake of what is believed, ie. a demonstrative willingness to assume greater risk.
   (c) an increase in emotional involvement or intensity as articulated in a response behavior. To illustrate: The responding behavior of someone willing to die for his beliefs would be assigned Level 5.2.

(4) A fascimile of the outline appears on P. 37 in the Taxonomy. The commonly used labels, interest, appreciation, etc, are not included and should not be used in formulating objectives--the reason being the lack of precision in meaning due to the wide range of their referent affective behaviors. To illustrate: "The student should become interested in good books," could imply affective responding behavior all the way from 1.1 being aware that good books exist to level X wherein the student turns his house into a lending library. . . Clearly evaluating such an objective is impossible.

(5) Reference is made to the term "Response Variables" (see Activity Answer Sheets). The attempt here is to encourage the student to include in his objective statements, variables indicative of desired responding behavior rather that inferential behavior. For example, "The student will encourage others not to litter the school grounds", is an objective which states a desired form of overt behavior. ie. the behavior of actively recruiting other students in a task. Thus formulated, the objective is more amenable to precise evaluation whereas the objective,"The student will value a clean school ground" can only be evaluated on an imprecise basis.

(6) Implicit in the Taxonomy is the positive orientation of desired affective behavioral responses as opposed to the negative. ie. responses which are socially condoned or accepted -- in practice, objectives are rarely stated in terms of such respondent behaviors as fear, disgust, indignation, etc.

(7) As further notified, you will not be required to write objectives at the 4.0 and 5.0 levels--for two reasons.
   (1) The achievement of such affective behaviors is a function of a considerable duration of time (perhaps even longer than one school year.)

(2) The best attempts in formulating these two levels leaves something to be desired with respect to clarity of definition and subsequently the degree to which they could be operationally useful to the teacher. Knowledge of their characteristics is however required to give you an overall conception of the Taxonomy.

(8) Some labels have been included in the outline to reinforce point 3.

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SCHEMATIC OUTLINE OF TAXONOMY OF EDUCATIONAL OBJECTIVES -- AFFECTIVE DOMAIN

1.0 RECEIVING (BEHAVIOR)	1.1 AWARENESS - is tuned in	neutral
	1.2 WILLINGNESS TO RECEIVE - expresses willingness to get in tune	
	1.3 CONTROLLED OR SELECTED ATTENTION - shows that he has tuned in.	
2.0 RESPONDING (BEHAVIOR)	2.1 ACQUIESCENCE IN RESPONDING	
	2.2 WILLINGNESS TO RESPOND	Increase in:
	2.3 SATISFACTION IN RESPONSE	
3.0 VALUING (BEHAVIOR)	3.1 ACCEPTANCE OF A VALUE - admits agreement with others	Internalization inner control emotional reaction personal risk and sacrifice compulsion
	3.2 PREFERENCE FOR A VALUE - is willing to share activity	
	3.3 COMMITMENT - has shown that a behavior has been shared	External to internal Conscious to unconscious
4.0 ORGANIZATION (BEHAVIOR)	4.1 CONCEPTUALIZATION OF A VALUE - is willing to induce others to try	
	4.2 ORGANIZATION OF A VALUE SYSTEM - has shown "soap box" behavior	
5.0 CHARACTERIZATION BY A VALUE COMPLEX (BEHAVIOR)	5.1 GENERALIZED SET - will do despite possible sacrifice	
	5.2 CHARACTERIZATION - sacrifice has been made	biased

FIGURE 1

RECORD FORM FOR ACTIVITIES II, IV ... use pencil

1.0 RECEIVING

Awareness Obj. 1

Obj. 2

Willingness
Obj. 1

Obj. 2

Controlled or selected attention
Obj. 1

Obj. 2

2.0 RESPONDING

Acquiescence in respondence
Obj. 1

Obj. 2

Willingness to respond Obj. 1

Obj. 2

Satisfaction in response Obj. 1

Obj. 2

3.0 VALUING

Acceptance of a value Obj. 1

Obj. 2

Preference for a value Obj. 1

Obj. 2

Commitment
Obj. 1

Obj. 2

ACTIVITY I ANSWER SHEET

1.0 RECEIVING

	1.1 Awareness	1.2 Willingness	1.3 Controlled or Selected Attention
Description and/or Definition Underline Response Variables			
Semantic Clues			
2 Cited Examples			

Activity VII
Answer Sheet

2.0 RESPONDING

	2.3 Satisfaction in response	2.2 Willingness to respond	2.1 Acquiescence in responding
Description and/or Definition Underline Response Variables			
Semantic Clues			
2 Cited Examples			

Activity XIII Answer Sheet

3.0 VALUING

3.3 Commitment	3.2 Preference for a value	3.1 Acceptance of a value	
			Description and/or Definition underline Response Variables
			Semantic clues
			2 cited examples

Activity XIX
Answer Sheet

4.0 ORGANIZATION

4.2 Organization of a value system	4.1 Conceptualization of a value	
		Description and/or Definition Underline Response Variables
		Semantic Clues
		2 cited Examples

Activity XXI
Answer Sheet

5.0 CHARACTERIZATION BY A VALUE COMPLEX

5.2 Characterization	5.1 Generalized Set	
		Description and/or Definition Underline Response Variables
		Semantic Clues
		2 cited Examples

LEARNING PACKAGE 7

WRITING BEHAVIORAL OBJECTIVES IN THE PSYCHOMOTOR DOMAIN

ONE OF NINE LEARNING PACKAGES IN AN INDIVIDUALLY PACED IN-SERVICE COURSE FOR TEACHERS IN --

-- WRITING BEHAVIORAL OBJECTIVES
-- USING TAXONOMIES OF EDUCATIONAL OBJECTIVES
-- CONSTRUCTING LEARNING PACKAGES

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LP 7 WRITING BEHAVIORAL OBJECTIVES IN THE PSYCHOMOTOR DOMAIN

CONCEPT: The psychomotor domain of mental process refers to the coordination of the nervous system and the muscular system to produce appropriate body movements. As the vehicle for expression of an individual's cognitive and affective mental activity, psychomotor functioning deserves prime concern when determining learning objectives.

PURPOSE: The purpose of this learning package is to assist educators to identify psychomotor responses essential to their own teaching fields. The purpose also is to make easier the isolation of psychomotor responses from cognitive and affective responses so that learning activities may be appropriately sequenced.

PRE-TEST: After reading the information sheet on page 3 and Simpson's "A Condensed Version of the Psychomotor Domain," pages 4 - 7, rewrite the incomplete learning objectives on page 8. Delimit the statements to the psychomotor domain and cast them in behavioral terms. Submit your rewritten objectives to an instructor for evaluation.

PERFORMANCE OBJECTIVE:

Write three psychomotor behavioral objectives for learning activities appropriate to your field of teaching. These three objectives must be adjudged satisfactory by one of your colleagues in the same field and by the instructor.

SAMPLE TEST ITEM:

Consider the following objective: "the pupil will perform 20 successive rope-skips at the rate of 120 skips per minute while maintaining simultaneous bipedal contact with the floor."

Relevant to this objective, describe one subcategory task at each of the five levels of the Simpson Taxonomy, p. Example: 1.2 Cue Selection -- Describe cues; 2.2 Physical Set -- give an example of physical set.

LEARNING ACTIVITIES:

Step 1 - Consult a psychology text or a dictionary; write a definition for each of the following terms: skill, ability, and psychomotor. Compare your definitions with at least one colleague for divergence of meaning.

Step 2 - Compile a list of 5 - 10 learning situations relevant to your field wherein psychomotor tasks can be defined. Confer with one colleague (preferably one in your field) concerning the appropriateness of the learning situations you specify. Use the "Criterion Task Answer Sheet," p.

POST-TEST:

Write one behavioral objective for each of the first three levels in the Simpson psychomotor taxonomy. Submit your three objectives to the instructor.

INFORMATION SHEET -- PSYCHOMOTOR TAXONOMY

Little progress has been made in the development of a Taxonomy of Educational Objectives - Psychomotor Domain. Although provisional drafts of such have been published, none has achieved a degree of acceptance comparable to the Bloom - Krathwohl Taxonomies. (The lack of a psychomotor taxonomy, however, does not in any way prevent one from stating psychomotor objectives in behavioral terms.) One provisional taxonomy is included in this learning package for the purpose of aiding the student in the formulation of objectives.

On the surface it would appear that a psychomotor taxonomy would be relatively easy to construct since most psychomotor skills can be identified, at least in terms of required performance criteria and/or end product criteria. Difficulties arise in the choice of the principles or construct upon which the taxonomy could be built and in the lack of precision in the definition of the terms to be used. To illustrate, most educational objectives in the psychomotor domain are stated in terms of abilities or skills such as "The pupil will develop the skill to ____"; or "The pupil will develop the ability to _____." Questions as to what constitutes "skill" and "ability" and upon what criteria they are based are valid but difficult to answer.

One consequence with respect to stating psychomotor objectives should be the avoidance of these labels--skill, ability--unless the criteria are explicitly included, either in the statement of terminal performance or in the end product.

A CONDENSED VERSION OF THE PSYCHOMOTOR DOMAIN (after Simpson)

*Note illustrative objective statements below are incomplete

1.0 PERCEPTION

This is an essential first step in performing a motor act. It is the process of becoming aware of objects, qualities, or relations by way of the sense organs. It is the central portion of the situation--interpretation--action chain leading to purposeful motor activity.

The category of perception has been divided into three subcategories indicating three different levels with respect to the perception process. It seems to the investigator that this level is a parallel of the first category, Receiving or Attending, in the affective domain.

1.1 SENSORY STIMULATION - Impingement of a stimulus upon one or more of the sense organs.

1.11 Auditory - Hearing or the sense or organs of hearing.

1.12 Visual - Concerned with the mental pictures or images obtained through the eyes.

1.13 Tactile - Pertaining to the sense of touch.

1.14 Taste - Ascertain the relish or flavor of by taking a portion into the mouth.

1.15 Smell - To perceive by excitation of the olfactory nerves.

1.16 Kinesthetic - The muscle sense; pertaining to sensitivity from activation of receptors in muscles, tendons, and joints.

Examples of sensory stimulation

Sensitivity to auditory cues in playing a musical instrument as a member of a group
Awareness of difference in "hand" of various fabrics.
Sensitivity to flavors in seasoning food.

1.2 CUE SELECTION - Deciding to what cues one must respond in order to satisfy the particular requirements of task performance.

This involves identification of the cue or cues and associating them with the task to be performed. It may involve grouping of cues in terms of past experience and knowledge. Cues relevant to the situation are selected as a guide to action; irrelevant cues are ignored or discarded.

Examples of cue selection

Recognition of operating difficulties with machinery through the sound of the machine in operation.
Sensing where the needle should be set in beginning a machine stitching.
Recognizing factors to take into account in batting in a softball game.

PSYCHOMOTOR DOMAIN (cont.)

1.3 TRANSLATION - Relating of perception to action in performing a motor act. This is the mental process of determining the meaning of the cues received for action. It involves symbolic translations, that is, having an image or being reminded of something, "having an idea," as a result of cues received. It may involve insight which is essential in solving a problem through perceiving the relationships essential to solution. Sensory translation is an aspect of this level. It involves "feedback," that is, knowledge of the effects of the process; translation is a continuous part of the motor act being performed.

Examples of translation

Ability to relate music to dance form.
Ability to follow a recipe in preparing food.
Knowledge of the "feel" of operating a sewing machine successfully and use of this knowledge as a guide in stitching.

2.0 SET

Set is a preparatory adjustment or readiness for a particular kind of action or experience.

2.1 MENTAL SET - Readiness in the mental sense, to perform a certain motor act. This involves, as prerequisite, the level of perception and its subcategories which have already been identified. Discrimination, that is, using judgment in making distinctions is an aspect.

Examples of mental set

Knowledge of steps in setting the table.
Knowledge of tools appropriate to performance of various sewing operations.

2.2 PHYSICAL SET - Readiness in the sense of having made the anatomical adjustments necessary for a motor act to be performed. Readiness, in the physical sense, involves receptor set, that is, sensory attending, or focusing the attention of the needed sensory organs and postural set, or positioning of the body.

Examples of physical set

Achievement of bodily stance preparatory to bowling.

2.3 EMOTIONAL SET - Readiness in terms of attitudes favorable to the motor act's taking place. Willingness to respond as implied.

Examples of emotional set

Disposition to perform sewing machine operation to best of ability.
Desire to operate a production drill press with skill.

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PSYCHOMOTOR DOMAIN (cont.)

3.0 GUIDED RESPONSE

This is an early step in the development of skill. Emphasis here is upon the abilities which are components of the more complex skill. Guided response is the overt behavioral act of an individual under the guidance of the instructor. Prerequisite to performance of the act are readiness to respond, in terms of set to produce the overt behavioral act and selection of the appropriate response. Selection of response may be defined as deciding what response must be made in order to satisfy the particular requirements of task performance. There appear to be two major subcategories, imitation and trial and error.

3.1 IMITATION - Imitation is the execution of an act as a direct response to the perception of another person performing the act.

Examples of imitation

Imitation of the process of stay-stitching the curved neck edge of a bodice.
Performing a dance step as demonstrated.
Debeaking a chick in the manner demonstrated.

3.2 TRIAL AND ERROR - Trying various responses, usually with some rationale for each response, until an appropriate response is achieved. The appropriate response is one which meets the requirements of task performance, that is, "gets the job done" or does it more efficiently. This level may be defined as multiple-response learning in which the proper response is selected out of varied behavior, possible through the influence of reward and punishment.

Examples of trial and error

Discovering the most efficient method of ironing a blouse through trial of various procedures.
Ascertaining the sequence for cleaning a room through trial of several patterns.

4.0 MECHANISM

Learned response has become habitual. At this level, the learner has achieved a certain confidence and degree of skill in the performance of the act. The act is a part of his repertoire of possible responses to stimuli and the demands of situations where the response is an appropriate one. The response may be more complex than at the preceding level; it may involve some patterning of response in carrying out the task. That is, abilities are combined in action of a skill nature.

Examples of mechanism

Ability to perform a hand-hemming operation.
Ability to mix ingredients for a butter cake.
Ability to pollinate an oat flower.

PSYCHOMOTOR DOMAIN (cont)

5.0 COMPLEX OVERT RESPONSE

At this level, the individual can perform a motor act that is considered complex because of the movement pattern required. At this level, a high degree of skill has been attained. The act can be carried out smoothly and efficiently, that is, with minimum expenditure of time and energy. There are two subcategories; resolution of uncertainty and automatic performance.

5.1 RESOLUTION OF UNCERTAINTY - The act is performed without hesitation of the individual to get a mental picture of the task sequence. That is, he knows the sequence required and so proceeds with confidence. The act is here defined as complex in nature.

Examples of resolution of uncertainty

Skill in operation of a milling machine.
Skill in setting up and operating a production band saw.
Skill in laying a pattern on fabric and cutting out a garment.

5.2 AUTOMATIC PERFORMANCE - At this level, the individual can perform a finely coordinated motor skill with a great deal of ease and muscle control.

Examples of automatic performance

Skill in performing basic sets of national folk dances.
Skill in tailoring a suit.
Skill in performing on the violin.

INCOMPLETE OBJECTIVE STATEMENTS (Psychomotor Domain)

(1) Language Arts — To develop the ability to write
Rewrite:

To develop the ability to listen.
Rewrite:

(2) Science — To develop the skill in using a balance
Rewrite:

(3) Mathematics — To develop the skill to use a compass and protractor
Rewrite:

To develop the skill to write numerals.
Rewrite:

(4) Vocational — To develop the skill to type
Rewrite:

(5) Physical Ed. — To develop the skill to play tennis
Rewrite:

CRITERION TASK ANSWER SHEET

Description of learning situations (5 - 10) Enumerate

Criterion Task Objectives 3 (Use pencil)

1.

2.

3.

LEARNING PACKAGE 8

TASK ANALYSIS

ONE OF NINE LEARNING PACKAGES IN AN INDIVIDUALLY PACED IN-SERVICE COURSE FOR TEACHERS IN --

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LP 8 TASK ANALYSES OF BEHAVIORAL LEARNING OBJECTIVES

CONCEPT: Task analysis entails identifying and sequencing, if necessary, the component tasks ("entry" and "en route" behaviors) essential to achieving a terminal performance objective. Tasks which are component to some terminal performances are logically sequential (as in foreign language learning or in learning to swim). Other terminal performances are composed wholly or in part of non-serial tasks (as in learning to identify literary types or internalizing historical concepts).

PURPOSE: The intent of this learning package is to make available one format for listing tasks inherent in a terminal performance and for evaluating each task in terms of its frequency, its importance, and its level of difficulty.

PRE-TEST: Write a task analysis for the terminal performance objective for one of the major units in a course you teach.

ERIC Full Text Provided by ERIC

PERFORMANCE OBJECTIVE:

Given a course description in the handbook, "Boulder High School Course Descriptions, 1969-70," construct a task listing of the skills, concepts, or attitudes for the course (or a major segment of the course). Use the format of the "Task Listing Sheet" on page 13 of Mager and Beach, *Developing Vocational Instruction*. (Task Listing Sheet attached to LP 8)

Note for Counselors: Construct a task listing for the student job of (a) planning a high school course of study, or (b) selecting appropriate post-high school learning or work.

TAXONOMY CATEGORY: Analysis.

SAMPLE TEST ITEM:

Given the folowing terminal performance objective--

> "To be able to identify major seaports of
> Europe on a map of the world."

--write two enroute behaviors necessary to the terminal performance.

LEARNING ACTIVITIES:

Step 1 -- View Vimcet No. 11, "Analyzing Learning Outcomes."

Step 2 -- Read Mager and Beach, *Developing Vocational Instruction*, chap. 3, pp. 10-24, and chap. 10, pp. 59-61.

POST-TEST:

After reading LP 9, write a task listing for a terminal performance objective which includes the task (enroute behavior) that will become the performance objective for the learning package you develop for LP 9.

ENRICHMENT:

R. F. Mager, Developing Attitude Toward Learning, chapters 6, 7, and 8.

A. F. Eiss and M. B. Harbeck, Behavioral Objectives in the Affective Domain, Chapter 3.

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TASK LISTING SHEET[1]

VOCATION (or course): ______________________________

No.	Task	Frequency of Performance	Importance	Learning Difficulty

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[1] Robert F. Mager and Kenneth M. Beach, Jr. Developing Vocational Instruction; Palo Alto: Fearon Publishers, 1967.

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LEARNING PACKAGE 9

DEVELOPING LEARNING PACKAGES

ONE OF NINE LEARNING PACKAGES IN AN INDIVIDUALLY PACED IN-SERVICE COURSE FOR TEACHERS IN --

-- WRITING BEHAVIORAL OBJECTIVES
-- USING TAXONOMIES OF EDUCATIONAL OBJECTIVES
-- CONSTRUCTING LEARNING PACKAGES

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LP 9 DEVELOPING LEARNING PACKAGES

CONCEPT:

The learning package, which bases learning experiences upon behavioral objectives, is an instructional tool which accomodates students' different ability levels, learning styles, and motivational types.

PURPOSE:

The activities of LP 9 will yield a useable format for learning packages in the student's own field of teaching. The student will define the components of the learning package in terms of his own teaching. Finally, by constructing his own learning package, the student will incorporate the learning package into his repertoire of instructional techniques for individualizing instruction.

PRE-TEST: (optional)

Submit to the instructors a learning package which you have prepared. Your LP will be evaluated in terms of the following components: (1) the statement of the concept, generalization, skill, or attitude to be learned, (2) the statement of the purpose for the learning, (3) the diagnostic performance, (4) the behavioral objective(s), (5) the sample criterion item, (6) the learning alternatives -- both essential and enriching, (7) the taxonomy classification, and (8) the criterion performance.

PERFORMANCE OBJECTIVE:

Using a performance objective derived from your task listing in LP 8, construct a learning package which offers the learner alternate learning activities presented in at least two different media. The appropriateness of the learning activities will be judged by the instructor in terms of the stated performance objective. The LP should contain the following components, unless a rationale is given for omission: (1) statement of the concept, generalization, skill, or attitude to be learned, (2) the statement of the purpose for the learning, (3) the diagnostic performance, (4) the behavioral objective(s), (5) the sample criterion item, (6) the learning activities -- both essential and enriching, (7) the taxonomy classification, and (8) the criterion performance.

TAXONOMY CLASSIFICATION: Synthesis.

SAMPLE TEST ITEM:

Construct a learning package for one en route behavior for a terminal performance objective in a course you teach. Apply it with at least ten learners. Devise and administer a questionnaire to assess the learners' degree of satisfaction with the LP.

SUB-OBJECTIVE 1:

Name and describe the components of the "LAP" used in the Broward County Schools (The Nova School). 100% accuracy.

LEARNING ACTIVITIES FOR SUB-OBJECTIVE 1:

Step 1 -- Read "A LAP on Writing LAP's," pp. 19-30.

or

Step 2 -- Examine sample LAP's from the Nova School.

SUB-OBJECTIVE 2:

Name and describe the components of the "Instructional Module" used in the John Adams High School, Portland, Oregon. 100% accuracy.

LEARNING ACTIVITIES FOR SUB-OBJECTIVE 2:

Step 1 -- Read the attached information sheet, "Learning Package Format."

or

Step 2 -- Examine some Instructional Modules from the John Adams High School.

SUB-OBJECTIVE 3:

Name and describe the components of the student assignment sheet used to individualize instruction in the Duluth Public Schools. 100% accuracy.

LEARNING ACTIVITIES FOR SUB-OBJECTIVE 3:

Step 1 -- Read Esbensen's book, Working with Individualized Instruction, pp. 8-14.

or

Step 2 -- Read Esbensen's unpublished paper, "Performance Objectives," section II, pp. 1-11.

or

Step 3 -- Examine sample student assignment sheets from the Duluth Public Schools.

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SUB-OBJECTIVE 4:

Name and describe the components of the "Learning Activity Package" used at the Washington Irving Junior High School in Colorado Springs. 100% accuracy.

LEARNING ACTIVITIES FOR SUB-OBJECTIVE 4:

Examine sample learning activity packages from Washington Irving Junior High School.

SUB-OBJECTIVE 5:

Name and describe the components of the "Units" used in the Learner-Centered, Mathematics-Vocational Project at the Mineola, New York, High School. 100% accuracy.

LEARNING ACTIVITIES FOR SUB-OBJECTIVE 5:

Step 1 -- Read the project abstract and the project objectives for the Mineola High School LCMV Project.

Step 2 -- Examine some units from the LCMV Project.

SUB-OBJECTIVE 6:

Name and describe the components of the student assignment booklets developed for use in the University Center High School in Philadelphia.

LEARNING ACTIVITIES FOR SUB-OBJECTIVE 6:

Examine some student assignment booklets from Philadelphia.

POST-TEST:

Do the task prescribed in the LP 9 performance objective, p. 2.

LEARNING PACKAGE FORMAT

NAME____________________

DATE STARTED________________

DATE TO BE
COMPLETED_________________

TITLE AND/OR PACKAGE NO.

CONCEPT:

This should be a specific statement of the idea, skill, or attitude to be learned. One sentence is usually sufficient.

PURPOSE:

This is a rationale to the student indicating why the above concept should be learned. A brief paragraph is usually sufficient.

LEARNING OBJECTIVES:

The learning objectives should be stated in behavioral terms and contain three basic elements:

1. The performance expected of the learner.
2. The conditions under which the performance will take place.
3. The proficiency level expected of the learner.

Objectives should include a range of taxonomy categories: knowledge, comprehension, application, and invention. The number of objectives is determined by the producer. One to five objectives are adequate for a package. Behavioral objectives are concept oriented and should not include material from the learning activities.

LEARNING ACTIVITIES:

This is a listing of the activities a student may engage in to learn the above stated objective. The activities should be diversified as possible and provide for a broad range of interest and ability levels.

Areas to consider are:

Materials:	Textbooks, periodicals, pamphlets, experiments, worksheets, exercises, charts, etc.
Media:	films, filmstrips, records, tape recordings, 8mm single concept loops, video tape recordings, study prints, etc.
Methodology:	large group where media is used, small group, teacher-pupil conference, research in the learning resource center, etc.

EVALUATION OF STUDENT LEARNING:

The evaluation instrument should measure a student's achievement of the behavioral objectives. The degree to which the student has gained an understanding of the idea, skill, or attitude which was to be learned, determines his advancement.

Two tests should be prepared for each package. The instructor, in his course management can use the evaluation instrument in several ways. They may be used as a pretest, self-test, post-test, or as two post-tests.

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