

DOCUMENT RESUME

ED 062 318

SP 007 384

AUTHOR Brunton, Max; And Others
TITLE Right On! New Directions in Language Arts.
INSTITUTION Parkrose Public Schools, Portland, Ore.
PUB DATE 69
NOTE 102p.

EDRS PRICE MF-\$0.65 HC-\$6.58
DESCRIPTORS *Curriculum Guides; High School Curriculum; *Language Arts; *Literature; *Senior High Schools; *Writing

ABSTRACT

GRADES OR AGES: Senior High School. SUBJECT MATTER: Language arts. ORGANIZATION AND PHYSICAL APPEARANCE: The subject matter for the program has been divided into two major areas: writing and language, literature and humanities. Students are required to take one course from each area in each quarter. The first part of the guide includes an introduction to the new program for the student with a listing of all the course titles, followed by brief descriptions of each of the courses. The second part consists of teacher's guides to three courses: Writing I, II, and III. The third part contains two bibliographies, for the writing and language courses and for the literature and humanities courses, and a projected evaluation for the program. The guide is mimeographed and spiral bound with a soft cover. OBJECTIVES AND ACTIVITIES: The objective is stated at the beginning of each course description. Activities are included in the teacher's guides for Writing II and III. INSTRUCTIONAL MATERIALS: Reading materials prescribed in the program are listed in the bibliographies. STUDENT ASSESSMENT: Diagnostic tests are included in the teacher's guide for Writing I.
(MBM)

ED 062318

RIGHT ON!

NEW DIRECTIONS IN LANGUAGE ARTS

for
Parkrose Senior High School
1970 - 71

U.S. DEPARTMENT OF HEALTH,
EDUCATION & WELFARE
OFFICE OF EDUCATION
THIS DOCUMENT HAS BEEN REPRO-
DUCED EXACTLY AS RECEIVED FROM
THE PERSON OR ORGANIZATION ORIG-
INATING IT. POINTS OF VIEW OR OPIN-
IONS STATED DO NOT NECESSARILY
REPRESENT OFFICIAL OFFICE OF EDU-
CATION POSITION OR POLICY

Developed by following members of High School English Department:

Bonnie Morgan	John Gagan
Bonnie Speilberg	Bill Korach
Judy Wood	Michael Andrews
Mary Feller	Larry McKinney
Jim Gay - Chairman	

Under the direction of: Max Brunton, Administrative Assistant
Reviewed by: John Herbert, State Department of Education
Approved by: Maurice Burchfield, Oregon Board of Education, October 31, 1969

PHILOSOPHY

The purpose of the Parkrose High School Language Arts Department is to involve every student actively in learning. Such a goal can be accomplished only through a program that is creative and varied, yet is based upon those facts, skills, and concepts which make up the body of knowledge that is traditionally referred to as English.

In order to provide the students with such a program, it is necessary to undertake major reorganization that largely eliminates grade level and ability grouping as well as courses that run for an entire school year and contain within their scope instruction in both composition and literature. Under the new system, the subject matter is divided into two major areas: writing and language, literature and humanities. Every course offered is grounded in one of these fields, but is also designed to appeal to interests that students may have already developed.

Although the basic structure of the program is prescribed in the sense that all courses are related to one of the designated areas and that all students must comply with minimum graduation requirements, they are able to elect the bulk of their courses. Each quarter, for instance, they will take two classes, one in writing and language that meets on Monday and Tuesday, and one in literature and humanities that meets on Wednesday, Thursday, and Friday. Thus, during their three high school years, they might elect twenty-four courses. In some cases, however, a student may repeat a course for credit or omit a course in sequence, thereby moving at his own pace. Through this process the students are not only able to gain a broad understanding of language arts but also to develop their own interests and abilities.

Under this program the students will have greater control over their experience with language arts than they have ever known. Such freedom will certainly promote an enthusiasm that will make their work not only more pleasant and productive but greatly increase their chances for success.

TABLE OF CONTENTS

Philosophy i

Part I

Student Introduction to New English Program 1
Description of Writing and Language Courses 6
Description of Literature and Humanities Courses 13

Part II

Teacher's Guide to Writing I 26
Teacher's Guide to Writing II 4i
Teacher's Guide to Writing III 75

Part III

Bibliography for Writing and Language Courses 89
Bibliography for Literature and Humanities Courses 93
Projected Evaluation for New English Program 99

STUDENT INTRODUCTION

The opportunity for you to choose from approximately forty literature courses and twenty-five writing and language courses will give you added interest and a broader background in these areas.

There are some basic requirements but you can elect most of your courses. Each quarter, for instance, you will take two classes. One will be in writing or language, meeting on Monday and Tuesday. One will be in literature, meeting Wednesday, Thursday, and Friday. Thus, during three years, you may elect twenty-four courses. In some cases you may repeat a course for credit or omit a course in sequence, thereby moving at your own pace.

Under this program you will have greater choice over your experience with language arts than you have ever known. Such freedom will hopefully create an enthusiasm that will make your work more pleasant and productive.

Monday-Tuesday Courses

<u>Course #</u>		<u>Course Title</u>
	(1st quarter)	
510		*Creative Writing
511		Expository Writing
512		How Language Changes
513		Independent Project (not a section)
514		Limits of Language
515		Propaganda and Logic
516		Research Process
517		Writing I
518		Writing II
	(2nd quarter)	
520		Communication of Social Values
521		Creative Expression
522		Dialects
523		Independent Project (not a section)
524		Theory of Grammar-Traditional
525		Vocabulary and Spelling
526		Writing II
527		Writing III
528		Writing and Conference
	(3rd quarter)	
530		Creative Expression
531		Descriptive Writing
532		Effective Discussion
533		Independent Project (not a section)
534		Nonverbal Communication
535		Study Skills
536		Theory of Grammar-Structure/Transformation
537		Writing II
538		Writing III
	(4th quarter)	
540		Communication of Information
541		Communication of Social Values
542		Critical Listening and Reading
543		Expository Writing
544		Independent Project (not a section)
545		Journalistic Writing
546		*Literary Analysis
547		Personal Business Writing
548		Research Process
549		Writing III
550		Writing and Conference

* Denotes course is a difficult one

Wednesday-Thursday-Friday Courses

<u>Course #</u>		<u>Course Title</u>
	(1st quarter)	
610		Black Literature (seniors only)
611		Pop Music Themes
612		Mass Media: Television
613		*Novelette, The
614		Points of View
615		Science Fiction
616		Shakespeare: An Introduction
617		Survey of English Lit I
618		Themes: War
619		Greek Theater
	(2nd quarter)	
620		Crisis Age, The
621		Mass Media: Newspapers
622		*Edges of the Mind (jr. or sr. only)
623		*Russian Literature
624		Shakespeare
625		Short Stories
626		Survey of English Lit II
627		Sports
628		Themes: American Dream
629		Westerns
	(3rd quarter)	
630		Exploratory Reading
631		Mass Media: Magazines
632		Poems of the Past
633		Mysteries
634		Nonfiction
635		Satire
636		Survey of American Lit I
637		*Themes: The Isolated Man
638		Themes: Protest
639		The Realm of Camelot
	(4th quarter)	
640		Down a Lonesome Road: Minorities
641		Fantasy
642		Folk Tales and Songs
643		Mass Media: Film
644		Modern Drama
645		The Occult
646		Modern Poetry
647		Survey of American Lit II
648		Themes: Courage
649		Themes: Moral Responsibility

* Denotes course is a difficult one

Instructions to Students

All Students:

You must register for two courses for each quarter, one from the Monday-Tuesday group, and the other from the Wednesday-Friday group. This gives you a total of eight courses for the year.

Please choose two alternates for each of the courses as well.

Please read the section below which pertains to you.

1970-71 Seniors:

You must choose at least one writing course for your senior year. The other three of your Monday-Tuesday courses can be any language course you choose. Writing II and III, though not required of you, are open to juniors and seniors, and would be a good review of basics for many. You must pass one writing course to graduate.

1970-71 Juniors:

You must choose at least three writing courses for your Monday-Tuesday courses between now and the time you graduate. Probably the best idea is to take two as a junior and one as a senior. You must pass all three to graduate. Writing II and III, though not required, are open to you and would be a good review of basics for many. The only course you may not register for is "Black Literature," which requires senior standing.

1970-71 Sophomores:

You must register for Writing I, II, and III the first three quarters of the year for your Monday-Tuesday courses. Please read the course descriptions of these carefully to see what they require of you. All other course choices are open all three years with the following exceptions: 1) in order to graduate, you must have passed six writing courses in the three years you will be here. 2) you cannot register for "Edges of the Mind" until you are a junior, or for "Black Literature" until you are a senior.

REGISTRATION WORK SHEET

Monday-Tuesday Courses

Qtr.	First Choice	Second Choice	Third Choice
1.	_____	1. _____	1. _____
2.	_____	2. _____	2. _____
3.	_____	3. _____	3. _____
4.	_____	4. _____	4. _____

Wednesday-Thursday-Friday Courses

Qtr.	First Choice	Second Choice	Third Choice
1.	_____	1. _____	1. _____
2.	_____	2. _____	2. _____
3.	_____	3. _____	3. _____
4.	_____	4. _____	4. _____

Student's Name

Parent's Signature

Monday-Tuesday Courses

WRITING and LANGUAGE

CREATIVE EXPRESSION (Objective: The student will be able to express his feelings and ideas through whichever forms of writing he chooses to use.)

Many times you may have an idea or a feeling that you would like to express in some way, perhaps just because you will feel better. Sometimes, though, it's hard to write about these things because writing seems so complicated. This class will let you write about anything you want to, however you want to. Its emphasis will be on the content of your writing rather than on spelling, punctuation, and grammar, although the teacher will give you help in these areas too. Before you register for this class you need the approval of your present English teacher. The grade will be either Pass or No Pass.

***CREATIVE WRITING** (Objective: Using either the medium of short story or poetry, the student will demonstrate his technical ability by creating, following the specified techniques taught in this course, either a poem or short story which to him best presents his subject.)

This course will offer the student instruction in the art of creative writing, with emphasis on both the technical aspects and the content, and evaluation and guidance in his creative work. Each time the course is offered it will deal with either poetry or the short story. It will be Pass-No Pass.

DESCRIPTIVE WRITING (Objective: At the end of nine weeks the student will be able to use descriptive techniques to enhance his writing. He will employ denotative and connotative words, while describing through the five senses.)

Bob Dylan was a singer who had tremendous influence on pop music.

Bob Dylan was strange. Technically, he was nothing at all: he played bad guitar and blew bad mouth organ. He hardly even sang in tune, and his voice was ugly; it came through his nose and whined. Still, it was oddly hypnotic; it wriggled inside your head. Even when you didn't like it, it bruised you. Physically, he was cute: he had curly hair and smooth flesh; he seemed shy and shuffled his feet and acted gentle. In this style, he took New York and made records and turned pop music inside out.

Do you react differently to the two statements above? Why? The difference is descriptive writing. When you learn to write like this, you will help your reader to see, to hear, to feel, and you will be really communicating.

EXPOSITORY WRITING (Objective: At the end of nine weeks the student will be able to (1) write an essay using the six steps of basic expository order, (2) write an essay developing it through facts or details, comparison-contrast, cause-effect and/or argument, and (3) write an essay developing it in one of the three basic orders: chronological, spatial, and categorical.)

This course concentrates on the techniques and principles of multiparagraph composition and will help the student be able to state an opinion, select valid material to support it, and adopt a convincing tone in this discussion of it.

JOURNALISTIC WRITING (Objective: At the end of this course the student will be able to gather information by using library research and interviewing, to organize facts in pyramid form, and to provide background material (who, what, when, where, why, how) for writing.)

This course introduces the basic skills of journalistic writing--gathering information, providing background material (who, what, where, when, why, and how), and organizing facts.

*LITERARY ANALYSIS (Objective: Given a specific selection of literature, the student will be able to analyze it in writing, using the following skills effectively: (1) selection and limitation of topic, (2) organization, (3) textual reference and material from secondary sources.)

This course will teach the student how to write analytically about literature. It will concentrate on the selection and limitation of topics, organization, and the choice and incorporation of textual references and material from secondary sources.

PERSONAL BUSINESS WRITING (Objective: The student should be able to demonstrate his proficiency in handling personal business matters by (1) writing personal resumes, (2) writing different forms of business letters, and (3) expressing himself clearly through correct English usage.)

This course will concentrate on practical skills such as business letters, job applications, and filling out forms.

RESEARCH PROCESS (Objective: Given a subject, the student will be able to demonstrate proficiency by selecting and narrowing the topic, researching and documenting it, e.g., notes, footnotes, and bibliographies.)

This course stresses the procedures and writing processes of research, including selecting and narrowing a topic, researching and documenting it, e.g., notes, footnotes, and bibliographies.

WRITING I (Objective: The student will be able to demonstrate his proficiency with the skills of sentence structure, punctuation, and usage through completion of specific written assignments involving these skills and through completion of standardized tests.)

This course is required of all sophomores the first quarter. Its purpose is to evaluate the skills of the students in sentence structure, punctuation, and usage. Performance will determine the students' succeeding courses in Writing. Students will pass from this course to either Writing II or Writing III. In case of discrepancy between a student's daily work and his ability as revealed by the standardized tests, a teacher may recommend a student to Writing III.

WRITING II (Objective: Through a standardized test at the end of the course, the student will be able to demonstrate a proficiency in the skills of sentence structure, punctuation, and usage.)

The purpose of this course is to develop skills in sentence structure, punctuation, and usage. The students must earn a "C" grade in order to qualify for Writing III. A student earning a "D" grade must repeat this course for credit.

WRITING III (Objective: Given a paragraph to write, the student should be able to write effective related sentences, a coherent, unified paragraph, and effective transitions.)

This course concentrates on paragraph writing: topic unity, content for development, organization, and coherence. A student earning a "D" grade may repeat this course for credit, with teacher recommendation. A student must pass this course in order to graduate.

WRITING AND CONFERENCE (Objective: At the end of this course the student will be able to demonstrate improvement in those areas of writing difficulty which were his reasons for taking the course. These difficulties are determined by tests, assignments, and/or teacher-student conferences. The student's improvement will be demonstrated by a comparison of his later work with his work at the beginning of the course.)

This course will offer help to the individual having difficulty with research papers and/or other writing assignments. The grade is on a "Pass-No Pass" basis. A student may receive credit only once, but he may repeat the course as often as he desires.

=====

COMMUNICATION OF INFORMATION (Objective: The student will be able to demonstrate how his own values influence his view of the news, to see how news is defined, and to relate this definition to his value system.)

What is news? Who decides what the news is? How and why do they? How do news media differ? How can we become more conscious of how our own values influence our view of the news? These questions will be considered in this course.

COMMUNICATION OF SOCIAL VALUES (Objective: Given a specific social situation, the student will be able to identify the social values transmitted in that situation.)

What can you learn about social values from the seating arrangement in your classes? What values are communicated in games like football or chess?

Inherent in any culture are particular values, attitudes, and beliefs which make that culture unique. These social values are transmitted in subtle ways by individuals and through institutions like the family, the church, the school, and mass media. Your attitudes toward such things as work, leisure activity, sex, learning, racial relations, and religion will be explored.

CRITICAL LISTENING AND READING (Objective: Given an advertisement, a political speech, or an editorial, the student will be able to identify connotative words and phrases which influence the thinking of the listener or reader.)

Language is our chief means of communication, yet many of us read and listen carelessly. We are unaware of how language is used to influence us, as in advertising or political speeches. We are unaware of how it is misused in other ways which prevent clear communication rather than causing it. To get the most out of what you read and hear, you need to be able to recognize the common dangers to clear thinking and communication in language. You need to learn to get past them to the real meaning as well as to avoid making the same mistakes with language yourself. This is what this course will work on.

DIALECTS (Objective: At the end of this course the student will be able to identify various regional, social, and vocational dialects and recognize the limitations, advantages, and uses of such dialects.)

How do people's speech in Liverpool, Dallas, and Brooklyn differ? What special speech characteristics do politicians, dope pushers, and football coaches have? How and why does the language of a ghetto dweller differ from that of a jet setter? This course will consider the significance of regional, social, and vocational dialects and investigate the above types of questions.

EFFECTIVE DISCUSSION (Objective: Upon completion of this course the student should be able to demonstrate his proficiency in the different forms of organized discussion by participating in (1) round-table discussion, (2) panel discussion, (3) forum, (4) symposium, and (5) debate.)

Discussion is a way of thinking through purposeful conversation. The form of a discussion varies--Round-Table, Panel, Forum, Symposium, Debate--with the topic to be considered and the nature of the group. If one is to take part in making decisions, one must be able to discuss issues and problems and to organize and present an argument convincingly.

Why can't your parents understand what you mean? Why are some of your communications to your friends welcomed, while others are rigorously rejected? Many problems are involved when two or more people try to understand each other's points of view. These problems and solutions to them will be discussed in this course.

HOW LANGUAGE CHANGES (Objective: The student will be able to write in Modern English words which are spelled in Old or Middle English; he will be able to write a short paper on words in the English language which he would like to see respelled, telling why; and he will be able to write a paper telling the effects of the Norman Conquest on the English language.)

Language may shape thought, but it is people who shape language, and it is a constantly changing and growing thing. This has been going on since language began, and in this course students will discover both why it changes and how it has changed. Speakers of English have borrowed indiscriminately from other languages, changed pronunciations, run words together to make new ones, cut off parts of old ones, and shifted meanings from word to word. Some words have been invented out of nothing. Take this course and discover how man has gotten from "Ugh!" and "Huh!" to the complex and expressive language we speak today.

INDEPENDENT PROJECT (Objective: The student will complete a course of study in an area of high interest to him, e.g., independent research or a creative project which will be decided upon in conference by the teacher and the student.)

This course will allow a student to pursue an individual course of study in an area of high interest to him. In order to qualify to take this course, the student who is interested must submit to the English Department a written proposal for his work and find a teacher who will agree to sponsor and supervise him. During the two days per week that he is assigned to this course, he will work in a study hall open during the periods he is usually in English, and he will meet with his sponsoring teacher as they can arrange it. The work will be graded. This course is recommended for students who have shown they can make good use of their time and are of good academic ability.

LIMITS OF LANGUAGE (Objective: The learner will perceive the way in which language forms and delimits his cognitive environment and thus his judgments of and reaction to external reality.)

Language is one means you have to make sense out of chaos. With it you can define reality, slicing it into manageable portions. In doing so you necessarily limit yourself the ways you can view reality. This course will investigate the various ways language limits your ability to perceive reality.

NONVERBAL COMMUNICATION (Objective: At the end of the course the student will watch gestures and movement. He will be able to identify nonverbal connotation and denotation and thus more effectively decipher oral expression.)

This course is designed to acquaint the student with the many nonspeaking, nonwritten ways in which ideas and meaning are transmitted.

PROPAGANDA AND LOGIC (Objective: Given an advertisement, political speech, or magazine or newspaper article, the student will identify the visual, linguistic, and/or musical techniques used to make the item effective.)

Whether you like it or not, or are even aware of it, people are playing with your mind. You think and act the way you do, at least in part, because intelligent, sophisticated men are spending millions of dollars to be sure you think and act the way they want you to. This course will investigate some of the ways that are used to insure that you are not your own man.

STUDY SKILLS (Objective: The student will learn to work to his full capacity through exercises familiarizing him with the SQ3R method, examination skills, attack and concentration skills, study motivation, listening and note taking, report preparation, library use, and approaches to learning foreign languages. The student's mastery will be demonstrated by his class behavior, use of time, and work presented.)

This course will be a training program which will show each student how to work to his full capacity. Areas of study will be the SQ3R method (survey-question-read-recite-review), examination skills, attack and concentration skills, study motivation, classroom skills (such as listening and note taking), report preparation, use of the library, and approaches to learning foreign languages and other subjects.

THEORY OF GRAMMAR: TRADITIONAL OR STRUCTURAL/TRANSFORMATIONAL (Objective: Upon completion of this course the student should be able to identify with 80% accuracy parts of speech, subjects, verbs, agreement, complements, and modifying phrases.)

Each time this course is taught it will focus on one type of grammar, either traditional or transformational. It will have a short study of structural grammar as a transition. It will give the student a review of what he knows, an understanding of where grammars come from and what they are, and a further understanding of how his language works.

VOCABULARY AND SPELLING (Objective: At the end of this course the student will be able to spell with 90% accuracy words which have previously been studied. He will also be able to complete with 80% accuracy a post-test based upon vocabulary studied in this course.)

In this course students will work on vocabulary and the common problems of spelling.

Wednesday-Thursday-Friday Courses

LITERATURE and HUMANITIES

GENERAL OBJECTIVES:

1. To bring to the student the heritage of his culture and an interpretation of the world in which he lives.
2. To help the individual acquire a broader perspective of his life and understand the people around him and himself by vicariously experiencing through reading.
3. To present the student with the various forms of literature, broadening his knowledge and understanding of the genres.
4. To observe and delineate, in learner and subject, modes of perception.
5. To help the student understand methods of communication in style and content.
6. To cause the student to be aware of the alterations in objective reality through artistic recreations of an individual point of view.
7. To help the student become familiar with the variety of subjects and forms that literature has to offer so as to enhance his ability to engage in recreational reading and understanding of the forces that motivate man and society.

BLACK LITERATURE - Open to Seniors Only

It is crucial that Americans of all races make an effort to understand each other. This course is a small step toward that end. It will deal with literature, written by black Americans, that reflects the problems, frustrations, and anxieties faced by Negroes in a society which, despite the progress that has been made, remains racist in nature.

Autobiography of Malcolm X - X, Malcolm

Black Boy - Wright, Richard

Black Voices (Room set)

*(M) Manchild in a Promised Land, Brown, Claude

Alternate: Raisin in the Sun - Hansberry, Lorraine

THE CRISIS AGE

One of the most critical and painful times in a person's life comes when he stops seeing the world as a simple and beautiful place and begins to realize that life does not often have simple solutions to problems. He considers closely what he sees around him. He is also motivated to evaluate and understand who he is. To achieve any sense of identity, it is necessary to understand oneself in relation to the world. It is no wonder this often takes long years to accomplish but this experience leaves an adult standing in the place of a child.

Each of the novels in this course deals with someone who struggles to find his own way of life and finally becomes a more mature, thinking person.

Of Human Bondage - Maugham, Somerset

A Separate Peace - Knowles, John

Siddhartha - Hesse, Herman

To Kill a Mockingbird - Lee, Harper

*(M) Denotes recommended for mature readers

DOWN A LONESOME ROAD: MINORITIES

In a thousand ways and places, individuals of minority groups are searching for identity: an identity lost, undiscovered, or suppressed. Each one walks alone, although the teeming masses of the world swirl about him. The written word has become for him a possible means of communication and of recognition. He may be Mexican, Indian, Jewish--no matter. His need is the same. Will you get to know him and perhaps join him in his walk so that the way will not be so lonely?

- *(M) The Assistant - Malamud, Bernard
- Fifth Chinese Daughter - Wong, Jade Snow
- When the Legends Die - Borland, Hal

EDGES OF THE MIND - Open to Juniors and Seniors Only

What are the limits of the human mind? No one really knows the answer to this question, but we all sense that the mind is both marvelous and frightening. The literature that looks at people from the inside often probes the far reaches of our psychology. Here we can find a young girl struggling with insanity, a man facing mental retardation, an inmate living in an asylum where the attendants seem to be crazier than he is, and a group of airplane passengers waiting for their plane to crash.

- Flowers for Algernon - Keyes, Daniel
- I Never Promised You a Rose Garden - Green, Hannah
- *(M) One Flew Over the Cuckoo's Nest - Kesey, Ken
- The Point of No Return - Marquand, John
- Alternate: The Bridge Over San Luis Rey - Wilder, Thornton

EXPLORATORY READING

Are you tired of reading books English teachers like? Does the class go too slowly or too fast for you? Do you have special interest in reading things the class never seems to get to? Are you bored with being told to read a certain book in a certain time, when you'd rather read your own choice at your own speed? Whatever your interests (or lack of them) in reading, Exploratory Reading is the place for you for a quarter sometime because you choose your own books, read at your own speed, and when you're finished with a book, you talk it over with your teacher individually. It is designed so you can make your own course within it. It will be a Pass-No Pass course in which you read as much as you can in nine weeks. You can take it only once for credit.

*(M) Denotes recommended for mature readers

FANTASY: THE LORD OF THE RINGS

Fantasies are worlds of their own that go beyond the bounds of everyday reality. Tolkien's trilogy The Lord of the Rings has built a civilization so complete that it has its own language, history, and geography. Men have a place in it, but so do hobbits, orcs, elves, wizards, and still other creatures. The Trilogy portrays a mighty struggle to keep this world from being totally destroyed by a force so evil and overwhelming that even considering resistance seems a hopeless gesture. Although not absolutely necessary, it is recommended that students read The Hobbit before taking this course because it provides some useful background knowledge.

The Fellowship of the Ring - Tolkien, J. R. R.
The Return of the King - Tolkien, J. R. R.
The Two Towers - Tolkien, J. R. R.

FOLK SONGS AND TALES

This is a harvest of tales men have told for centuries. Stories about Paul Bunyan's Big Griddle, John Henry and the Machine in West Virginia, Davey Crockett, The Tar Baby, and many many more. You will be reading about the Folklore of Russia, Scandinavia, Spain, Africa, Italy, and other countries.

Get on board and join the fun as we travel around the world learning more about people.

A Harvest of World Folktales - ed. Rugoff, Milton

GREEK THEATER

No civilization has contributed more to the world than the ancient Greeks. Though many of their finest achievements have been destroyed by time, what remains is enough for us to conclude that it was a period of genius. Their genius is illustrated by their drama. In this course students will study Greek theories of drama, as well as two or three of the finest plays.

The Greek Way - Hamilton, Edith
Oedipus the King - Sophocles
The Orestes Plays of Aeschylus - Aeschylus
The Plays of Euripides - Euripides

MASS MEDIA

On what do you base your opinions and judgments -- on facts gained from personal experience, or on second-hand information? Are you sure your sources are reliable? A major source of your information is mass media. It is also a major force in shaping your thoughts. Are you its master or its slave? Do you know how to select the best, how to know the trite from the true? Each time this course is offered, one of the four major areas of mass media will be emphasized: newspapers, magazines, television, and films. You will learn to understand, live with, and shape these forces in modern life.

MASS MEDIA: FILMS

Same description as above.

MASS MEDIA: MAGAZINES

Same description as above.

MASS MEDIA: NEWSPAPERS

Same description as above.

MASS MEDIA: TELEVISION

Same description as above.

MYSTERIES

"Seconds ago the passengers were sitting in the cozy security of their pressurized cabin with a controlled temperature of 70°. Then the crash, the tearing, jagged screeching as the plane ripped along the ice and snow . . ."

This course will offer a selection of suspenseful stories about murder, betrayal, intrigue, and heroism.

And Then There Were None (Ten Little Indians) - Christie, Agatha
Hound of the Baskervilles - Doyle, Arthur Conan (recommended)
The Maltese Falcon - Hammett, Dashiell
A Night Without End - MacLean, Alistair
The Thin Man - Hammett, Dashiell
The Wreck of the Mary Deare - Innes, Hammond

NONFICTION

"Nonfiction" is a giant category which deals with real events and people rather than those created by an author. This does not mean that it is dull. On the contrary, in this category we find such a book as A Night To Remember, which is a vivid history of the night the "unsinkable" Titanic went down in the north Atlantic. Nonfiction also includes biography, the accounts of the lives of real people, represented here by John F. Kennedy's Profiles in Courage. It includes autobiography and personal narrative, too, in which someone tells about his own life or about particular parts of it. Gerald Durrell's comical account of his boyhood on the island of Corfu, My Family and Other Animals, is an example of this. These books will show to some degree the variety of style and subject possible in nonfiction.

My Family and Other Animals - Durrell, Gerald
A Night to Remember - Lord, Walter
Profiles in Courage - Kennedy, John F.

THE NOVELETTE

The novelette, which lies somewhere between the long short story and the short novel, has attracted the talents of many fine writers. The intermediate length allows them to develop plot and characters more fully than is possible in a longer novel. The result has often been a tightly controlled, complex, and intense piece of writing representative of an author's best efforts. Students will have a chance to read several of these and to analyze and discuss them in depth.

Six Great Modern Short Novels - Dell's Laurel Edition
Three Short Novels - Conrad, Joseph

ONE STEP BEYOND: THE OCCULT

Ghostology - astrology - automatic writing - the Black Arts. These are a number of topics which will be available for your investigation. You will study one or more of these areas and find how it relates to literature. Then you, like Hamlet, can say, "There are more things in heaven and earth . . . than are dreamt of in your philosophy."

POEMS OF THE PAST

Poets have been writing the best of man's thoughts, emotions, and perceptions in verse since language began. Why? What makes a poem such a special way to say something to someone, or to the future? This course will try to answer these questions by looking at as much poetry as time allows to see what poets said and how they said it.

Immortal Poems of the English Language - ed. Williams, Oscar
Sound and Sense - Corbin, Richard and Perrin, Porter G.

POETRY NOW

Poetry doesn't have to be what some people think it is -- lines written in dusty times about worn-out things. Poetry can be about last year, or yesterday, or this afternoon. It can be lazy lines that don't always rhyme and match. It can be about bicycles, bagels, doors, lobsters, vapor trails, vacant houses, and love too. This class is about what poets are saying right now.

Some Haystacks Don't Even Have Any Needle - ed. Dunning, Stephen;
Lueders, Edward; and Smith, Hugh

POINTS OF VIEW

"Modern Man, surrounded by the material goods of his busy, mechanized culture, is very much alone. He may be alone because he is a member of a minority; or because he is too young -- or too old; or because he is among the very talented, or because he is among the least talented; or he is a criminal or insane." These points of view and others will be read about and discussed in this course.

Who Am I? - ed. Hoopes, Ned

POP MUSIC THEMES

Often the person who expresses things that need saying is a songwriter (lyricist) who turns language into a pattern of rhythms and word pictures that is as exciting and pleasing as the idea or story that is being expressed. In this course the student will examine the popular music of the last decade, with primary emphasis on the lyrics (words) and the social implications and statements they attempt to make.

Favorite Pop Rock Lyrics
American Pop

THE REALM OF CAMELOT

King Arthur and the Knights of the Round Table have been a part of our heritage for almost as long as there has been an England. We will read the novel The Once and Future King, on which the musical Camelot was based. This novel takes Arthur from a little boy who is lucky enough to have a wizard for a teacher, to an old man who has spent a long life trying to build the best kingdom the world has ever known. We will also talk about some of the other versions of the Arthurian legend and their view of this fabulous court.

The Once and Future King - White, T. H.
Selected passages from: Morte d'Arthur - Mallory, William
Idylls of the King - Tennyson, Alfred Lord
Sir Gawaine and the Green Knight - The Pearl Poet

RUSSIAN LITERATURE

Russian literature is nearly as vast and varied as the land from which it comes, and its spirit is as intense and deep as that of the people for whom it speaks. This literary tradition is so massive that only years of study would let you master it, and this course will be only a very small step in that direction. We will read Dostoevsky's Crime and Punishment, Turgenev's Fathers and Sons, and a variety of selections from the work of contemporary Soviet writers.

An Anthology of Russian Literature in the Soviet Period - ed. Guernsey, B. G.
Crime and Punishment - Dostoevsky, Fedor
Fathers and Sons - Turgenev, Ivan

SATIRE

Whenever you get close to the human race you see an awful lot of nonsense. This course will look at the methods writers use to show us how stupid, naive, and unintentionally funny humans can be.

Animal Farm - Orwell, George
The Loved One - Waugh, Evelyn
The Mouse that Roared - Wibberley, Leonard
Selections from Swift, Thurber, Buchwald, Shulman, others
Thurber Carnival (Room set) - Thurber, James

SCIENCE FICTION

Leave this time and planet. Transport yourself to the possibilities of mankind's future. How will man measure up to the challenge of the future? Will his technology race beyond his wisdom and destroy him totally? Will he take still more and undreamed of steps in evolution to become vastly different from what he is now? How will he meet the challenges of worlds far different from his own and politics on a galactic scale? Will he retain his human qualities in the strange time and places of the future? What does it mean to be human? In the stories and novels of this course, authors have proposed a variety of imaginative answers to these questions. Take this course and travel with them to the future to see if their answers agree with yours.

Childhood's End - Clarke, Arthur
Dune - Herbert, Frank
The Illustrated Man - Bradbury, Ray
Level Seven - Roswald, Mordecai

SHAKESPEARE: AN INTRODUCTION

Shakespeare, though he wrote more than three centuries ago, wrote plays for all time and all people, and they are still great. We will work with one of his plays in detail, and with Shakespeare's language and dramatic art, the theater of his times, and his life. This course is a good background for further reading of Shakespeare's plays.

An Introduction to Shakespeare - Chute, Marchette
Julius Caesar - Shakespeare, William
Merchant of Venice - Shakespeare, William

SHAKESPEARE

Shakespeare was the greatest dramatist of all time and his finest plays were his tragedies -- timeless stories of men's struggles with themselves and fate. Though set in a different time from ours, the two tragedies offered in Shakespeare this quarter remain real and involving for us because they deal with human problems which are the same in every age. In Hamlet, a young man is faced with the difficult moral decision of what he must do about the murder of his father. Othello, on the other hand, is a tragic love story of a black man and a white woman caught in a web of passion, deceit, and impulsive violence. "Shakespeare: An Introduction" is a prerequisite for this course to give you the background and experience to appreciate these plays fully. (Juniors and seniors: If you have studied Shakespeare a previous year, your teacher from that year can give permission for you to take "Shakespeare" without taking "Shakespeare: An Introduction.")

Hamlet - Shakespeare, William
Othello - Shakespeare, William

SHORT STORIES

Love. Death. Loneliness. Cruelty. Each of these is a human experience writers have tried to capture and understand in literature over and over. How do different authors deal with similar themes? What goes into a story which is truly involving, which lets you share the fictional characters' experiences? The stories in this course will be organized mostly by theme and sometimes by type, such as humor, fantasy, or symbolic writing. The object of it will be the exploration of the qualities of good short story and of the ideas many such stories have presented.

Short Story: A Thematic Anthology - Parker

SPORTS

Joe Garagiola gives the inside story of major league baseball in countless anecdotes, amusing and informative.

Althea Gibson tells of traveling the rough, tough road from the back streets of Harlem to the royal courts of Wimbledon and Forest Hills.

Jerry Kramer, the all pro guard of the Green Bay Packers, tells interesting stories about his years with the great coach, Vince Lombardi.

This course is comprised of these people and their stories plus many more.

Baseball Is a Funny Game - Garagiola, Joe
I Always Wanted to be Somebody - Gibson, Althea and Fitzgerald, Ed
Instant Replay - Kramer, Jerry
Paper Lion - Plimpton, George

SURVEY OF AMERICAN LITERATURE (I and II)

This course will be a historical survey of the literature of America from colonial to modern times, tracing the development of the country and its thought. Read a fire and brimstone sermon by an early Puritan minister, terrifying tales by Edgar Allan Poe, and the thoughts of the fathers of our country. Discover how people felt as they fought the Civil War, settled the west, and watched America become its industrialized twentieth century self. Then enjoy the stories, poetry, and novels of modern America. Because there is so much to work with, the course will be 18 weeks long, and you must sign up for two consecutive quarters of it. All students thinking of college should seriously consider taking this course.

Adventures in American Literature - ed. Fuller, Edmund and Kinnick, B. Jo
Huckleberry Finn - Twain, Mark
The Snows of Kilimanjaro - Hemingway, Ernest

SURVEY OF ENGLISH LITERATURE (I and II)

Trace the imagination of the English people by slaying the monster Grendel with Beowulf, riding to Canterbury with Chaucer's hypocritical Pardoner, and plunging to the depth of human misery with Shakespeare's Macbeth.

This course will be a historical survey of the literature of England from Anglo Saxon to modern times. Because this course has so much to work with, it will be 18 weeks long and you must sign up for two consecutive quarters of it. College-bound students should seriously consider taking this course.

The Literature of England - Singer/Random House
Lord of the Flies - Golding, William
Macbeth - Shakespeare, William
Mayor of Casterbridge - Hardy, Thomas

THEMES: THE AMERICAN DREAM

"I have a dream . . . that one day this nation will rise up and live out the true meaning of its creed . . ." said Martin Luther King. Most Americans have a dream for themselves and their futures although it may be different from King's. The dream may be monetary gain at any price, success through hard work, elusive as a rainbow, or it may not exist at all. Each of the novels listed deals with a variation of that dream, and in this course you will attempt to find out what the American dream is, where it came from, and how it applies to America today.

Death of a Salesman - Miller, Arthur
Giants in the Earth - Rolvaag, Ole
The Great Gatsby - Fitzgerald, F. Scott
Ragged Dick and Mark the Matchboy - Alger, Horatio

THEMES: COURAGE

Courage thrills; courage challenges; courage inspires -- whenever and wherever you see it. That is why this course will be of interest to you as you read about unusual people whose faith in others never falters, whose spirits never weaken, who, in spite of hunger, pain, incurable disease, or threat of death, will not go down for the count.

Damien the Leper - Farrow
The Diary of a Young Girl - Frank, Ann
The Miracle Worker - Gibson, William
Nectar in a Sieve - Markandaya, Kamala

THEMES: THE ISOLATED MAN

Webster defines "isolated" as "standing apart from others of a like kind; placed by itself." In electricity, it is the same as "insulated," in chemistry, the same as "pure; not combined." Isolation. Why would a person experience such separation from his fellow man? Race, religion, intelligence or lack of intelligence, social status -- these are but a few of the many possible reasons. This course will cause you to think -- and feel -- about what isolation is and how it works in people's minds and emotions.

*(M) Invisible Man - Ellison, Ralph
Portrait of the Artist as a Young Man - Joyce, James
The Stranger - Camus, Albert
The Trial - Kafka, Franz
Alternate: Lord Jim - Conrad, Joseph

THEMES: MORAL RESPONSIBILITY

What is right? What is wrong? Can what is right in some cases be wrong in others? To whom should a person be responsible -- himself? his country? his god? How much can he sacrifice his morals and values and still keep his self-respect? These questions will be considered under the theme of moral responsibility.

Antigone - Anouilh, Jean
The Caine Mutiny - Wouk, Herman
The Crucible - Miller, Arthur
A Man for All Seasons - Bolt, Robert
My Shadow Ran Fast - Sands, Bill

*(M) Denotes recommended for mature readers

THEMES: PROTEST

For as long as there have been societies, there have been those who protest them. Protest can, of course, have many motives and it can take many forms. Some of these motives and forms are irresponsible and destructive. In other instances, they may be a society's salvation. Frequently we need the perspective of time to judge whether or not an act of protest worked toward a good end. The course will not attempt to decide whether or not protest should be allowed. It will recognize its existence as a social force and try to understand how it affects those who become involved in it.

The Butterfly Revolution - Butler, William
Civil Disobedience - Thoreau, Henry David
The Loneliness of the Long Distance Runner - Sillitoe, Alan
Rebels and Regulars - Smiley, Marjorie B., ed.
*(M) The Strawberry Statement - Kunen, James

THEMES: WAR

War is one of the oldest activities of men. In an atomic age, it could be the last activity of men. It is important, therefore, that we have as few illusions as possible about it. This course will focus on literature which deals with the realities of war.

Alas, Babylon - Frank, Pat
All Quiet on the Western Front - Remarque, Erich
Bridges of Toko-Ri - Michener, James
Hiroshima - Hersey, John
Selected Poetry

TWENTIETH CENTURY DRAMA

This has been an exciting century for drama, one that began with matter-of-fact realism and has come now to absurd theatre where anything can happen. Characters can spend a whole play sitting in garbage cans talking to each other or turn into rhinoceroses before your eyes. But no matter what form the plays have taken, they have also been dabbling with most of the big questions of this century: philosophical, political, psychological, social, and moral. In this course we will read some of our greatest modern playwrights.

Rhinoceros - Ionesco, Eugene
Twentieth Century Drama - ed. Cohn, Ruby and Dukore, Bernard
The Visit - Durrenmatt, Frederich
Waiting for Godot - Beckett, Samuel

*(M) Denotes recommended for mature readers

WESTERNS

Shoot 'em up! Reach for the sky! Shucks ma'm! There is much exposure, but little understanding of America's favorite period of history. This course will look at literature that deals with the wild west and investigate both the myth and reality of this era.

Riders of the Purple Sage - Grey, Zane

Shane - Schaefer, Jack

True Grit - Portis, Charles

The Virginian - Wister, Owen

WRITING I DIAGNOSTIC TESTS

Behavioral Objective: The student will be able to demonstrate his proficiency with the skills of sentence structure, punctuation, and usage through completion of specific written assignments involving these skills and through completion of standardized tests.

SENTENCE FRAGMENT (5a)

Some of the following groups of words are complete sentences. Others are fragments. On your paper, mark the complete sentences with an S, and correct the fragments by making them parts of complete sentences.

1. Furnished with beautifully finished cottages, the resort was one of the finest in the area.
2. Running and dodging are features of lacrosse. Whose original object among the Indians seems to have been the development of endurance and agility.
3. If you decide to go.
4. The women shopped all day at the huge department store.
5. Elected by an overwhelming number of the students.
6. As he opened the door and peered out.
7. Because it was foggy and the visibility was poor.
8. Located in the middle of a swamp. The cabin was four miles from the highway.
9. Driving at night can be dangerous. Blinded by the lights of an approaching car. We almost hit a tree.
10. Because they wanted to escape the heat. They left for the mountains. Setting out in the early part of August.
11. To climb up the steep cliff with a heavy pack and rifle slung on his back was difficult.
12. He was plagued with difficulties. Losing his way, running out of water, and falling over vines and creepers.
13. How he envied the hawk. Gliding effortlessly high over the tangle of the swamp and thickets.
14. To break through the last thicket of brambles and dwarf cedar into the clearing. This was the hope that drove him on.
15. This was the Maine wilderness. Through which Arnold and his men had dragged cannon and other heavy equipment on their way to Quebec.
16. The lawyer presented his case.
17. A hunter hoping to catch the snail.
18. This job done in five minutes.
19. The musicians seated under the canopy in the park.
20. A phantom ship seen on the Great Salt Lake.
21. The police answered every question that the criminal asked.
22. The beautiful girl waiting on the balcony for her date.
23. Looking for a place to buy some apples.
24. Surprised by the fire from the dragon's nostrils.
25. He read the whole book in a weekend.
26. Mary Lou reading by the light of the fire.
27. A sentence written in haste.
28. Several apples eaten by the boy working in the produce department.
29. The telephone book torn in half by the muscle man.
30. An attractive hat worn by an attractive model.

SENTENCE RUN-ON (5b)

A. Write the following sentences on your paper and supply the punctuation that you consider best for each sentence. Remember that two sentences joined by a sentence connector require either a semicolon or a period between them -- do not use a comma or no punctuation. Also remember that you do not always place the semicolon directly in front of the sentence connector.

1. We thought he had stayed behind instead we found him waiting for us when we reached the top of the mountain.
2. John wasn't invited to the party he said moreover that he wouldn't have gone if he had been invited.
3. Reluctantly he agreed to play a game of chess he insisted however on being given the first move.
4. Wally had been spanked many times for crossing the street by himself he nevertheless repeatedly disobeyed his parents.
5. Instead of going to his classes, he stayed in the gym all day consequently he was kept after school for nearly two hours.
6. He continually avoided going to the dentist thus when he did go, he had a great many cavities.
7. The math problem couldn't be solved the teacher had assigned it with a purpose however.
8. The mill had to be closed many workers therefore moved away.
9. The budget was reduced their plans had to be changed accordingly.
10. Mel often loses his temper his brother conversely never gets angry.

B. The following passages contain a number of run-on sentences. Determine where each sentence properly begins and ends, and write the last word in the sentence with the proper end mark after it. Then write the first word of the following sentence with a capital letter.

1. Having been excused early, we hurried to the locker room and changed to our baseball suits, when the coach called us, we were ready to go the big bus drew up in the drive, and just as we had done a dozen other times, we piled in and took our usual seats this trip was different, however, every boy knew how different it was we would return either as champions of the state or as just another second-rate ball team.
2. It was the hottest day we could remember, coming down the street, we were sure we could see heat waves rising from the sidewalk, we felt as though we'd never get home we ambled up the street in a daze, hoping we'd last just one more block, we knew if we could make it there would be large bottles of ice-cold soda awaiting us.
3. Working on a lake steamer all summer was monotonous, it was also better than any other job I could have obtained, I loved the water and the ships and the rough and ready men with whom I worked, the food was good the work was not too strenuous, if it hadn't been for the sameness of the routine day after day, I should probably never have left.

SENTENCE FRAGMENT AND RUN-ON REVIEW (5a and 5b)

Read the following paragraphs carefully. They contain sentence fragments and run-on sentences. Copy the passage, removing all fragments and run-ons by changing the punctuation and capital letters whenever necessary.

Our national bird is the great bald eagle. As most Americans know. Similar to the bald eagle is the golden eagle. Which has a wingspread up to seven and a half feet. The national bird is protected by law, but the golden eagle is not, the result is that hunters are rapidly diminishing the number of these great birds. If the golden eagles are not also given the protection of the law, they may become extinct. In a few years.

The National Audubon Society says that the annual slaughter of golden eagles is a national disgrace. Some hunters bagging hundreds of eagles a year. Texas and Oklahoma are the principal hunting territories, the birds are often shot from airplanes by gunners. Who are paid both by sheep ranchers and by manufacturers. Who want the feathers. Sheep ranchers claim the eagles menace sheep, tourists buy the feathers. Protecting the golden eagle will also provide further protection for the bald eagle. Because hunters often mistakenly kill bald eagles. Which, at a certain stage in growth, resemble golden eagles.

The golden eagle migrates to Texas and Oklahoma from northern regions. Such as Canada, Alaska, and our other Northwestern states. Golden eagles will be protected. If Congress amends the Bald Eagle Act. To include golden eagles.

VERB FORMS (11a)

After the appropriate number on your paper, write the correct form of the verb given at the beginning of the sentence.

1. do Yesterday the girls _____ their assignments in the study hall.
2. come Nobody _____ to take away our rubbish last week.
3. begin Lucy had already _____ to get seasick.
4. run Because Adam had _____ the projector before, we didn't need any help.
5. see In the newspaper last Saturday, Barry _____ an advertisement for transistor radios.
6. write She _____ to them for information.
7. ring The late bell has not _____ yet.
8. go The family has _____ to Glacier Park for their vacation.
9. give Clyde has _____ the garage two coats of paint.
10. drink He _____ a whole quart of milk with his lunch.
11. break She has _____ her watch again.
12. speak The guidance counselor had _____ to the seniors about the new college requirements.
13. swim Last week he _____ the entire length of Long Lake.
14. throw My mother has _____ all the old shoes out.
15. take They had _____ ten dollars with them.
16. ride We have _____ on this bus once too often.
17. blow The fence had been _____ down by the storm.
18. burst The small child _____ into the room and began looking for the presents.
19. choose The candidates have been _____ by the student body.
20. bring Had anybody _____ the can opener?
21. fall A few shingles had _____ off the roof the year before.
22. drive Haven't you ever _____ a car before?
23. shrink My shirt has _____ in the wash.
24. steal Somebody has _____ his gym shoes.
25. freeze The pond has _____ over twice this year.

APPROPRIATE TENSE (11c)

Number your paper 1-20. After each number, list the verbs that are in the wrong tense. After each; write the appropriate tense form. If there are no incorrectly used verbs in a particular sentence, write C after the proper number on your paper.

1. In 480 B.C. the vast army of Xerxes came down through Thessaly, laying waste to the land. 2. Below them, protected only by the narrow pass at Thermopylae, lie the Greek city states, unprepared and ripe for plunder. 3. As the Persian host paused at the foot of the mountain and prepares to pass through, scouts filter back from the van. 4. They bring the report that the pass is occupied by a little band of Spartans, led by young Leonidas. 5. Lenoidas sends his defiance and swore never to budge from the pass. 6. Xerxes laughs when he hears this report and beckons forward his veteran legions of Medes and Cissians. 7. He bids them to bring him the head of this madman to hang on his chariot.

8. The next day goes badly for Xerxes. 9. He chafed all day in the hot sun while, high above him in the windy pass, the haughty Persians throw themselves on the lances of the Greeks. 10. That night 20,000 campfires sparkled around him on the vast plain like fireflies. 11. In his tent Xerxes stalks up and down like a caged tiger. 12. In the morning he summons his "Immortals," heroes who would have fought with gods, and sent them into the "hot gates," as the pass was called. 13. That night when the red sun had at last sunk into the west, a few last survivors stumble into camp, sobbing with pain and weariness. 14. In his tent Xerxes hid his face in his hands.

15. On the third day, Ephialtes, a Greek traitor, showed the Persians a way to come upon the Greeks from the rear. 16. High among the crags, Leonidas was brought word that the Persians have cut off his retreat. 17. With his three hundred men, he decides to hold the pass as long as possible. 18. In spite of the hopelessness of his cause, Leonidas doesn't lose heart. 19. A messenger told him that the sky was darkened by Persian arrows. 20. "Good," says Leonidas, "then we will fight in the shade."

SUBJECT AND VERB AGREEMENT (11d)

Number your paper 1-25. After the proper number, write the correct one of the two verbs in parentheses in each sentence.

1. The Oxford Book of English Verse, one of the best-known anthologies, (contains, contain) some of the most famous poems in English literature.
2. (Does, Do) every boy and girl in kindergarten visit the zoo?
3. The total received from the sale of tickets (was, were) three hundred dollars.
4. Mathematics, as a subject, (doesn't, don't) appeal to many girls.
5. There (is, are) many reasons why I want to go to college.
6. The modern woman (doesn't, don't) have as much physical work to do as her grandmother.
7. Ships and sailors, as well as soldiers and armies, (appears, appear) in many of Shakespeare's plays.
8. Neither the plaintiff nor the defendant (has, have) changed his mind about the suit.
9. Many of the examinations that I have taken (asks, ask) for a parroting of facts, not a formulation of ideas derived from facts.
10. The Three Musketeers (recounts, recount) the exploits of d'Artagnan and his friends.
11. In schools all over the country, the number of enrolled students (has, have) risen beyond expectations.
12. Neither of the does in the zoo (has, have) had a fawn this spring.
13. Measles (is, are) now fought by injecting exposed children with gamma globulin.
14. In Roman mythology, the god of fire, who was also blacksmith for the other gods, (was, were) Vulcan.
15. True sonnets, whether Italian or Shakespearean, (has, have) fourteen lines.
16. One of the courses recommended by many colleges (is, are) physics.
17. Neither of my cats (likes, like) cream.
18. Our cat (doesn't, don't) like us to pick up her kittens.
19. More important than some students believe (is, are) the scores of aptitude tests.
20. (Doesn't, Don't) it worry you that everyone else is out of step?
21. Small classes and homogeneous grouping plus an experienced teacher (makes, make) learning a pleasure.
22. The people for whom I baby-sit every weekend (lives, live) next door to my aunt.
23. The unusual phenomena (was, were) explained by astronomers as being caused by exceptionally strong solar radiations.
24. One hundred percent of the sheep inoculated by Pasteur with germs of anthrax (was, were) immune to lethal doses of the disease.
25. It is difficult to know which to buy because there (is, are) so many kinds of soap on the market.

PRONOUN ANTECEDENTS (12b and 12c)

A. Write the antecedents of the underscored pronouns in these sentences.

1. He loved birds, and they seemed to love him.
2. Jimmy took five dollars to the circus; it didn't last very long because he spent it so fast.
3. Most children love their parents.
4. Since he trusted no one, Dad drove the car himself.
5. Although they succeeded in delaying the game, it didn't help them.
6. The colonel inspected the troops; then he retreated.
7. She told her boyfriend that she didn't love him.
8. Milly never knew when to stop talking; that was why she was always getting in trouble.
9. Swimming is her favorite sport; he also enjoys it.
10. I like to collect sea shells; many are beautiful.

B. Write the pronoun or noun-marking possessive that agrees with the underscored antecedents in the following sentences.

1. The nurses who were trained in the city hospital will be given (her, their) first patients soon.
2. In general, agreement problems with pronouns are not as difficult as reference problems with (it, them).
3. If someone gets a hit now, (he, they) will win the game for (his, their) team.
4. She liked to see him smoking a pipe, but she didn't like (its, their) smell.
5. A person can truly learn only through (his, her) own effort.
6. Most mothers will defend (her, their) children, even when the children are in the wrong.
7. It is a basic belief of many doctors that one must solve (his, their) own mental problems.
8. If an individual wants to succeed in politics, (he, they) doesn't/don't necessarily have to be dishonest.
9. Everybody who works in our department stores will be given (his, their) vacation at the same time this year.
10. A person who knows what things he wants in life has a better chance of getting (it, them) than someone who doesn't.

PRONOUN AGREEMENT IN PERSON AND NUMBER (12d)

Number 1-15 in a column on your paper. For each blank in the following sentences, select a pronoun which will agree with its antecedent, and write it after the proper number on your paper.

1. After the march, all of the soldiers complained that _____ feet hurt.
2. Either John or Steve will give _____ speech first.
3. Everybody in the band is responsible for having _____ own uniform cleaned and pressed.
4. Every policeman did _____ duty.
5. Each of the girls in the troop has to make _____ own bed.
6. Several of the boys brought _____ Scout handbooks.
7. Every chef has _____ favorite recipe.
8. Nobody in the class has turned in _____ book report yet.
9. Sam and his brother were so thirsty _____ tongues were hanging out.
10. Both applicants brought _____ credentials with them.
11. If anyone calls, get _____ name and telephone number.
12. Everyone has _____ own opinion about the coach.
13. Few of the campers put _____ tents in good locations.
14. Neither girl did _____ best.
15. Charles and his brother received _____ tetanus shots at the clinic.

COMPARISON OF MODIFIERS (13b)

If the sentence is correct, write a + after the corresponding number on your paper; if it is incorrect, write a 0. Be prepared to explain your answers.

1. He peered out of the nearer of the two windows.
2. Your story is good, but mine is even more better.
3. Doris is the most happiest girl I've ever seen.
4. Which is the better of the two books?
5. Who is the youngest, Harvey or Tim?
6. Of the two scientists, Einstein is perhaps the best known.
7. This is the shortest route I know to Spirit Lake.
8. Of all the mountain lakes, this is the most beautiful.
9. Which of the two jackets do you like best?
10. The flowers look more lovelier than ever this year.
11. Traveling in airplanes is supposed to be safer than automobiles.
12. Our dog is more friendlier than yours.
13. New York City has a larger population than any city in the United States.
14. It is difficult to say which problem was the most hardest.
15. The weather couldn't have been worser.
16. He was considered the most reliable boy in school.
17. Our room sold more subscriptions in the magazine drive than any room in the building.
18. He says that if he could train every day he could run more faster than you.
19. Which is the biggest, Lake Superior or Lake Huron?
20. The earth is closer to the sun than Mars is.

SPELLING (14a, 14b, and 14c)

A. Number your paper 1-33. Select the correct one of the words in parentheses in each sentence, and write it after the proper number.

1. The dome of the (Capitol, Capital) could be seen from every part of the city.
2. If you want to win the election, you will have to plan your (coarse, course) of action now.
3. The paint has (all ready, already) begun to peel.
4. After reentry the capsule is (broke, braked) by a huge parachute.
5. If you think (its, it's) too warm, turn the heat down.
6. My (morale, moral) sank to a new low when I failed the Latin test.
7. Since I've got you (all together, altogether), I want to tell you some good news.
8. Do you remember (whether, weather) or not Mr. Allen gave us a homework assignment?
9. You must start proper nouns with a (capitol, capital) letter.
10. I had (already, all ready) finished ten problems in algebra when I realized we had to do only five.
11. Bonnie addressed us (formerly, formally): "Ladies and gentlemen of the sophomore class."
12. Whenever you (lead, led) the way, we always get lost.
13. (Their, There) hasn't been a drop of rain in months.
14. He keeps his (loose, lose) change in a cup in the china closet.
15. (Their, They're, There) are two m's in recommend.
16. The spotlight (shone, shown) on the actress as she walked to the center of the stage.
17. Can't you write better (than, then) that, Philip?
18. Where do you think (your, you're) going?
19. Because Chris is on a diet, she always skips (desert, dessert).
20. He has a (principal, principle) part in the play.
21. After two days at sea, he knew he wouldn't feel (alright, all right) until the boat docked.
22. The lion broke (loose, lose).
23. Slung about his (waste, waist) was a brace of enormous .44's.
24. (Whose, Who's) responsible for this mess?
25. If you haven't (all ready, already) bought your tickets, you should do so now.
26. Whenever (you're, your) in doubt about the spelling of a word, consult the dictionary.
27. Don't you (dessert, desert) me in my hour of need.
28. The navy was testing (it's, its) newest submarine.
29. Her coat was made from a very (course, coarse) tweed.
30. Crossing the (desert, dessert) at night, we avoided the hot rays of the sun.
31. The Town (Counsel, Council) ordered the contractor to repair the roads at once.
32. Every morning at 8:40, the (principle, principal) reads the announcements of the day.
33. He had a (personal, personnel) interview with the President.

B. Write the plural form of each of the following words on a sheet of paper.

basis	bacterium	criterion
Molly	sister-in-law	taxi
1800	teaspoonful	hero
YMCA	fox	ray
baby	life	Chinese

C. On your paper, make a four-column chart listing the singular, singular possessive, plural, and plural possessive of the following words. Example:

lady	lady's	ladies	ladies'
------	--------	--------	---------

- | | | |
|-------------|----------|------------|
| 1. army | 4. baby | 7. deer |
| 2. florist | 5. mouse | 8. rose |
| 3. governor | 6. book | 9. fireman |

SEMICOLON AND COMMA (15a, 15b, and 15c)

A. List on your paper (in the order in which they appear in the sentences below) all words you think should be followed by a semicolon or a comma. After each word, place the mark of punctuation you decide on. Number your list by sentences, keeping the words from each sentence together.

1. The scientific names of animals are often informative for example Procyon lotor, the scientific name for the raccoon, names two traits of the animal.
2. Lotor, which means "washer," refers to the raccoon's habit of dunking his food in water and procyon, which means "before the dog," indicates that the animal is a favorite quarry for hunters and their hounds.
3. Weighing about twenty-five pounds at maturity, the raccoon looks like a little bear indeed, "little bear" is precisely what the Indians call him.
4. The raccoon is usually a nocturnal animal that is, he begins to prowl for food at sundown and hunts only at night.
5. If the suburbs encroach upon the ponds and streams where he finds food, he rapidly adjusts to the changed environment for instance, he will make his home in attics, boat-houses, and garages when he cannot find other lodgings to suit him.
6. His preferred diet consists of crayfish, frogs, mice, birds' eggs, fruit, and corn however, when these are in short supply, he will not hesitate to raid garbage cans and henhouses.
7. Raccoon fur coats, once very popular, have gone out of style consequently, the raccoon population has increased greatly in recent years.
8. Baby raccoons make excellent pets they are easily tamed and rarely bite or scratch.
9. Older animals are usually surly and ill-tempered accordingly it is very unwise to attempt to pet a grown raccoon.
10. The raccoon's front paws are marvelously dexterous in fact, his tracks along the muddy banks of streams look exactly like the prints of a baby's hands.
11. Raccoons are smart otters, on the other hand, are even smarter.
12. Most wild animals are very businesslike their search for food is almost incessant, interrupted only by the need to sleep.

B. This exercise covers all uses of the comma that you have studied so far. Decide where commas should be used in these sentences. Copy on your paper the word preceding the comma. Place the comma after the word. Number your answers according to the numbers of the sentences.

1. Hal Barnes who won varsity letters in football basketball and track is also an excellent tennis player.
2. Before you begin to type the letter be sure you have made the proper margin adjustments.
3. Whenever the phone rings my sister hoping for a call from one of her boyfriends breaks track records in her haste to answer it.
4. Advancing across the room in her high heels Joanne clung to her escort's arm.
5. Nobody in the family is ever very eager to clear the table do the dishes or walk the dog.
6. Although Lynn insists that she eats like a bird very few birds could pack away that much food and still fly.
7. Since the roads were very icy motorists were urged to stay home.
8. The magazine always arrives on time but it usually arrives in a disheveled condition.
9. Although the plumber had made some temporary repairs to the furnace the noises issuing from the cellar did not reassure us.
10. The men had been working day and night yet they responded immediately to our emergency call.

(continued)

SEMICOLON AND COMMA (15a, 15b, and 15c)

(continued)

11. If you need a new pen you can always buy one from the Student Store.
12. Whenever Dad starts working on his income tax we tiptoe around the house and try to stay out of sight.
13. After the judge had banged the gavel for order the noise in the courtroom subsided.
14. Father wants to go to the North Woods but the rest of us would prefer a vacation at the shore.
15. When I remember those long cool quiet summer evenings at the lake I become sentimental.
16. Well social studies isn't a hard course but it does require a lot of reading and writing and memorizing.
17. Throwing caution to the winds the cat leaped at Mother's new chair but our shouts persuaded him to beat a hasty retreat.
18. Yes a few students thinking they could get away with it skipped assembly.
19. In the first game of the doubleheader both teams used four pitchers five outfielders and five infielders.
20. Midge kissed her mother and her boyfriend stood to one side waiting to be introduced.

PUNCTUATION (15a - 15l)

A. Rewrite each of the following sentences, inserting or omitting punctuation, underlining what should be written in italics, and correctly capitalizing words.

1. To top it all off I caught a bad cold and had to stay in bed for a week.
2. This evening gentlemen we are going to discuss only business.
3. He left moreover without saying goodby.
4. I don't care if Liz is going to the dance I must stay home and study.
5. Go to either island you will have a fine time whichever you choose.
6. If you leave at 730 A.M you should be there in an hour.
7. Al felt great for he had won first place.
8. Life on the Mississippi, you've read it haven't you? is now published in an inexpensive paperback edition.
9. Quite a few preVictorian notions about psychology have proved correct; much to our amazement
10. Would you rather read Look than Life?

B. Rewrite the following paragraphs so that they are correctly punctuated.

J P Morgan who had helped to organize the United States steel corporation in the early 1900s was probably the most powerful and influential financier of his time. Like other very rich men of that era Morgan liked to do things on a grand scale but he insisted on doing them well. His yacht Columbia for example was four time winner of the America's Cup.

Educated in Germany at the University of Goettingen Morgan early developed a strong interest in rare books and manuscripts an interest that he kept up all his life. He accumulated one of the finest private collections in the world. In 1923 Morgans' son, John Pierpont jr, dedicated his fathers library to research scholarship.

CAPITALIZATION (16a)

List all words that should be capitalized. Number your list according to the numbers of the sentences.

1. Because I don't know a waltz from a tango and am not in the least ashamed of my ignorance, I refused to take lessons at the Diane dance studio on Maple Avenue.
2. The Gee Cee rhythm band may not sound exactly like Charlie Barnett, but when they play "Smoke Gets in Your Eyes," our gym turns into the Savoy Plaza ballroom.
3. Twice a year, Dr. Carter, the dentist whose office is on Butler Street, reminds me to pay him a visit; and twice a year, I read old copies of the National Geographic in his waiting room and hope that daily brushings with Zing toothpaste have prevented any new cavities.
4. The Nina II, a replica of Christopher Columbus' smallest ship, was towed to Nassau from San Salvador last Tuesday.
5. After World War II thousands of veterans flocked to colleges and universities all over the country.
6. Whether you want Japanese cultured pearls or Norwegian skis, you will find these items at Perkins & Company's new store, located at the corner of Twenty-first Street and Maple Avenue.
7. In his last lecture in Hadley Hall, Professor Jennings said that man, from the dawn of history to the present, has always been able to laugh at himself.
8. Without looking up a copy of the Declaration of Independence, I cannot name five of the original signers; but I do know that the document was first signed at Independence Hall in Philadelphia.
9. The president left the White House early and drove to the Capitol to deliver his address to Congress.
10. The Lutheran minister, who spoke at our Christmas program reminded us to give thanks to God.
11. I enjoyed reading To Kill a Mockingbird, a novel about life in a small town in Maycomb County, Alabama.
12. The Harvesters is a painting by Pieter Brueghel, a sixteenth-century artist.
13. One of the cities of the Incas, Machu Picchu, lay hidden among the peaks of the Andes in Peru and was never discovered by the Spanish conquerors.
14. Each year more than a million visitors flock to Holland State Park, a preserve on Lake Michigan, west of Grand Rapids.
15. Last Saturday a fire, fanned by a brisk northwest wind, destroyed the Meadtown Lumber Company.
16. Traffic along Powell Avenue had to be rerouted when a gray Lincoln sedan rammed a truck.
17. Julie Anderson, the president of her nursing class, joined the Peace Corps last July and is now working as a nurse in Pakistan.
18. Because Bruce took advanced courses in English, Chemistry, and Mathematics at Washington High School in St. Paul, Minnesota, he had little difficulty with his freshman courses at Duke University.
19. When my grandfather retires, he expects to spend his winters at Sea Island, Georgia, and his summers at Lake Manota in the northern part of Minnesota.
20. Between halves of the football game between Lincoln High School and Milbridge Academy, the band marched down the east side of the field, played stirring marches composed by John Philip Sousa, and exited through the main gate.

Teaching Writing II

Using

THE GOALS FOR WRITTEN EXPRESSION

Text: Warriner's English Grammar and Composition, Complete Course

Behavioral Objective: Through a standardized test at the end of the course, the student will be able to demonstrate a proficiency in the skills of sentence structure, punctuation, and usage.

TO THE TEACHER:

These Goals for Written Expression are designed to be used with the Guide for Correction of Compositions and Warriner's English Grammar and Composition, Complete Course.

By the nature and scope of the goals, all students are not expected to work with all of them. Neither is it expected that any class be taught these goals in sequence. As with any meaningful learning situation, the needs of the class and of the individuals in the class dictate the material to be covered. Lessons should be based on needs that a group or an individual demonstrates. Besides the need, and just as important, is the necessity for considering the practicality of the material in terms of pupil use.

A I D S

TOPIC: COMPOSITION BASED ON THE GOALS FOR WRITTEN EXPRESSION

5a. Avoid writing sentence fragments.

When to teach this lesson:

There is a trend toward teaching identification of sentence fragments when they occur on a paper. This trend is based on the fact that the best learning occurs when the need is apparent, and thus meaningful. Formal exercises, using contrived lists of incomplete sentences, lack meaning.

Ideas for teaching:

The kinds of fragments to watch for are subordinate clauses and phrases that are punctuated as sentences. Elliptical sentences, however, are proper in dialogue and advertising copy. In an elliptical sentence the subject or the predicate or both may be implied by what has been said before. Elliptical sentences are important because they add strength to dialogue. The pupil, however, should leave elliptical declarative sentences in other forms of discourse to the professional writer.

A pupil may occasionally write an inadvertant fragment in narrative that has stylistic value. If this happens, accept it, but be sure the pupil knows it is a fragment, and why it is permissible in this case.

Reinforcement by textbook reference:

English Grammar and Composition, Complete Course: pp. 70-72

A I D S

TOPIC: COMPOSITIONS BASED ON THE GOALS FOR WRITTEN EXPRESSION

5b. Divide run-ons into separate sentences.

When to teach this lesson:

Teach this skill as it arises in individual compositions; use the textbook exercises to reinforce learning.

Ideas for teaching:

Oral reading of compositions often will point up the need for more appropriate punctuation. Writing is a visual manifestation of the spoken word.

If the need is general, plan a class lesson on this goal. Let the pupils dictate three or four sentences of narration or explanation related to recent events or lessons. Copy what they say on the board without marking the beginning or ending of sentences with capital letters or punctuation. Some will object, but save the marking until everyone can focus attention upon it. Then read the sentences aloud with normal pauses and intonation. Ask pupils to identify the extent of the pauses by these signs between words:
/ = slight pause // = great pause ≠ = complete pause.
Usually double slant lines (//) indicate that a comma should be used; double cross bars (≠) indicate the end of a sentence. Teach them also to listen to the voice tone to tell whether it is level, indicated by a horizontal arrow above the words (→); or rising, by an upward arrow (↑); or falling, by a falling arrow (↓).

Most statements are marked at the end with a falling arrow.
(I plan to leave tomorrow. ↓)

Most questions that begin with a wh word also end with a downward tone. (Where will you go ↓?)

An upward inflection usually follows questions that do not begin with a wh word. (Is Bertha going ↑?)

Example dictated by pupils:

When settlers arrived in Oregon // they needed food and stock ≠ at Fort Vancouver they found a good friend in Dr. McLaughlin ≠ he gave them food and shelter for a time // especially if their need was great // and let them buy or borrow from his herd of cattle ≠.

The symbols given above are some of those used by linguists to indicate the sounds of the spoken language. Often students do not hear these differences until they are taught. When they hear them, they may learn to punctuate more easily. On the board, replace the double slant lines with commas and the double cross bars with periods.

Reinforcement by textbook reference:

English Grammar and Composition, Complete Course p. 74

A I D S

TOPIC: COMPOSITION BASED ON THE GOALS FOR WRITTEN EXPRESSION

6a. Vary sentence beginnings.

Ideas for teaching:

Monotonous repetition of the same sentence pattern throughout a paper marks immaturity and annoys the reader.

Variety in sentence beginnings should lead to variety in length of sentences and variety in sentence patterns. All three are indications of writing maturity.

For practice, ask pupils to expand a short sentence (e.g. The sirens shrieked.) Let each write the sentence at his seat; then add a phrase or clause telling when; then add words telling where; then add words telling how or why. For example:

The siren shrieked somewhere in the dark distance just after the clock struck midnight, in a terrifying wail.

Now let the pupils rearrange their sentences, placing some of their additions at the beginning. Have them exchange papers or read them aloud to show the added interest that comes from varied beginnings. For example:

Somewhere in the dark distance, just after the clock struck midnight, the siren shrieked in a terrifying wail.

or

In a terrifying wail, somewhere in the dark distance, the siren shrieked just after the clock struck midnight.

Variety in sentences: (SEE ALSO 6b.)

Sentence length: Changes in sentence length may add interest. After several long sentences a short sentence is very effective.

Unusual order: Emphasis can be gained by arranging words in unusual order. Overuse, however, sounds affected.

TIPS:

A good way to emphasize variety in sentence construction is through the use of models from literature. Another is the use of student models to show how variety has been used effectively.

Reinforcement by textbook reference:

English Grammar and Composition, Complete Course: pp 227-228

A I D S

TOPIC: COMPOSITION BASED ON THE GOALS FOR WRITTEN EXPRESSION

- 6b. Use SVO or SLVC pattern for saying directly what you mean to say.
-

Ideas for teaching:

Clarity may often be improved by use of the active voice of the verb. In the active voice, the subject acts; in the passive voice the subject is acted upon. Writers usually prefer the more emphatic.

Passive: The research was led by Dr. Salk.

Active: Dr. Salk led the research.

Other methods of adding emphasis: (SEE ALSO 6a.)

1. Word Placement: Gain emphasis by placing important words and phrases at the beginning and end of sentences.

"But now abideth faith, hope, love, these three; and the greatest of these is love." 1 Corinthians 13: 13.

2. Climax Arrangement: Gain emphasis by arranging ideas in order of importance.

"Give me liberty or give me death!" Patrick Henry

3. Repetition: Skillful, deliberate repetition adds emphasis.

" 'Pathetic,' he said. 'That's what it is. Pathetic.' "
A. A. Milne

Reinforcement by textbook references:

English Grammar and Composition, Complete Course: pp. 79-92

A I D S

TOPIC: COMPOSITION BASED ON THE GOALS FOR WRITTEN EXPRESSION

- 7a. Subordinate some elements of the sentence; avoid overuse of and, then, and so.
-

When to teach this lesson:

Though it does not appear for textbook reinforcement until eighth grade, this is a skill that calls for attention and instruction whenever necessary.

Information for instruction:

Sentence clarity can be improved by subordinating related but less important details. Coordinate elements may be subordinated by:

1. Using subordinate conjunctions to make the clause with the less important detail a dependent clause.

Some common subordinating conjunctions:

after	as	that	where	whether
although	if	though	while	only
because	since	unless	as if	
before	than	until	when	

For example:

Weak: We were in the room and the fire started.

Stronger: We were in the room when the fire started.

2. Changing clauses to phrases.

Weak: I went to school yesterday and it was raining.

Stronger: I went to school yesterday in the rain.

3. Changing phrases or clauses to verbs.

Weak: I got up in the morning and got dressed and ate breakfast.

Stronger: I got up in the morning, dressed, and ate breakfast.

4. Changing verbs to modifiers:

Weak: He came down the stairs; he was running.

Stronger: He came running down the stairs.

Reinforcement by textbook reference:

English Grammar and Composition, Complete Course: pp. 55-58

A I D S

TOPIC: COMPOSITION BASED ON THE GOALS FOR WRITTEN EXPRESSION

7b. Place modifiers to make the meaning clear.

Ideas for instruction:

Make a modifying element clearly and logically refer to the word it modifies.

Look for two types of error:

1. Dangling modifiers. A modifying element that has no noun or pronoun referent.

Incorrect: Running to school, my book got wet.

Correct: Running to school, I got my book wet.

2. Misplaced modifiers. A modifying element that is not clearly related to its referent causes a sentence to read illogically, and often leads to hilarious, if inadvertent, ambiguity. Adjective modifiers should be as close to the referent as possible.

Examples:

1. A boy carrying some books and his sister entered the room.
2. ...a dirty boy's sock...

Reinforcement by textbook reference:

English Grammar and Composition, Complete Course:
pp. 152-159, 208-212

A I D S

TOPIC: COMPOSITION BASED ON THE GOALS FOR WRITTEN EXPRESSION

7c. Use parallel structure for parallel ideas.

Ideas for instruction:

The relationship between parallel ideas is more clearly seen when they are expressed in the same form. Outlining is a good vehicle for teaching the skill of parallel construction, (SEE 3a.)

For example:

Ineffective: He likes to read and participate in sports events.

Better: He likes to read and to participate in sports events.

Not Parallel

- I. Physical benefits of swimming:
 - A. To keep muscles in tone:
 1. arms
 2. legs
 - B. Reduces excess weight
- II. Fun you can have

Parallel

- I. Physical benefits of swimming:
 - A. Body tone:
 1. arm muscles
 2. leg muscles
 - B. Weight reduction
- II. Recreational benefits

English Grammar and Composition, Complete Course pp. 220-224

A I D S

TOPIC: COMPOSITION BASED ON THE GOALS FOR WRITTEN EXPRESSION

7d. Complete the comparison.

Ideas for instruction:

Maturing writers often assume that their readers know as much as they about their subjects--they have had enough adults finishing sentences for them to make this assumption a reasonable one.

Because of this, they often leave gaps and unfinished sentences in compositions.

For example, a boy writing about cars might write "The Corvette is a better car." The word better shows that a comparison has been made, but to what? Ask him. He knows, and he will tell you. Then ask him if it wouldn't make his point more clear to the reader if he were to add it to his paper.

This is a very important skill, and assignments should be made requiring its use. One of the best assignments to develop this skill is to assign a paragraph based on comparison or contrast.

Comparison: How a subject is similar to other members of the same group.

Contrast: How a subject is different from other members of the same group.

TIPS:

Encourage a sense of audience (SEE 10b.)

Reinforcement by textbook reference:

English Grammar and Composition, Complete Course: p. 156

A I D S

TOPIC: COMPOSITION BASED ON THE GOALS FOR WRITTEN EXPRESSION

8a. Use prepositions according to standard usage.

When to teach this skill:

Teach this skill as difficulties arise in the use of prepositions. Errors may be regional or social dialect problems ("We were to Mary's party yesterday!") or they may reflect the writer's inexperience with the idiom or word meaning. Treat errors with care for the feelings of the offender.

Examples:

Usage convention: Say different from rather than different than: "Her dress is different from mine." However, different than is commonly used in informal writing when followed by a clause. "The town looked different than she remembered it," is less awkward than, "The town looked different from what she remembered."

Doubling of prepositions: Informal style allows the doubling; precise and economical writing requires deletion of the unnecessary prepositions:

For out of use of: The dress was made of silk.

For in back of use back of: The garden is back of the shed.

For outside of use outside: We keep the dog outside the house.

For off of use off: He jumped off the diving board.

Word meaning: Say, "They reached a consensus" rather than, ". . . a consensus of opinion."

Other prepositions which may cause difficulties:

between - among on - onto in - into at - to - by
beside - besides

Prepositions at the end of sentences: ". . . postponing the preposition is a characteristic of English idiom, even though it runs contrary to our usual tendency to keep words of a construction close together. In fact it is so generally the normal word order that the real danger is in clumsiness from trying to avoid a preposition at the end of a clause or sentence. ("Tell me what it is to which you object," is not as natural as ". . . what you object to.") . . . Often the final word is not a preposition but an adverb, as in the old saw, "A preposition is a bad word to end a sentence with." "Let us not, therefore, be too fussy about this; remember Winston Churchill's reply to a clerk who edited his writing by moving a preposition: "This is a piece of impertinence up with which I will not put."

Reinforcement by textbook reference:

English Grammar and Composition, Complete Course: pp. 14, 32

¹Porter G. Perrin, Writer's Guide and Index to English, (Chicago, 1959). p. 646.

A I D S

TOPIC: COMPOSITION BASED ON THE GOALS FOR WRITTEN EXPRESSION

8b. Use conjunctions that show the relationship intended.

SEE: 4d. and 7a. for lists of conjunctions and their uses.

Common errors:

1. Using coordinate conjunctions when one idea is clearly subordinate.

It isn't raining and I will go on a hike.

Better: It isn't raining so I will go on a hike.

2. Using conjunctions implying chronological or cause and effect relationship when in fact there is no such relationship.

I went to school early and the dog bit the milkman.

Better: I went to school early. The dog bit the milkman.

3. Using a series of "ands" or "and thens" to connect ideas that are really parallel or in series.
4. Implying physical or chronological relationships that do not exist.

Grammar is where (when) you study the parts of a sentence and how they work together.

Better: Grammar is a study of the parts of a sentence and their relationships.

Reinforcement by textbook reference:

English Grammar and Composition, Complete Course: pp. 15, 186, 194

A I D S

TOPIC: COMPOSITION BASED ON THE GOALS FOR WRITTEN EXPRESSION

8c. Use an before vowels, a before consonants.

Should read: "Use an before vowel sounds, a before consonant sounds."

When to teach this lesson:

This may be reviewed meaningfully by having your group write the appropriate articles preceding the nouns in a spelling list. Additional enforcement may be made using sentences constructed to show the understanding of the importance of sound in the word preceded by an article.

For example: Thyme is an herb. Note the silent h.

She wears a uniform. Note the long u.

Reinforcement by textbook reference:

English Grammar and Composition, Complete Course: pp. 7, 152-159

A I D S

TOPIC: COMPOSITION BASED ON THE GOALS FOR WRITTEN EXPRESSION

9a. Check dictionary; use a word precise in meaning

Principle involved:

When you speak or write, your choice of words may affect your listener. You need to try to find just the right word to communicate your ideas to your listener or reader.

When to teach this lesson:

When a pupil chooses a word that has a connotation contradictory to his meaning or misleading to his intention, work it out with him on an individual basis. A group can be made aware of the principle of connotation at any time through classroom exercises.

Ideas for instruction:

The denotation of a word is its strictly literal meaning. The connotation of a word is its suggested or implied meaning. By association it gathers meanings in addition to its strictly literal meaning.

A careful writer chooses the word that connotes the meaning associated with what he is discussing. A honkey-tonk piano player tickles the eighty-eight; a concert pianist performs on a concert grand; and a jazz pianist caresses the ivories.

Which would you rather be called -- teacher, pedagogue, school-master, educator?

Why?

Sample teaching lesson:

A list like the following could be worked out orally or graphically with a group:

1. policeman, officer, cop, flatfoot, fuzz
2. horse, steed, nag, plug
3. violin, fiddle, squeak box
4. boy (or girl), child, kid, teen-ager
5. father, dad, pop, old man

What connotation accompanies each word

- a. about the noun so named?
- b. about the person using the noun?

SEE ALSO: LA 65 Literacy Is Not Enough, Portland Public Schools. pp. 9-11

Reinforcement by textbook reference:

English Grammar and Composition, Complete Course: pp. 306-317

A I D S

TOPIC: COMPOSITION BASED ON THE GOALS FOR WRITTEN EXPRESSION

9b. Avoid useless repetition or wordiness.

Ideas for instruction:

WORDINESS: When possible, substitute words for phrases and clauses. Wordiness may detract from the central idea, weakening the composition.

Wordy: Timberline Lodge, besides being a very comfortable and fashionable place to stay, has some of the best ski trails in the country, as well as fine ski lifts and a sheltered, heated pool which can be used all year.

Revised: Comfortable and fashionable Timberline Lodge boasts excellent ski facilities and an all-year swimming pool.

EXCESSIVE DETAIL: Avoid so much detail that the central thought of the sentence is lost. (e.g. Overly described surroundings when the central idea is not description.)

Wordy: On a lovely spring day when the sun was shining and birds sang gaily, Jim hit a home-run that was the most exciting play of the game, because the score was tied and nobody thought he could do it.

Revised: The most exciting play of the game was made by Jim who hit an unexpected home run with the score tied.

REDUNDANCY:

A. Useless repetition of words or phrases. While repetition can be used for emphasis (SEE 6b.) needless repetition dulls the interest of the reader.

Redundant: This was a good book. The characters were good and it had a good ending.

Revised: This was a good book. The characters were realistic and the ending was exciting.

B. Useless repetition of an idea.

Redundant: In my opinion, I think our new library is beautiful and functional.

Revised: In my opinion, our new library is beautiful and functional.

Redundant: Jim's shirt is red in color.

Revised: Jim's shirt is red.

C. Adjectives which describe self-evident characteristics of nouns.

The distant sunset; the colorful rainbow; hushed calm

Reinforcement by textbook reference:

English Grammar and Composition, Complete Course: p. 335

A I D S

TOPIC: COMPOSITION BASED ON THE GOALS FOR WRITTEN EXPRESSION

9c. Use vivid, original expression.

Vivid expression:

Use words chosen for their ability to bring a thought to life. To say "the blue sky" is not vivid, sky is usually blue. Instead, choose a word that is more expressive--"the clear sky...the orange-tinted sky..."

Ideas for teaching:

To bring descriptions to life, appeal to the senses:

Sight: azure, drab, muddy, jagged
Touch: smooth, icy, moist, silky, sharp
Taste: salty, bitter, sweet, spicy
Smell: acrid, pungent, aromatic, musty
Sound: roar, splash, crash, buzz, rustle

Show how expanding sentences add meaning:

The man walked down the street.
The bent, old man walked tiredly down the busy street,
remembering his wasted youth.

Time is well spent in making word lists of colors and senses. Work on lists of overworked words and new ways of saying them (swell, nice, fine, good, awful).

TIPS:

The definition of what is vivid can be a matter of personal preference. Take every opportunity to build on ideas but do not discredit efforts that are less than vivid. Comments on papers may well be restricted, in this area, to what is especially good rather than mentioning what is not.

Mark a phrase or sentence that shows special vividness or originality 9c+. Then read these parts of papers aloud to the class before returning papers to pupils.

Reinforcement by textbook reference:

English Grammar and Composition, Complete Course: p. 262

A I D S

TOPIC: COMPOSITION BASED ON THE GOALS FOR WRITTEN EXPRESSION

- 9d. Include all the necessary words for clarity.
-

Children leave out details because of carelessness and because of an assumption of the reader's prior knowledge.

Ideas for teaching:

Teach your pupils why details may be more necessary in writing than they are in speaking. Illustrate your point in this way:

If you say, "I'll go to the play," a careless shrug of the shoulders gives the added information that you are not excited about it. But that idea will not be conveyed in writing unless you add the words.

If you say, "My brother hasn't given me a dime," a special meaning is given if you stress the word brother (perhaps your sister did give you a dime); a different meaning is given if you stress me (Did he give your sister one?); and still another meaning is given if you stress dime (the cheap skate!). In a written sentence, however, the reader doesn't hear your vocal inflection so you may need to add the explanation.

If you say, "We left the girls at home, of course," the person whom you are addressing may not understand why you said "of course." If he doesn't he can ask. In writing, all points must be clearly stated, for your reader is not likely to be aware he can ask questions.

Pupils must learn to think of themselves as "in the reader's shoes." They should look at their writing carefully to see that a reader will find all he needs to know on the page just written.

Common errors:

The "little things"—conjunctions, articles, prepositions, pronouns. Refer other errors to the goal designed to treat them.

A I D S

TOPIC: COMPOSITION BASED ON THE GOALS FOR WRITTEN EXPRESSION

10a. Use an expression appropriate in standard English.

Standard English is one of our major problems. It is difficult because it is the language of the school rather than the language of the home and community in which the child spends his living hours.

In considering nonstandard English, we must distinguish between regional dialects and social class dialect. People are often delighted by the former, but the latter causes rejection--it marks one as a person who does not have a share in the important activities of the community. In a closed society, language can be one of the greatest barriers to accomplishment. Speakers of standard English speak the language of "the establishment;" those who do not are left on the outside.

Children who have not grown up using standard English must learn to be bi-dialectical; they will speak their own class dialect with family and friends, but they also need to learn standard English as a second dialect (as one may need to learn a second language) in order to move acceptably in another social class.

It is the job of the teacher to bring standard expression into the lives of youngsters who have had little opportunity to feel comfortable using it. It is not the responsibility of the teacher to make value-judgments or to try to mold lives. Remember that when a child is told that an expression which is, for him, standard, is wrong, he is also being told that his parents and friends are "wrong." Let us substitute terms such as "standard" and "nonstandard" for "right" and "wrong;" the latter imply moral values which do not properly apply to language.

Reinforcement by textbook reference:

English Grammar and Composition, Complete Course: pp. 262-273

A I D S

TOPIC: COMPOSITION BASED ON THE GOALS FOR WRITTEN EXPRESSION

10b. Use language that is appropriate for the occasion.

Word use:

Informal expressions have a place in writing, and discussion of these places can be an excellent lesson in what standard expression means, and what nonstandard expression tells about the person using it.

Restrictive labels, such as subject labels, usage labels, and regional labels are treated differently in different dictionaries. Teach the use of them in the dictionary you prefer and point out that the explanation of every dictionary will explain how words are labeled in that volume. You may wish to set some general standards of usage in your room.

Audience sense:

Pupils should develop the ability to write with a particular reader or group of readers in mind. They should never feel that the only audience for their written work will be the teacher.

Therefore:

1. Devise as many ways as possible for sharing written work with others.
2. Use literature for models to show how authors adapt their language to the audience for whom they are writing.

Style sense:

Pupils should understand that the different kinds of papers (SEE 2a.) require style that suits the purpose of the paper. Narrative may be amusingly colloquial but exposition should not.

Try:

1. Comparing style in a comic book to dialogue in a short story.
2. Comparing style in a descriptive passage to an encyclopedia description.
3. Comparing a humorous story to an explanatory article.

TIPS:

Work on the development of a style sense with individuals as well as groups. Do not analyze style too closely, aim for a general feeling.

Reinforcement by textbook reference:

English Grammar and Composition, Complete Course: p. 246

A I D S

TOPIC: COMPOSITION BASED ON THE GOALS FOR WRITTEN EXPRESSION

11a. Choose the right verb, as let or leave, sit or set.

When to teach this lesson:

Don't waste time doing pages of this kind of thing. Explain the error when it arises in conversation or writing, and when it reoccurs explain it again.

Other examples:

lie or lay

teach or learn

win or defeat (Children often say, "We won them," when they mean "We defeated"--or more colloquially, "beat"--them.)

bring or take

rise or raise

Reinforcement by textbook reference:

English Grammar and Composition, Complete Course: p. 120

A I D S

TOPIC: COMPOSITION BASED ON THE GOALS FOR WRITTEN EXPRESSION

11b. Use standard principal parts of verb.

When to teach this lesson:

Time spent in doing pages of exercises on regular and irregular verbs is probably time wasted. Teach the difference between regular and irregular verbs, and where to find them. When individual errors arise, help the individual pupil; when errors are common in the class, teach the relevant verb to the entire class, or to a group as needed.

Ideas for teaching:

1. Show the class how to find the list of the principal parts of irregular verbs in the textbooks.
2. Teach the class how to use the index of the textbook to find the irregular verbs.
3. Teach the class how to find the principal parts of verbs in dictionary entries.
4. Use irregular verbs as parts of one or more spelling lessons. Dictate the present tense on the pretest, study all the principal parts; on the final test, dictate the present tense again, but have the class write the past tense or past-with-helper form.

TIPS:

Persistent use of nonstandard verb forms (like "he come" or "he has went") is not likely to be changed by giving a pupil a purely grammatical reason for changing. He must hear the standard verb form frequently, say it frequently, and develop a pleasant attitude toward using it in school. Thus the oral approach, with repetition in spirit of fun, is desirable. When hearing and speaking the standard form becomes familiar and acceptable, the pupil can be expected to discontinue the substandard form in writing.

Reinforcement by textbook reference:

English Grammar and Composition, Complete Course: p. 120

A I D S

TOPIC: COMPOSITION BASED ON THE GOALS FOR WRITTEN EXPRESSION

11c. Use appropriate tense form; make tenses consistent.

When to teach this lesson:

Confusion of tenses is a very common error, especially in writing narrative. The pupil starts out using the present tense and then switches to the past. This is best clarified on an individual basis, as it occurs.

Ideas for teaching:

Teach the past tense and past-with-helper for regular and irregular verbs. (See 11b.) Then watch for individual errors and give individual help as needed.

Alert the class to the possibility of inconsistency in tenses and encourage careful proofreading for this. (See 20a.)

Use AIDS Standard English Drills to reinforce learning.

Reinforcement by textbook reference:

English Grammar and Composition, Complete Course: pp. 137-143

TOPIC: COMPOSITION BASED ON THE GOALS FOR WRITTEN EXPRESSION

11d. Make the subject and verb agree in number and person.

When to teach this lesson:

Early in the year, handle this on an individual basis. If the need is general teach this skill to the group. You may wish to use pupil examples as a basis from which to start instruction. Then use the textbook exercises to reinforce learning. Upper grade pupils who have made normal progress should have the grammatical explanation made thoroughly and clearly at least once.

TIPS:

No matter how many times text and sample exercises are corrected during the year, the mistakes will recur. When they do, reteach on an individual or group basis as needed.

Ideas for teaching:

Use chalkboard frequently. Make as many of the "exercises" oral as possible. Do not inflict the drudgery of endless copy-work on the pupil.

Reinforcement by textbook reference:

English Grammar and Composition, Complete Course: p. 79

A I D S

TOPIC: COMPOSITION BASED ON THE GOALS FOR WRITTEN EXPRESSION

12. Grammatical usage of pronouns

12a. Use subject pronouns in subject positions; use object pronouns in object positions.

Tips for teaching:

Our textbooks use only nouns as subject complements. In the AIDS game, Patterns and Challenges, the use of pronouns as subject complements is very informally introduced. If this disturbs or confuses children, explain that in standard English the pronoun used as the complement of a subject must also be in subject form, but extensive drill is unnecessary. The textbooks treat other pronoun usage fully for their grade levels.

12b. Make a pronoun refer to a noun or a pronoun previously mentioned.

Ideas for teaching:

When pronoun ambiguities arise in written work, have pupils write the correct antecedent over each pronoun, then substitute pronouns only in those places where the meaning is clear; often, a sentence will need to be rewritten entirely in order to avoid both ambiguity and unpleasant repetition.

12c. Make a pronoun agree with its antecedent in person and number.

See 12b. above.

12d. Avoid using the impersonal you and they.

Impersonal you:

The problem of the impersonal you arises largely because English has no impersonal pronoun other than one, which is generally reserved for formal speech or writing. Use in places where I or you seems more natural, or where repeated, the impersonal one can seem affected. "You see beautiful scenery on that highway, don't you?" is more natural than, "One sees beautiful scenery on that highway, doesn't one?"

On the other hand, the impersonal you can sometimes be unintentionally personal or insulting by suggesting an invidious comparison between writer and reader, in which case the sentence may be rephrased, or might better be written, "One doesn't have to be very bright to understand this," or "It doesn't require great intelligence to understand this."

12. Grammatical usage of pronouns (continued)

When to teach this lesson:

Because of the fine line between too much formality and an insulting you, it is best to teach the use of these impersonal pronouns as the problem arises.

Impersonal they:

The use of they as an indefinite pronoun, while not incorrect grammatically, is not exact in meaning. It can often be avoided by rephrasing a sentence, using the passive rather than the active form of the verb. "They are building a freeway south of town," can be rewritten: "A freeway is being built south of town."

When to teach this lesson:

Teach this lesson as the problem arises, pointing out that the indefinite they has no clear antecedent.

Reinforcement by textbook reference:

English Grammar and Composition, Complete Course: Chapter 7,
pp. 96-113

A I D S

TOPIC: COMPOSITION BASED ON THE GOALS FOR WRITTEN EXPRESSION

13. Grammatical usage of adjectives and adverbs.

13a. Use exact words as adjectives and adverbs.

SEE ALSO 6a., 9a., and 9c.

Ideas for teaching:

Pupils enjoy discovering the ways words can be changed to make different parts of speech. For example, the noun beauty becomes an adjective by adding the suffix -ful; an adverb by adding the suffix -fully, and a verb by adding the suffix -ify. Put four columns on the chalkboard, and head them as below.

<u>Noun</u>	<u>Verb</u>	<u>Adjective</u>	<u>Adverb</u>
beauty	(beautify)	(beautiful)	(beautifully)
(honesty)	X	honest	(honestly)
(hatred)	hate	(hateful)	(hatefully)
(comfort)	(comfort)	(comfortable)	comfortably

Write in one form of the word and let the class give the other forms. This should motivate them to make similar lists of their own, which can be discussed and corrected as needed. Some other words which could be used this way are: kind, possible, comfort, scare, safe, educate, nature, fright, cheer, etc.

13b. Use correct form for adjectives and adverbs and their comparisons.

Common errors:

Use of the superlative to show intensity of feeling:

He has the most marvelous voice.
 This is the funniest book.
 She is the greatest.

This common tendency shared by today's youth and Madison Avenue should not be squelched to the point that children are discouraged from attempting to express their feelings. On the other hand, this device, when overdone, soon loses its effectiveness.

Use of a double superlative to show extra feeling:

My Most Funniest Experience
 This is the most saddest book I ever read.

This error may be the result of the writer's lack of knowledge of the comparative and superlative forms of adjectives and adverbs, or a desire to greatly intensify a comment.

13. Grammatical usage of adjectives and adverbs (continued)

When to teach this lesson:

Early in the year, treat these errors on an individual basis. Save some of the better examples of misused words for a lesson a little later in the year.

Ideas for instruction:

If a class-size list of misused superlatives has been saved, develop a lesson designed to enrich vocabulary by finding better ways of expressing strong feeling. A good vehicle for this kind of exercise is to substitute better words for the superlatives of advertising.

See what a class can do to develop a single thought in the following manner: "It was a bad day." Dylan Thomas expressed his ideas something like this: "That was the day when Father, mending one hole in the thermos made three. The sun declared war on the butter, and the butter ran."

Reinforcement by textbook reference:

English Grammar and Composition, Complete Course: Chapter 9,
pp. 152-153, 156-159

A I D S

TOPIC: COMPOSITION BASED ON THE GOALS FOR WRITTEN EXPRESSION

14. Spelling

14a. Spell words correctly.

Use appropriate curriculum publications explaining the use of The Portland Speller (Around the Week with Spelling, Teacher's Edition of Portland Speller)

Encourage use of Portland Speller and dictionary to check doubtful spelling. Make sure that classroom dictionaries are easily accessible. Encourage children to write words they use often and are doubtful about in the "My Words" column of The Portland Speller for future reference.

14b. Choose the correct form for plural.

Develop spelling lists which include nouns with regular and irregular plurals; dictate singular form, have the students write the plural form.

14c. Use the apostrophe with possessive nouns; write possessive personal pronouns without apostrophes.

Possessive Pronouns

mine	ours
your, yours	your, yours
his, hers, its	their, theirs

How about apostrophes for possession? With possessive pronouns NEVER.

14d. Check dictionary in writing compound words.

Teach that different dictionaries may not agree on how they show compound words; nevertheless, the best authority for a pupil is a dictionary.

14e. Spell homonyms correctly.

Use of the wrong homonym is one of the commonest of children's spelling errors. Often, however, they are able to write homonyms correctly in a structured situation such as a spelling test-- the difficulty arises in writing original compositions. Careful proofreading by students, and constant awareness of the problem may help to alleviate the problem.

14. Spelling (continued)

One way to bring the difficulty to the attention of the class is to spend a period from time to time making lists of common homonyms, discussing their meanings, using them in sentences, both oral and written, and emphasizing the necessity for careful writing of these words.

Reinforcement by textbook reference:

English Grammar and Composition, Complete Course: Chapter 36;

14a. pp. 621-629

14c. pp. 603-607

14b. pp. 603-607

14d. pp. 628-629

A I D S

TOPIC: COMPOSITION BASED ON THE GOALS FOR WRITTEN EXPRESSION

15. Punctuation

- 15a. Use a punctuation mark--(.), (;), (?), (!)--to separate sentence patterns not joined by a coordinating conjunction. (SEE 4d/5b/7a. and 8b)
- 15b. Use a comma before coordinate conjunctions (and, but, or) when they join complete sentence patterns; use no comma when they join only two other sentence parts.

Examples:

We asked him to join us for dinner, but he said he had a previous engagement.

Their clothes were shabby but clean.

Tell children to punctuate in a way that makes their writing clear to the reader. Check their meaning by having them read what they have written, orally to you.

- 15c. Use a comma to separate items of a series (a, b, and c).

"On my shelf I have canned pears, apricots, and peaches." If I had written "pears, apricots and peaches," how many kinds of cans of fruit do I have? Pears and apricots and peaches or pears and mixed apricots and peaches? This may help clarify the reason for a comma before "and."

- 15d. Follow conventional punctuation in dates and addresses.

- 15e. Use a comma after introductory clauses and long introductory elements.

Rather than teach this goal as a hard and fast rule, use this as necessary on an individual basis.

- 15f. Use a comma on both sides of interrupters (direct address, appositives, and other nonessential elements).

Before teaching this goal, teach the meaning of "direct address" and "appositive."

- 15g. Punctuate quotations according to conventions.

Ideas for teaching:

1. On their rough draft, have pupils circle all of the exact words spoken by characters in their writing, like comic strip balloons. Then they can put quotation marks around the circled words in their final copy.

15. Punctuation (continued)

2. Write out on the chalkboard, or duplicate, a conversation showing the various other types of punctuation necessary with quotations. Have this copied from board into a blank page at the back of The Portland Speller, or have duplicated copies kept in notebooks or writing folders. These can then be used as models for future writing.

Sample:

One morning Mother said, "Let's go on a picnic."

"Oh yes!" exclaimed Johnny.

"Where shall we go?" asked Father.

Julie asked, "Could we go to Blue Lake Park? I want to swim."

"I," said Johnny, "would rather go to Merwin Dam. We could take the boat and water ski."

Father thought about this for a minute. "I don't think we'd better plan on water skiing," he said. "The outboard motor has been acting up lately; I wouldn't want it to quit running in the middle of the lake!"

"I'll tell you what--let's drive to Spirit Lake. Then we can rent a boat and swim, too."

The family agreed that this was a fine idea, since they would then have a lovely scenic drive as well.

15h. Use dashes, colon, parentheses, brackets, and semicolons correctly.

Refer to text.

15i. Use an apostrophe for contractions.

This is clearer to pupils when they realize that the apostrophe indicates that one or more letters has been omitted in combining two words.

Reinforced by textbook reference:

English Grammar and Composition, Complete Course: Chapter 34,
(15a. see p. 74)

A I D S

TOPIC: COMPOSITION BASED ON THE GOALS FOR WRITTEN EXPRESSION

16. Capitalization and abbreviation

16a. Follow conventional use of capital letters.

Over capitalization: Many pupils seem to capitalize on the basis of the theory, "When in doubt, do." Help to avoid over capitalization by helping students to understand the principals of capitalizing. Encourage use of dictionary and The Portland Speller to check when to use capitals.

Under capitalization: Use Archie and Mehitable (available in Literature Packet #306, or in Class III Library) as an example. Point out that Archie had a legitimate excuse for not capitalizing-- he couldn't jump on the shift key and a letter key of the typewriter simultaneously. This excuse, however, does not apply to upper grade students!

16b. Follow conventional use of abbreviations.

Avoid the use of the ampersand ("and" sign) in written composition. The same general rule applies to abbreviations other than those (Mr., Mrs., Dr.) which are standard.

Reinforcement by textbook reference:

English Grammar and Composition, Complete Course: Chapter 33

A I D S

TOPIC: COMPOSITION BASED ON THE GOALS FOR WRITTEN EXPRESSION

17. Numbers, italics, division of words.

17a. Spell out numbers used in a paragraph unless they are more than two words.

Generally, this rule may be read as follows: words for numerals between one and one hundred are written out; those over one hundred are written in figures, except for two-word numbers.

Dates, streets, street numbers, and page numbers are written in figures.

When several numbers appear in proximity, use figures.

Never start a sentence with figures.

17b. Underline book titles. Use underlining or quotation marks for other titles according to conventions.

Underline book titles, names of magazines, newspapers, paintings, ships, TV series, radio series, and movie titles.

Use quotation marks for titles which may be considered parts of a whole--short story titles, titles of short poems, articles in magazines or newspapers, chapter titles, titles of individual TV or radio shows.

Underline words in a typewritten or handwritten composition to show that they are in italics.

Avoid overuse of underlining words for emphasis.

17c. Divide words at end of line between syllables.

Consult a dictionary to determine correct syllabication.

Teach some of the simpler rules for syllabication; but emphasize that doubts are best resolved by consultation with the dictionary. Some dictionaries give a resume of rules in the introduction.

Emphasize that one-syllable words are never divided; this may take some looking ahead when writing final drafts of compositions. However, it is generally better to leave a little extra space at the end of the line and write the entire word on the next line, than to divide incorrectly or to squeeze a word in where there really isn't room.

It is best not to divide any word, if the first part of the word is to be on one page of a composition, and the last part is on the next page.

17. Numbers, italics, division of words (continued)

Generally, it is better not to divide very short words, even though they may be more than one syllable; e.g. it would be better to write "about" on the next line, rather than write it a-bout, leaving just one letter and a hyphen at the end of the line.

If the question arises (and it might) it could be pointed out that books, magazines, and especially newspapers are often printed with divided words which defy all rules. This is the result of the necessity of making the right margin perfectly even, a necessity which does not arise in typed or handwritten manuscripts.

One way to provide interesting and enjoyable experiences in learning to hear and identify syllables is to write haiku or sijo poetry. (See AIDS lessons)

17d. Separate words that have been run together (alright, alot).

Mnemonic device: "It is all wrong to write all right as one word."

Reinforcement by textbook reference:

English Grammar and Composition, Complete Course:

17a. pp. 614-615

17b. pp. 596-597

17c. pp. 628-629

17d. pp. 629

Teaching Writing III

Using

THE GOALS FOR WRITTEN EXPRESSION

Text: Warriner's English Grammar and Composition, Complete Course

Behavioral Objective: Given a paragraph to write, the student should be able to write effective related sentences, a coherent, unified paragraph, and effective transitions.

TO THE TEACHER:

These Goals for Written Expression are designed to be used with the Guide for Correction of Compositions and Warriner's English Grammar and Composition, Complete Course.

By the nature and scope of the goals, all students are not expected to work with all of them. Neither is it expected that any class be taught these goals in sequence. As with any meaningful learning situation, the needs of the class and of the individuals in the class dictate the material to be covered. Lessons should be based on needs that a group or an individual demonstrates. Besides the need, and just as important, is the necessity for considering the practicality of the material in terms of pupil use.

A I D S

TOPIC: COMPOSITION BASED ON THE GOALS FOR WRITTEN EXPRESSION

1a. Limit your topic; avoid taking too broad a subject.

When to teach this lesson:

This problem should be handled in the motivation of each writing experience. Instead of writing "My Summer Vacation," limit the topic to one specific aspect of this broad topic.

- (1) A focus may be made in class discussion before writing begins.
- (2) A focus may be made from the angle of the thesis statement or central idea and its full development.
- (3) With writing practice, the pupil can learn to set limits by the amount of time he has for writing.

How to limit a topic:

Sports

A specific sport

A particular game

An especially exciting play in that game

A description of the play from the point of view of loser
(This may be done by class discussion or by individual discussion as often as it is necessary.)

Examples of large and limited topics:

Unworkable topic

The Crusades

The American Revolution

Atomic energy

Horses

Large topic

One Crusade

One battle

Peaceful uses

A breed

Paragraph topic

The problem of getting food on the march

The training of the American soldiers

An explanation of fission

The care of horses' hoofs

TIPS:

A twenty-minute writing, ten-minute rewriting limitation produces shorter papers, but requires detailed motivation and discussion.

A short paper which covers a small topic thoroughly is preferable to a long paper which merely hits the high spots. Emphasize that papers are judged by quality rather than by quantity.

When research must be done to get information for development of the paper, a deadline may be set for completion of the paper, but writing time should not be limited.

Devices such as limiting the number of pages, limiting the number of sentences, and limiting the number of words are useful at times but should not be used too frequently.

Reinforcement by textbook reference:

English Grammar and Composition, Complete Course; Chapters 24 and 25. These chapters cover all the points under 1. Paragraphs and Papers.

A I D S

TOPIC: COMPOSITION BASED ON THE GOALS FOR WRITTEN EXPRESSION

1b. Decide upon the main point of your paper or paragraph.

When to teach this lesson:

This lesson may well precede a writing assignment early in the school year. After the first, thorough explanation, make the decision on the main point a part of each writing assignment as long as the need is evident. If you like, ask pupils to write this main point as a "thesis statement" preceding their compositions.

TIPS:

The pupils need to learn that a topic is not enough. They must decide what main point they wish to express about that topic. Help them to do so by asking them to express their main idea in one sentence, a thesis statement. Demonstrate how to do this at the board with pupil participation as you work from a topic to the thesis statement, the statement of the central idea.

Example:

- Step 1. Write a thesis statement revealing your central idea.
(Tell what you want to say about your topic.)
- Step 2. Write a paper or paragraph developing this central idea with details, arguments, or examples.
- Step 3. Eliminate ideas not related to your thesis statement.
- Step 4. Rewrite your paper, using the technical skills of writing to your best advantage.

Reinforcement by textbook reference:

English Grammar and Composition, Complete Course: Chapters 24 and 25.

A I D S

TOPIC: COMPOSITION BASED ON THE GOALS FOR WRITTEN EXPRESSION

- 2a. Supply adequate material for mature, well-developed paragraphs and paper.
-

Ideas for instruction:

The teaching of the kinds of paragraphs and papers makes the relationship of compositions to the entire school program easier to see. By stating the kind to be used, motivation can be developed for writing about, or for, any area of the curriculum-- including math.

A good paragraph or paper must supply enough material to develop the thesis and satisfy the reader. An expository or argumentative paper composed of several short paragraphs is usually suggestive of inadequate development. Corrections may be made by combining paragraphs that develop the same topic or by supplying more information. (SEE ALSO: 2b)

Kinds of papers and paragraphs:

It should be understood that the following four kinds of papers are indicative of major emphasis. Any such distinction is, at best, artificial. For example, the assignment may be to write an argumentative paper. The writer may use explanation, description, and narration, but these three should be subordinate to the major emphasis which is argument-- that is, they help to develop the argument.

1. Expository: An explanation of something
2. Descriptive: A word picture of a person or thing
3. Argumentative: A paper to challenge, convince, or prove an opinion
4. Narrative: A revealing of events in the form of a story which may include dialogue.

TIPS:

When pupils ask the question "How long?" or "How many words?" tell them to write until they have said everything they have to say to develop their thesis in the amount of time they have to write. This emphasizes the importance of choosing a topic brief or focused enough for development. (SEE 1a) Young writers should be guided to write exposition, argumentation, and description which can be developed in a single paragraph.

A I D S

TOPIC: COMPOSITION BASED ON THE GOALS FOR WRITTEN EXPRESSION

2b. Support opinions with facts, support generalizations with details.

When to teach this lesson:

This lesson may well be a preliminary step to prepare pupils to express themselves on any subject studied in class. Devote enough time to the terms "opinion" and "fact" to make the distinction clear to the pupils. Let them work out a sample statement of opinion related to their study. Put it on the board. Then list supporting facts as they are suggested by pupils. When the list is adequate, let each pupil write the paragraph.

TIPS:

Opinions and generalizations are weak bases for argumentative paragraphs if they are unsupported by facts, examples, and reasons. Young writers will use unsupported generalizations and opinions-- especially when deeply involved with their subject. Because of this involvement, be especially kind when pointing out weak argument.

Ideas for teaching:

When an assignment calls for an opinion, require an adequate number of reasons to be given, or that one reason be adequately developed to make it meet the requirement of sufficiency.

When, on the other hand, an assignment calls for information, require enough facts to satisfy the reader's questions. Point out that an insufficient number of facts in an informative paper borders on little but forming new generalizations.

Reinforcement by textbook reference:

English Grammar and Composition, Complete Course

A I D S

TOPIC: COMPOSITION BASED ON THE GOALS FOR WRITTEN EXPRESSION

2c. Make statements that are thoughtful and accurate.

TIPS:

Criticism of reasoning needs mellowing with an "I know what you mean, but..." It is a bit harsh when marked on the paper and should be reserved as a conference comment, especially for sensitive writers. Nobody likes to be caught with his reasoning down.

Before children write, make your point about necessity for accuracy and reasoning; then be kind when they err.

A I D S

TOPIC: COMPOSITION BASED ON THE GOALS FOR WRITTEN EXPRESSION

- 3a. Organize paragraph or paper on the basis of a clear plan.
-

Ideas for instruction:

There are many ways to organize one's thoughts, for example:

1. The Nose-for-News formula: Who? Where? What? How? Why? When?
2. Follow a time pattern: first, second, third; or first, next, last
3. Follow a space pattern: here, there, yonder; or, in America, in Europe, in Africa...
4. Set up two or three main ideas or opinions and list under each the supporting facts.

Rather than trying to teach all about organizing all at once, take it in sections. Depending on the ability and experience of your pupils, present the idea of organization in its simplest form first, then go on to more complex ideas.

Concepts to develop:

Outlining is based on the principle of division and the relationships to be established between ideas.

1. Every division requires two or more parts. You cannot divide a pie into one part.
2. The sum of all the parts must equal the whole.

Example:

An effective outline shows:

1. division of ideas
2. order of ideas
3. relationship of ideas

Outline form: Thesis statement

- I. Main point
 - A. Subpoint All of these must support the thesis statement or they do not belong.
 - B. Subpoint
 1. Subpoint
 2. Subpoint
- II. Main point
- III. Main point

Note:

Parallel points are more easily perceived if they are stated in parallel construction. (SEE 7c)

TIPS:

When the organization of a composition is not apparent, ask for an outline.

Give time for it--and help.

When a paper cannot be outlined with at least two coordinate main points, the topic is either too general for development or the topic has not been sufficiently developed.

When a paper cannot be outlined with coordinate subpoints, the topic has not been fully developed.

Reinforcement by textbook reference:

English Grammar and Composition, Complete Course

A I D S

TOPIC: COMPOSITION BASED OF THE GOALS FOR WRITTEN EXPRESSION

3b. Make the beginning interesting.

Ideas for instruction:

The first sentence of a paper is the place to catch the interest of the reader. The writer should decide for whom he is writing, and address his opening to that audience.

Some ways to begin:

1. A thought provoking question
2. A short, meaningful quotation
3. An interesting statement about the topic
4. A bit of conversation
5. A brief anecdote
6. A startling statement or fact
7. A reference to a current event
8. A statement of historical background
9. An interesting description
10. A bit of action

Some beginnings to avoid generally: (Note: There are twice as many ways to begin.)

1. Self-evident information: pedestrian or dull statement ("Last summer we went to the beach.")
2. An apology
3. A negative outlook
4. Derogatory remarks
5. The word "I"

TIPS:

This is another tender spot--do this orally in a positive manner, even if only a verbal "What can you do to make it start faster?"

Spend a few periods orally or graphically doing nothing but composing beginnings. Whichever, discuss each orally.

Emphasize the sense of "audience" in writing. Slant all writing toward a specific reader or group of readers.

Make arrangements to share written work with others so that there is a real audience.

Use short stories for examples of interesting beginnings.

A I D S

TOPIC: COMPOSITION BASED ON THE GOALS FOR WRITTEN EXPRESSION

3c. Give your paragraph or story a good ending.

Ideas for instruction:

Children tend either to just stop or to drag out the ending of compositions. The ending of a paper should be as strong as the beginning--it is the last thing the reader sees.

A good ending brings a paper to a logical conclusion. It announces itself--a sure sign of immaturity in a writer are the words "The End" at the bottom of a page. The ending may be as long as the development of the paper requires, but it must leave the reader with a feeling of finality. Often the most effective endings, where they meet other requirements, are the shortest endings.

An ending may:

Summarize the main points of a paper

State or restate the thesis

Suggest action to be taken

Be an appropriate quotation or other bit of inspirational prose

State the significance of the paper

TIPS:

Outlining the conclusion of a story will point out weaknesses of organization.

The use of short story models is valuable when discussing effective endings.

A difficult concept for many children to understand is that the last sentence in narrative should be brief, meaningful, and deserving of its place of honor at the end.

Reinforcement by textbook reference:

English Grammar and Composition, Complete Course

A I D S

TOPIC: COMPOSITION BASED ON THE GOALS FOR WRITTEN EXPRESSION

4a. Have a topic sentence for the paragraph when suitable.

Ideas for instruction:

The topic sentence may appear at any place in the paragraph, but it is usually at the beginning or the end. It is a one sentence summary of the topic of the paragraph. Because of its importance in summarizing information, it is usually stronger when placed at the beginning of a paragraph.

Argument and exposition have a topic always. The topic sentence may only be implied. If the implication is too weak, it needs strengthening or a topic sentence must be added.

Description, dialogue, and narrative need not depend on the unifying and clarifying effect of the topic sentence.

Reinforcement by textbook reference:

English Grammar and Composition, Complete Course

A I D S

TOPIC: COMPOSITION BASED ON THE GOALS FOR WRITTEN EXPRESSION

4b. Keep to the topic; focus on the main idea.

Ideas for instruction:

To be coherent, all elements of a paragraph or paper must be related to the central idea.

It is difficult for a child to remove anything from his paper once he writes it, so he must be shown where information simply does not fit. This may be a good time to work or rework the idea of the thesis statement and the responsibility of the rest of the paper to it. When the pupil does not--or says he does not--know what his main idea is, you can get it out of him with enough friendly questions and counter-questions if you want to.

TIPS:

It may not be the best idea to pursue this every time unless the paper will be shared with others in the form of a classroom or school publication, as a part of a bulletin board, or in some other shared form.

If you do not intend to have others read the paper immediately, you may prefer to file it as it is--such a paper can be of real value in a composition folder as a comparison with his real gem when it arrives.

A I D S

TOPIC: COMPOSITION BASED ON THE GOALS FOR WRITTEN EXPRESSION

4c. Develop the paragraph in logical sequence.

When to teach this lesson:

This problem should be handled as soon as a need for it is apparent. This need may show itself in papers that are not clear or in papers that seem dull. Watch papers to see what arrangement a pupil uses. If he is in a rut, help him out of it by teaching the different types of order as a tool for adding interest and variety in writing. Do not insist, however, on style changes that a student does not understand.

Ideas for instruction:

The following are suggestions for order. The kind of paper (See 2a) and the style of the writer should suggest a logical order for the paper.

TIME: first, second, third; past, present, future

SPACE: the order in which the senses relate information to the writer: far to near, near to far; top to bottom, bottom to top; right to left, left to right; inside to outside, outside to inside; one key spot to another key spot

LOGICAL: cause to effect, effect to cause; general to specific, specific to general; decision making plans: problem to solution; cause to problem to solution; problem to cause to solution; contrast and comparison

STOCK QUESTIONS: Who? What? Where? When? Why? How?

CLIMAX: events in the order of their importance: least important to most important

ANTI-CLIMAX: order of importance from most important to least important

DIALOGUE: the thought order of a speaker

TIPS:

Whenever appropriate, discuss literature in terms of the writer's use of order.

Reinforcement by textbook reference:

English Grammar and Composition, Complete Course

A I D S

TOPIC: COMPOSITION BASED ON THE GOALS FOR WRITTEN EXPRESSION

- 4d. Use transitional words or phrases to connect ideas in sentences and paragraphs.
-

Ideas for instruction:

Transition helps the reader follow the flow of thought from one sentence to another or one paragraph to another. Transitional words and phrases are called connectives.

Examples of transitional words and phrases:

Connectives can add another idea to one already stated:

in the same fashion	furthermore	likewise	in addition
and	again	moreover	also
in a like manner	too		

Connectives can limit or contradict something already said:

but	otherwise	on the other hand
yet	nevertheless	except that
however	anyway	in that

Connectives can indicate time or place:

then	first	meanwhile
next	second	later
soon	eventually	in due time
finally	to the right of	

Connectives can indicate a conclusion:

therefore	in conclusion	because
thus	consequently	
as a result	for these reasons	

TIPS:

To observe the practice of economy in diction (See 9b) see if a transitional phrase cannot be replaced by a word. The more precise a composition can be, the more interesting it will be to the reader.

Reinforcement by textbook reference:

English Grammar and Composition, Complete Course

BIBLIOGRAPHY
WRITING AND LANGUAGE

CREATIVE EXPRESSION

Leavitt, Hart Day and David A. Sohn. Stop, Look and Write! Bantam, 1964.
McKenzie, Belle and Helen F. Olson. Experiences in Writing. Macmillan
Co., 1962.

CREATIVE WRITING

Perrine, Laurence. Sound and Sense, an Introduction to Poetry. Harcourt,
1956.
West, William W. Developing Writing Skills. Prentice-Hall Inc., 1966.
Chapters 4, 5, 13.

DESCRIPTIVE WRITING

Brittin, Norman A. Writing Description and Narration. Holt, Rinehart and
Winston, 1969.
Glatthorn, Allan A., Harold Fleming, and John E. Warriner. Composition:
Models and Exercises. "Section Two: Description," Lessons 6, 7, 8,
9, 10. Harcourt, Brace and World, 1965.
West, Chapter 4.

EXPOSITORY WRITING

Altick, Richard B. Diction and Style in Writing. Holt, Rinehart and Winston, 1967.
Glatthorn, et. al., "Section Four: Exposition."
Stegner, Wallace E., Edwin H. Sauer, Clarence W. Hach. The Effective Theme.
Holt, Rinehart and Winston, 1967.
West, Chapters 3, 6, 8.

JOURNALISTIC WRITING

English, Earl and Clarence Hach. Scholastic Journalism. Iowa State University
Press, 1967. Chapters 1, 2, 3, 5, 6, 8.

LITERARY ANALYSIS

Altick, Richard B. Preface to Critical Reading. Holt, 1956.
Knickerbocker, Kenneth L. and Bain Tate Stewart. Writing About Poetry.
Holt, Rinehart and Winston, 1967.
West, Chapters 7, 10.

PERSONAL BUSINESS WRITING

- Brewton, John E., R. Stanley Peterson, B. Jo Kinnick, and Lois McMullen. Using Good English 10. Laidlaw Brothers, 1962. pp. 413-417
- Brewton, John E., et. al. Using Good English 11. Laidlaw Brothers, 1962. pp. 353-360.
- Brewton, John E., et. al. Using Good English 12. Laidlaw Brothers, 1962. pp. 388-392.
- Stegner, Wallace, Edwin H. Sauer, and Clarence W. Hach. Modern Composition. Holt, Rinehart and Winston, 1969. Chapter 6.
- Warriner, John. English Grammar and Composition, Complete Course. Harcourt, Brace and World, 1963. Chapter 30.

RESEARCH PROCESS

- Brewton, John E., et. al. Using Good English 12. Laidlaw Brothers, 1962. pp. 133-156
- Moore, Robert H. The Research Paper. Holt, Rinehart and Winston, 1967.
- Seeber, Edward D. A Style Manual for Students. Indiana University Press, 1964.

WRITING I

- Guide for Correction of Compositions based upon Goals for Written Expression. Metropolitan Achievement Test--Language Arts.
- Warriner, John. English Grammar and Composition, Complete Course. Chapter 20.

WRITING II

- Guide for Correction of Compositions based upon Goals for Written Expression.
- Warriner, John. English Grammar and Composition, Complete Course.

WRITING III

- Glatthorn, et. al., "Section One: The Paragraph." Lessons 1, 2, 3, 4, 5.
- Guide for Correction of Compositions based upon Goals for Written Expression.
- Warriner, John. English Grammar and Composition, Complete Course. Chapter 24.

WRITING AND CONFERENCE

- Guide for Correction of Compositions based upon Goals for Written Expression.
- Warriner, John. English Grammar and Composition, Complete Course.

COMMUNICATION OF INFORMATION

- Postman, Neil. Language and Reality. Holt, Rinehart and Winston, 1966. Chapters 8, 9, 10.

COMMUNICATION OF SOCIAL VALUES

Postman, Neil. Language and Reality. Holt, Rinehart and Winston, 1966.
Chapters 11, 12, 13, 14, 15.

CRITICAL LISTENING AND READING

Altick, Richard B. Preface to Critical Reading. Holt, 1956.
Brewton, John E. et. al. Using Good English 10. Laidlaw Brothers, 1962.
pp. 21 - 37.
Warriner, John. English Grammar and Composition, Complete Course. Harcourt,
Brace and World, 1963. Chapter 32.

DIALECTS

Malmstrom, Jean and Annabel Ashley. Dialects U.S.A. National Council Teachers
English, 1968.
Muri, John T. Americans Speaking. National Council Teachers of English, 1968.
(Recording and pamphlet.)
Portland Public Schools. Guide for High School English. Portland Public
Schools, 1964.
Shuy, Roger W. Discovering American Dialects. National Council Teachers of
English, 1968.
Tapes of speech from other states.

EFFECTIVE DISCUSSION

Guth, Hans P. and Edgar H. Schuster. American English Today 10. McGraw-Hill,
1970. Chapter 6.
Guth, Hans P. and Edgar H. Schuster. American English Today 11. McGraw-Hill,
1970. Chapter 6.
Schneider, John L. Reasoning and Argument. Holt, Rinehart and Winston, 1967.
Stegner, Wallace, Edwin H. Sauer, and Clarence W. Hach. Modern Composition 4.
Holt, Rinehart and Winston, 1969. Chapter 7.

HOW LANGUAGE CHANGES

Allen, Harold B. Applied English Linguistics. Appleton, 1958.
Baugh, A.C. A History of the English Language. Appleton, 1967.
Portland Public Schools. Guide for High School English. Portland Public
Schools, 1962. pp. 48 - 71, 425 - 438.
Geist, Robert J. A Short History of English. Macmillan, 1970.

INDEPENDENT PROJECT

Different texts for individual students.

LIMITS OF LANGUAGE

Altick, Richard B. Preface to Critical Reading. Holt, 1956.

Hall, Edward T. The Silent Language. Doubleday, 1961.

Postman, Neil. Language and Reality. Holt, Rinehart and Winston, 1966.
pp. 49 - 104.

Stageberg, Norman C. and Wallace L. Anderson. Readings on Semantics. Holt, Rinehart and Winston, 1967.

NONVERBAL COMMUNICATION

Hayakawa, S.I. Language in Thought and Action. Harcourt, Brace and World, 1961.

Morris, Desmond. The Naked Ape. Dell, 1969.

PROPAGANDA AND LOGIC

Hayakawa, S.I. Language in Thought and Action. Harcourt, Brace and World, 1961.

Postman, Neil. Language and Reality. Holt, Rinehart and Winston, 1966.
Selected magazine and television advertising.

STUDY SKILLS

Robinson, Francis P. Effective Study. Harper and Row, 1961.

VOCABULARY AND SPELLING

Levine, Harold. Vocabulary for the High School Student. Amsco School Publications, 1967.

Reader's Digest and teacher edition for school year 1970-71.

BIBLIOGRAPHY

LITERATURE AND HUMANITIES

BLACK LITERATURE

- Brown, Claude. Manchild in a Promised Land. Signet, 1966.
Chapman, Abraham, ed. Black Voices: An Anthology of Afro-American Literature. Mentor, 1968.
Hansberry, Lorraine. Raisin in the Sun. Signet, 1966.
Malcolm X and Alex Haley. Autobiography of Malcolm X. Grove Press, 1966.
Smith, Lillian. Killers of the Dream. Anchor, 1961.
Wright, Richard. Black Boy. Harper and Row, 1969.

THE CRISIS AGE

- Hesse, Herman. Siddhartha. New Directions, 1951.
Knowles, John. A Separate Peace. Delta, 1960.
Lee, Harper. To Kill a Mockingbird. Popular Library-Harper and Row, 1961.
Maugham, Somerset. Of Human Bondage. Random House, 1942.

DOWN A LONESOME ROAD: MINORITIES

- Borland, Hal. When the Legends Die. Bantam, 1963.
Malamud, Bernard. The Assistant. Signet, 1957.
Wong, Jade Snow. Fifth Chinese Daughter. Popular Library-Harper and Row, 1950.

EDGES OF THE MIND

- Green, Hannah. I Never Promised You a Rose Garden. Signet, 1964.
Kesey, Ken. One Flew Over the Cuckoo's Nest. Signet, 1964.
Keyes, Daniel. Flowers for Algernon. Harcourt, Brace and World, 1966.
Levin, Meyer. Compulsion. Signet, 1968. Bantam, 1949.
Wilder, Thornton. The Bridge Over San Luis Rey. Washington Square Press, 1967.

FANTASY: THE LORD OF THE RINGS

- Tolkien, J.R.R. The Fellowship of the Ring. Ballantine, 1969.
Tolkien, J.R.R. The Return of the King. Ballantine, 1969.
Tolkien, J.R.R. The Two Towers. Ballantine, 1969.

FOLK SONGS AND TALES

- Botkin, B.A. A Treasury of American Folklore. Crown Publishers, 1944.
Coffin, Tristram P. and Hennig Cohen. Folklore in America. Anchor, 1970.
Dorson, Richard. American Folklore. University of Chicago Press, 1959.
Rugoff, Milton. A Harvest of World Folktales. Compass, 1962.

GREEK THEATER

- Aeschylus. The Orestes Plays of Aeschylus. Mentor, 1969.
Euripides. Plays. Everyman-Dutton, 1969.
Hamilton, Edith. The Greek Way. Norton, 1930.
Sophocles. Oedipus the King. Washington Square Press, 1969.

MASS MEDIA: FILMS

- "The Critic"--rental
"The Golden Fish"--Multnomah County Library
"The Moods of Surfing"--rental
"An Occurrence at Owl Creek Bridge"--Multnomah County Intermediate Education Dept.
"The Parable"--Multnomah County Library
"The Red Balloon"--Multnomah County Intermediate Education Dept.
"You're No Good"--Multnomah County Intermediate Education Dept.
"White Mane"--Multnomah County Library
Arnheim, Rudolph. Film as Art. University of California Press, 1958.
Bluestone, George. Novels into Film. University of California Press, 1957.
Hildebrandt, Herbert. Issues of Our Time. Macmillan, 1965.
Sheridan, Marion C., et. al. The Motion Picture and the Teaching of English.
Appleton, 1965.

MASS MEDIA: MAGAZINE

- Emery, Edwin. The Press and America: An Interpretive History. Prentice-Hall, 1965.
Hohenberg, John. The News Media. Harcourt, Brace and World, 1968.
White, John. "Probing Media: Magazine and Newspapers." Educators Guide to Media and Methods, March, 1969, pp. 56-59, 66.
Five consecutive editions of news magazines, Newsweek, Time, U.S. News and World Report.
Student choice of any type of magazine for individual analysis.

MASS MEDIA: NEWSPAPER

- Decker, Howard F. "Teaching the Newspaper Unit." English Journal, Feb., 1970.
Emery, The Press and America: An Interpretive History. Prentice-Hall, 1965
Felscher, Howard and Michael Rosen. The Press in the Jury Box. Macmillan, 1966.
Hildebrandt, Herbert, W. "Classroom and the Newspaper." Issues of Our Time.
Macmillan, 1965.
Hohenberg, John. The News Media. Harcourt, Brace and World, 1968.
Editions of local papers, The Oregonian, The Oregon Journal, and The Clarke Press.
Editions of national known newspapers, The New York Times and the Christian Science Monitor.

MASS MEDIA: TELEVISION

- Arlen, Michael J. Living Room War. Viking, 1969.
Bogart, Leo. The Age of Television. Ungar, 1956.
Postman, Neil. Television and the Teaching of English. Appleton, 1961.
Schumach, Murray. The Face on the Cutting Room Floor. Morrow, 1964.
Skornia, Jarry. Problems and Controversies in Television and Radio. Pacific, 1968.
Sopkin, Charles. Seven Glorious Days, Seven Fun Filled Nights. Simon Schuster, 1968.
Tyler, Poyntz, ed. Television and Radio. H.W. Wilson, 1961.

- ALL: Boutwell, William D., ed. Using Mass Media in the Schools. Appleton, 1961.

MYSTERIES

- Christie, Agatha. And Then There Were None (Ten Little Indians). Pocket Books, 1960.
- Doyle, Arthur Conan. Hound of the Baskervilles. Airmont, 1962.
- Hammett, Dashiell. The Maltese Falcon. Random, 1966.
- Hammett, Dashiell. The Thin Man. Random, 1966.
- Innes, Hammond. The Wreck of the Mary Deere. Pocket Book, 1956.
- MacLean, Alistair. A Night Without End. Fawcett World Library, 1968.

NONFICTION

- Durrell, Gerald. My Family and Other Animals. Compass-Viking, 1957.
- Kennedy, John F. Profiles in Courage. Harper and Row, 1964.
- Lord, Walter. A Night to Remember. Pathfinder, 1955.

THE NOVELETTE

- Conrad, Joseph. Three Short Novels. Bantam, 1963.
- Six Great Modern Short Novels. Dell, 1954.

ONE STEP BEYOND: THE OCCULT

- Baroja, J.C. The World of the Witches. Weidenfield and Nocholson, 1964.
- Givry, G. De. A Pictorial Anthology of Witchcraft, Magic and Alchemy. University Books, 1958.
- Gray, E. The Tarot Revealed. Inspiration House, 1960.
- Masters, R.E.L. Eros and Evil. Julian Press, 1962.
- Robbins, R.H. The Encyclopedia of Witchcraft and Demonology. Crown, 1959.
- Waite, A.E. The Book of Ceremonial Magic. University Books, 1961.

POEMS OF THE PAST

- Perrine, Laurence. Sound and Sense: An Introduction to Poetry. Harcourt, 1956.
- Williams, Oscar. Immortal Poems of the English Language. Washington Square Press, 1952.

POETRY NOW!

- Dunning, Stephen, Edward Lueders and Hugh Smith, ed. Some Haystacks' Don't Even Have Any Needle. Scott, Foresman and Co., 1969.

POINTS OF VIEW

- Hoopes, Ned, ed. Who Am I? Dell, 1969.

POP MUSIC THEMES

- Dachs, David, ed. American Pop. Scholastic Book Services, 1969.
- Walker, Jerry L., ed. Favorite Pop/Rock Lyrics. Scholastic Book Services, 1969.

THE REALM OF CAMELOT

White, T.H. The Once and Future King. Berkley Publications, 1958.
Selected passages from: Mallory, William. Morte d' Arthur.
Tennyson, Alfred Lord. Idylls of the King.
The Pearl Poet. Sir Gawaine and the Green Knight.

RUSSIAN LITERATURE

Dostoevsky, Fedor. Crime and Punishment. Bantam.
Guernsey, B.G., ed. An Anthology of Russian Literature in the Soviet Period.
Random.
Turgenev, Ivan. Fathers and Sons. Norton, 1966.

SATIRE

Orwell, George. Animal Farm. Signet, 1946.
Thurber, James. Thurber Carnival. Delta.
Waught, Evelyn. The Loved One. Delta.
Wibberley, Leonard. The Mouse that Roared. Bantam.
Selections from Swift, Thurber, Buchwald, Shulman, others.

SCIENCE FICTION

Bradbury, Ray. The Illustrated Man. Bantam, 1964.
Clarke, Arthur. Childhood's End. Ballantine, 1952.
Herbert, Frank. Dune. Ace, 1967.
Roshwald, Mordecai. Level Seven. Signet.

SHAKESPEARE: AN INTRODUCTION

Chute, Marchette. An Introduction to Shakespeare. Scholastic Book Services, 1969.
Shakespeare, William. Julius Caesar. Washington Square Press, 1967.
Shakespeare, William. Merchant of Venice. Washington Square Press, 1969.

SHAKESPEARE

Shakespeare, William. Hamlet. Washington Square Press, 1963.
Shakespeare, William. Othello. Signet, 1963.

SHORT STORIES

Kaplan, Charles. Critical Approaches to the Short Story. Holt, Rinehart and
Winston, 1969.
Parker, Dorothy and Frederick B. Shroyer. Short Story: A Thematic Anthology.
Scribner, 1965.

SPORTS

Garagiola, Joe. Baseball Is a Funny Game. Lippincott, 1960.
Gibson, Althea and Ed Fitzgerald. I Always Wanted to be Somebody. Harper & Row, 1966.
Kramer, Jerry. Instant Replay. Signet-New American Library, 1969.
Plimpton, George. Paper Lion. Harper and Row, 1966.

SURVEY OF AMERICAN LITERATURE

- Fuller, Edmund and B. Jo Kinnick. Adventures in American Literature.
Harcourt, 1963.
Hemingway, Ernest. The Snows of Kilimanjaro. Scribner, 1964.
Twain, Mark. Huckleberry Finn. Harper and Row, 1959.

SURVEY OF ENGLISH LITERATURE

- Golding, William. Lord of the Flies. Capricorn, 1959.
Hardy, Thomas. Mayor of Casterbridge. Washington Square Press, 1967.
Priestly, J.B., ed. Adventures in English Literature. Harcourt, Brace and
World, 1963.
Shakespeare, William. Macbeth. (From literature text above.)

THEMES: THE AMERICAN DREAM

- Alger, Horatio. Ragged Dick and Mark the Matchboy. Collier (Macmillan), 1966.
Fitzgerald, F. Scott. The Great Gatsby. Scribner, 1953.
Miller, Arthur. Death of a Salesman. Viking, 1964.
Rolvaa, Ole. Giants in the Earth. Harper and Row, 1955.

THEMES: COURAGE

- Farrow, John. Damien the Leper. Doubleday, 1954.
Frank, Anne. The Diary of a Young Girl. Washington Square Press, 1967.
Gibson, William. The Miracle Worker. (From Adventures in Appreciation,
Harcourt, 1963.)
Markandaya, Kamala. Nectar in a Sieve. Signet, 1954.

THEMES: THE ISOLATED MAN

- Camus, Albert. The Stranger. Vintage, 1946.
Conrad, Joseph. Lord Jim. Signet, 1961.
Ellison, Ralph. Invisible Man. Signet, 1952.
Joyce, James. Portrait of the Artist as a Young Man. Viking, 1968.
Kafka, Franz. The Trial. Vintage, 1969.

THEMES: MORAL RESPONSIBILITY

- Anouilh, Jean. Antigone. Hill and Weng, 1955.
Bolt, Robert. A Man for All Seasons. Vintage, 1962.
Miller, Arthur. The Crucible. Bantam, 1967.
Sands, Bill. My Shadow Ran Fast. Signet, 1964.
Wouk, Herman. The Caine Mutiny. Dell, 1968.

THEMES: PROTEST

- Butler, William. The Butterfly Revolution. Ballantine, 1969.
Kunen, James. The Strawberry Statement. Random, 1969.
Sillitoe, Alan. The Loneliness of the Long Distance Runner. Signet, 1959.
Smiley, Marjorie B., ed. Rebels and Regulars. Macmillan, 1969.
Thoreau, Henry David. Civil Disobedience. Signet, 1968.

THEMES: WAR

- Frank, Pat. Alas, Babylon. Bantam, 1964.
Hersey, John. Hiroshima. Bantam, 1959.
Michener, James. Bridges of Toko-Ri. Random, 1953.
Remarque, Erich. All Quiet on the Western Front. Crest (Fawcett,) 1968

TWENTIETH CENTURY DRAMA

- Beckett, Samuel. Waiting for Godot. Grove, 1954.
Cohn, Ruby and Bernard Dukore, ed. Twentieth Century Drama.
Durrenmatt, Frederich. The Visit. Grove, 1962.
Ionesco, Eugene. Rhinoceros. Grove, 1960.

WESTERNS

- Grey, Zane. The U.P. Trail. Pocket Book, 1968.
Grey, Zane. Other titles for individual work.
Portis, Charles. True Grit. Signet, 1969.
Schaefer, Jack. Shane. Bantam, 1963.
Wister, Owen. The Virginian. Dell, 1962.

PROJECTED EVALUATION PROGRAM

1. Diagnostic and standardized tests
2. Study and evaluation of pilot student groups as a guide to:
 - A) individual progress
 - B) program effectiveness
3. Cumulative master files on students:
 - A) diagnostic and standardized test results
 - B) writing course work
 - C) literature course work
4. Observation of enrollment patterns
5. Staff journal, used by each teacher as a record of successful materials and methods, and unsuccessful materials and methods
6. Staff review and evaluation, monthly
7. Feedback from counselors
8. Comparison of problems and observable conclusions (1 - 10, excluding 8) with Putnam
9. Observation of enrollment problems
10. Student evaluation of program at end of each semester:
 - A) courses
 - B) teaching
 - C) books and materials
11. Revise objectives for 1971-72 school year