

DOCUMENT RESUME

ED 074 487

CS 200 357

TITLE The English Language Arts and Basic Skills Program of the Bellevue Public Schools. Elementary Level.

INSTITUTION Bellevue Public Schools, Wash..

PUB DATE Oct 72

NOTE 418p.; Draft 2

AVAILABLE FROM Bellevue Public Schools, District 405, 310 102nd Avenue, NE, Bellevue, Washington 98004 (\$5.00)

EDRS PRICE MF-\$0.65 HC-\$16.45

DESCRIPTORS Affective Objectives; Cognitive Objectives; *Composition Skills (Literary); Creative Writing; *Curriculum Guides; Elementary Education; *Elementary School Curriculum; English; *Language Arts; Language Skills; *Literature; Literature Appreciation; Speech; Values; Vocabulary

ABSTRACT

This curriculum guide discusses an English language arts and basic skills program for the elementary school grades. The program is designed to reflect the learner's point of view. The authors argue that education is not so much a matter of objectives or subject content as it is a matter of what happens to the student. Accordingly, this guide discusses teaching methods and activities that reflect what happens to students when they use language. The guide begins by discussing assumptions and expectations of the program. It then describes activities that reflect stages of a language cycle beginning when we become aware that a speaker or writer has said something to us. These stages, the major divisions of the guide, are identified as (1) "the way others say things are," (2) "the way I say things are," (3) "the way I say things might be," (4) "the way I say things should be," and (5) "the way I say I am." The guide also includes a discussion of basic skills for the writing program and supplementary material (teaching suggestions for "Magic Moments," notes on improvisation, creative writing--newspaper) that may be used with the guide. [See related documents CS 200 358, CS 200 359.] (Author/DI)

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THE ENGLISH LANGUAGE ARTS AND BASIC SKILLS PROGRAM

of the

Bellevue Public Schools

Draft Two

October, 1972

Elementary Level

In Production by Teachers of
Bellevue Public Schools
Bellevue, Washington

James W. Sabol
Coordinator for English Language

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Bellevue Public Schools
1972

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PREFACE TO THE SECOND EDITION

Draft Two of the Bellevue English Language Arts and Skills Program is a remarkable document. Draft One was a considerable achievement in that district-wide committees of teachers and parents could agree, even in a tentative way, upon a single set of Expectations for all students in the Bellevue schools. Having arrived at a first draft of these experiences in English, the amount of work that followed in writing sample activities, producing EEE kits, and correlating pages of New Directions in English, was truly prodigious.

In the light of this great amount of work, I find it remarkable that the Curriculum Department and contributing teachers would, at the end of the first year, take the trouble to interview every teacher of English Language Arts in every building of the district, invite criticism, then go back to the drawing board to produce the kind of program that even more nearly represents the wishes of the majority.

This is a responsive and responsible process. In a democracy there can be no other way, and I consider it a tribute to Bellevue teachers that they should embrace such a process in searching for better ways to teach children.

Clearly, each of us has an obligation to help carry out this program. Teachers will need to work with it and contribute to it, department leaders and principals will need to help introduce and implement it, curriculum representatives will need to provide in-service training for it. And none of us should be surprised if it is necessary to revise the program again, and yet again, until we are satisfied that it represents the finest educational experience possible for the students entrusted to our care.



William H. Morton
Superintendent of Schools

THINGS WE HOPE YOU WILL LIKE ABOUT DRAFT TWO

Last year we gave it a try and said tell us what you think:

Some teachers said that the Expectations are not clear enough, so we tried to rewrite them in the clearest possible language.

Other teachers said that they sound too much like objectives, so we tried to rewrite them to be experiences as clearly as possible.

New teachers and practice teachers said thanks for giving us at least something to go on.

Parents said thank you for telling us what our children are supposed to learn. We hope we've done that again.

The board of education said show us the basic skills, so we put all the basic skills in one handy section behind its own divider tab.

Principals said more in-service is needed, so we have created a format that lends itself more readily to swapping ideas.

People who care about people said that the program uses "his" and "he" when people of both sexes are meant. So the Expectations have been purged of chauvinist expressions, but not all of the activities have yet been edited.

Everybody said you have too many activities for the first sections but not enough in later sections. So we tried to get more activities in all sections.

Most people said it's an entertaining if not proven idea that there can be just a single set of expectations K-12, so we kept just one list hoping that English really is the same subject K-12.

Nearly everybody said it's a good idea to have published a program based on the exchange of ideas around common Expectations and not try to tell us how to teach, so we kept that feature.

Some things we still haven't solved:

We still don't know the best order for the Expectations so you'll have to make your own sequence.

We still need many more activities, so we encourage you to contribute them.

We still are very far behind on the production of triple E kits. After publication of this notebook, in-service and kit production are our next priorities.

People Who Planned It All

English Coordinating Council Members from 1969 to 1972 and Junior High School Department Representatives

John Abrams	Ringdall Junior High School
Ralph Allen	Ashwood Elementary School
Sharon Bailey	Parent, North Zone
Sandra Clark	Sammamish High School
Richard Curdy	Bellevue High School
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William Spieth	Tillicum Junior High School
Janet Sutherland	Interlake High School
Richard Ward	Off Campus High School
David Weld	Hyak Junior High School
Derek Whitmarsh	Tillicum Junior High School

Space does not afford mention by name of all the individual parents, consultants, teachers, and students who have contributed their thinking to this program through coffee hours, faculty meetings, department meetings, and committee meetings. The district's debt, however, would be incompletely recorded without grateful acknowledgement to the following groups:

Central Washington State College
Consortium of Washington Education Centers
Curriculum Through Community Planning Group
District English Language Advisory Committee
Direction for the Seventies English Language Study Group
English Instructional Materials Committee
National Council of Teachers of English
Presidents Group and Individual Chapters of PTA and PFO
Regional Composition Project
Washington State Council of Teachers of English
Washington State Supervisor of English Language Arts and Reading

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Peg Foltz	Lake Hills Elementary
Nancy Jones	Interlake High School
Tia McClure	Newport High School
Kathy McKee	Hillaire Elementary School
Rick Moulden	Bellevue Junior High School
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Janet Sutherland	Interlake High School
David Weld	Hyak Junior High School
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Cyndy Rekdal	Lake Hills Elementary School
Elwood Rice	Highland Junior High School
Christina Volkmann	Eastgate Elementary School
David Weld	Hyak Junior High School
Derek Whitmarsh	Tillicum Junior High School

A FEW WORDS ABOUT THOSE RED INDEX TABS

The organization of this year's edition of the program is an attempt to reflect the learner's point of view. For the learner, school is not so much a matter of objectives or subject content, as it is a matter of what happens to us. "Today, the teacher read to us." "Yesterday, she took us for a walk." "Tomorrow, she's going to put us into groups."

The index tabs represent what happens to us when we use language. In a common instance, a language cycle begins when we become aware that a speaker or a writer has said something to us. We respond--in the most generalized terms--by saying (1) *That's the way he says things are.* Then we are inclined to add (2) *This is how I say things are.* In doing so, we are likely to continue with a speculation (3) *This is the way things might be,* or an affirmation (4) *This is the way things ought to be.* Having said so much, we are led naturally to wonder (5) *What am I like, myself?*

As much for a kindergartner marching to the rhythm of a story, as for a twelfth grader struggling with patterns of light and dark imagery in Macbeth, the statements above describe an important way we use language to bring order to our experience. We have chosen it for this program because we think it is one way of making sense not only to kids but to everyone who wonders about the organization of English as a school subject.

Due to non-reproducibility, the information on the tabs has been transferred to the first page of each section.

DISTRICT ENGLISH PROGRAM ASSUMPTIONS

RESOLVED: That the district English program be based upon the following assumptions about the human condition and that they be translated into the classroom experience of the students:

We study our language because it enables us to understand and value our humanity. It helps us to see the nature of these characteristics of man:

MAN AS A LEARNER: As a manipulator of verbal and non-verbal symbols.

MAN AS A COMMUNICATOR: As a speaker, writer, reader: to get and give according to ordinary needs.

MAN AS A REASONER: As a believer, a thinker, a speculator, a moralizer, a definer, a systematizer;

As a person sensitive to ethical choices, as a creature of intellect;
As a responder to the ideas of others in literature, from a classifier of fact and opinion to a formulator of his own view of the world.

MAN AS A WORKER: As a user of tools: of language as a tool; as a master of mechanics; from punctuation of sentences to sensitivity to the way words weight a sentence.
As an inventor

As a maker of decisions about language, with language

As a user of generalizations

As a sorter of facts

As an order of details and generalizations.

MAN AS AN ARTIST: As a creator with words: as a user of images, metaphors and symbols; from recognition of the energy of a concrete word to the arranger of these words in patterns of sound and sense;

As a poet, an appreciator of imagery and form

As an arranger of new groupings, as one who sees new connections

As an aspirer, an imaginer.

MAN AS A SOCIAL CREATURE: As a family member, a community member; as a creator of order, systems; from an observer of the amenities to a person who sees himself inextricably involved in mankind.

As an organizer of institutions, as a maker of laws

As a person aware of poverty, injustice, disorder.

MAN AS A COMPASSIONATE CREATURE: As a lover, as an emotional creature, as a sufferer; from a person able to express his own feelings in words to a person sensitive to the feelings of others, aware of patterns of relationship.

As one who understands the value even of silence as part of the language of man.

ASSUMPTIONS AND EXPECTATIONS

THE DEVELOPMENTAL EXPECTATIONS

Of The English Language Arts Program Of The Bellevue Public Schools

Second Working Draft

I. THE WAY OTHERS SAY THINGS ARE

Language involves our understanding of what someone else has written or said; *this is the way he says things are. . .*

Each Student In The Bellevue Schools Will Have The Opportunity,
One Or More Times:

1. To read the literature of our own culture and to respond to what has been suggested about what it means to be human
2. To read at least some literature from other cultures and to respond to what has been suggested about what it means to be human
3. To feel another person's feelings, to perform another person's actions, to be transported to other places and times through literature
4. To experience the impact of conflict and mood in literature; to explore the connection between these and plot, setting, theme, and characterization
5. To explore the ideas of an author, composer, film maker, or artist: what does this person speak about (the topic)? What does this person say it's like (the comment)?
6. To experience the writer-as-artist's means of picture-making: images, metaphors, symbols
7. To experience the expression of an idea in a variety of ways: from writing and from speaking, from different cultures, from different times, from different points of view, from different forms; from different levels of concreteness.
8. To interpret a person's statement or act as a dramatic thing: the person as actor, the person's statement as action, the person's listeners as audience, the person's location as scene, the person's reasons as purpose, the person's manner as method
9. To consider the impact of time, place, and context upon another person's idea

10. To consider the statement of another person as a value judgment; to assess the validity of the suggestion that all value judgments are autobiographical
11. To evaluate what other people say using such standards as reliability, accuracy, and others that are self made; to support the standards chosen and the fairness of their application
12. To probe for understanding of an intended meaning which has been deliberately masked through irony, fable, exaggeration, understatement, allegory
13. To explore the marvelous variety of ways human beings have invented for associating ideas: agreement and disagreement, cause and effect, similarities and differences, classifications and categories, time and space, to mention a few
14. To investigate the many ways in which people's perceptions and attitudes are formed and changed
15. To hear the English language in many of its varieties: dialects, styles, vocational terminologies, forms, levels of usage
16. To experience non-verbal communication and the silent spots in language: gestures, facial expression, pauses, quiet spaces
17. To be the audience for writing or speaking which vigorously attempts to convince; to identify the methods of the writer or speaker
18. To explore the ways in which language changes

II. THE WAY I SAY THINGS ARE

Language involves our response to what someone else has written or said;
this is the way I say things are. . .

Each Student In The Bellevue Schools Will Have The Opportunity,
 One Or More Times:

19. To apply drafting skills in written composition: expressing great quantities of ideas without conscious consideration for editing or preserving
20. To try out and apply means of generating ideas, such as: asking many questions, seeing new combinations and connections, finding analogies
21. To translate into language information that comes from the senses
22. To deal with an idea on various levels of concreteness from specific to universal

23. To cast ideas into the subject-predicate form common to most languages: what am I talking about (my topic or subject), and what am I saying about it (my comment or predicate)?
24. To assume various roles in order to test the impact of those roles upon an idea
25. To stay with an idea long enough to see it develop or change
26. To express in a verbal way an idea from a non-verbal medium; to assess what is lost, what is gained in the process
27. To express an idea in a non-verbal medium
28. To work with the constructions of words for a larger vocabulary
29. To apply editing skills in written composition: making appropriate selections and arrangements of draft for various audiences, for various purposes, in various forms, with increasing attention to the authenticity and clarity of one's own "voice"
30. To express an idea with one's own consideration for form: a poem, a story, a written sketch, or whatever choice one might make of his own accord
31. To revise ideas reflecting the reactions of a live audience
32. To apply preserving skills in written composition: spelling, punctuation, capitalization, usage, appearance
33. To present an idea through speaking, both formally and informally, in discussions, skits, panels, oral presentations
34. To have a piece of one's work published
35. To be involved in a dialogue about one's own writing and the writing of other students
36. To work together on a common project

III. THE WAY I SAY THINGS MIGHT BE

Language involves our statement of what we have imagined, dreamed of, speculated upon; *this is the way I say things might be. . .*

Each Student In The Bellevue Schools Will Have The Opportunity,
One Or More Times:

37. To respond to a situation in which no obviously correct answer can be determined; to deal with possibilities rather than certainties
38. To confront a situation that will stimulate a variety of alternative responses or questions; to share the responses and questions with other students
39. To speculate on how something came to be the way it is or to be said the way it was said
40. To confront events that require predicting possible effects
41. To speculate about what people might become
42. To invent, expand, and transform sentences
43. To experiment with word invention; to speculate about outcomes of our changing language
44. To investigate the difference, if a statement had been made by a different person or in a different time

IV. THE WAY I SAY THINGS SHOULD BE

Language involves our response to what we have inquired of, investigated, researched; *this is the way I say things should be. . .*

Each Student In The Bellevue Schools Will Have The Opportunity,
One Or More Times:

45. To encounter a situation in which judgment must be reserved until all of the evidence is in
46. To make and support a value judgment
47. To generate alternatives for specific action; to pursue to a conclusion a single course of action; to assume responsibility for the results
48. To be involved in establishing criteria for selecting the best way of doing something
49. To seek out criteria for the best way of communicating in a specific situation
50. To attempt to persuade another to one's own belief

V. THE WAY I SAY I AM

Language involves a private statement to ourselves;
this is the way I am. . .

Each Student In The Bellevue Schools Will Have The Opportunity,
One Or More Times:

51. To state to one's self a view of the relationship between the self and other people, other places, other times
52. To weigh the personal consequences on oneself and on others of the various identities one might try out or encourage in oneself

ALL NUMBERS ARE FOR EASE OF REFERENCE; THEY DO NOT IMPLY A SEQUENCE

To read the literature of our own culture and to respond to

what has been suggested about what it means to be human

THE WAY OTHERS SAY THINGS ARE

Elementary

Junior High

Senior High

Good books: Benjie's Blanket by Myra Brown
City Under the Back Steps by Lampman

* * *

You might begin the discussion by reading the poem, "I Speak, I Say, I Talk," by Arnold Shapiro. Discuss the animal sounds that the author says these particular animals make. Do the words sound like the actual sounds of the animals? (purr, hoot, buzz) Have the children experiment with making the words in different ways which closely resemble the original sounds of the animals. What sounds does Mr. Shapiro say that humans use? Can we make other sounds? What are they? You might want to make a list of the different human sounds. What other animals make sounds? What sounds do they make? You might want to expand the poem through adding lines about the animals which the children suggest.

Try reading the poem in a choral form. One of the many possibilities is to have the children supply the sound of each animal as you mention it. You might want to assign animals to various children in the room. Then they listen carefully as you read the poem so that they come in with their sound at the appropriate time.

Children may want to write their own short poems about the sounds which their pets or other animals they know make. You may also want to extend this introduction of onomatopoeia by talking about other words that represent sounds.

I Speak,
I Say,
I Talk

Cats purr.

*Omitted due to
Copyright restrictions.*

But I TALK!

-- Arnold L. Shapiro

* * *

To read at least some literature from other cultures and
to respond to what has been suggested about what it means
to be human

Elementary

Junior High

Senior High

Good books: The House of Sixty Fathers by De Jong
Lee Lan Flies the Dragon Kite by Herrmanns
Tikki Tikki Tembo by Arlene Mosel
Sing Down the Moon by O'Dell

* * *

Many art prints in Classrooms Unlimited depict other cultures:

Living in Japan
Children of Asia
Children of Australia and the Pacific Islands
Children of Europe
Children of North America
Children of South America
Children's Life in Japan
Life Among the Eskimos

A beautiful book of illustrations that may also be used for depicting other cultures is The Family of Man.

* * *

To feel another person's feelings, to perform another

person's actions, to be transported to other places and

times through literature

✓ Elementary

_____ Junior High

_____ Senior High

Good books: I Should Have Stayed in Bed by Joan Lexau
Striped Ice Cream by Joan Lexau
Where the Wild Things Are by Maurice Sendak

* * *

Read the book or see the film, The Red Balloon by Lamorisse. Discuss how the boy felt at different times during the story. Could this have happened in America? Would anything be different if it happened here?

* * *

To help children understand the background of current black/white racial problems, use the following materials:

History of the American Negro, filmstrip/record

Ghettos of America, filmstrip/record

Lonnie's Day, film

Sweet Pea by Jill Krementz

Snowy Day by Ezra Keats (primary)

Current newspaper and magazine articles

* * *

Hand to students or orally ask them to find an answer to a question about the past. Samples are: Who invented television? When?

What was the Merrimac?

What was the name of the doctor who delivered you?

Give them overnight to find the answer. The following day have them give the answers they found. Then lead into a discussion of how they went about finding the answers and what tools did they use. Questions like the following can be explored: Where did you get the information? In what ways was language involved in reaching back into the past? What kinds of language did you use?

Have them give samples of situations in which language is used to help man reach back into the past for information.

* * *

The series, The Sounds of Language, published by Holt, Rinehart, and Winston, Inc., furnishes children with many opportunities to realize and appreciate the beauty of language. Although the series is listed along with standard reading texts, its approach is the approach of literature and is radically different from the usual reading text. The books are based on the premises that language is learned in the ear and that the sounds of sentences are more important in our language than the sounds of words. Much oral language is incorporated into the program. For a more complete description of the philosophy of the series, consult the back pages in any of the books' teachers' editions.

Each selection in the books is accompanied with a suggested learning sequence and comments for the teacher from the author, Bill Martin Jr. This sequence involves

many different language experiences such as picture and word analysis, choral reading, storytelling, and creative writing. Enjoyment of language is one of the prime goals of the series. These books are available in limited amounts from the district warehouse.

* * *

To experience the impact of conflict and mood in literature;
to explore the connection between these and plot, setting,
theme, and characterization

Read a story to the class.

1. List the important events and characters.
2. Assign each student an event or character.
3. The child then illustrates his event or character.
4. Put the series together in a class book.

* * *

One way to expose children to the rhythm of words is to share much rhythmic poetry with them. Nursery rhymes are a good source of this kind of poetry. One example follows:

One, two, buckle my shoe.
 Three, four, open the door.
 Five, six, pick up sticks.
 Seven, eight, lay them straight.
 Nine, ten, big fat hen.

Begin by enjoying the rhythm together. You may read or say the poem while children listen. Experiment with different ways of using the rhyme for choral reading. One way is for you or a group of children to chant the "one, two" and another group complete the sentence, "buckle my shoe."

You may want to have the children clap the rhythm of a line from the poem as:

One, two, buckle my shoe
clap clap clap clap

Which word had two syllables for one clap? When did the rhythm of the line speed up? On which words?

Have the children substitute words for "buckle" in line one.

One, two, _____ my shoe.

- rattle
- hammer
- paint
- take off
- scriggle

Try the new words in the sentence. Do they change the rhythm of the line? If so, in what way? Does the new word sound as good as buckle? Is it a one, two or three syllable word? Will two one-beat words equal one two-beat word as "take off?"

* * *

Read the below poem to the children. Discuss how the rhythm is influenced by natural speech patterns. Have the children write poems following the same basic pattern. Ask them to pay particular attention to the rhythm created by syllables and phrasing.

Lone Dog

I'm a lean dog, a keen dog, a wild dog, and lone;

Omitted due to copyright restrictions.

-- Irene Rutherford McLeod

* * *

To explore the ideas of an author, composer, film maker,

or artist: what does this person speak about (the topic)?

What does this person say it's like (the comment)?

✓ Elementary

_____ Junior High

_____ Senior High

Show the film Dream of Wild Horses. Discuss:

1. What was the film about?
2. How did it make you feel?
3. Were the horses afraid?
4. Was there a leader among the horses? Is it important to have a leader? Was there more than one leader? What happens if there is more than one leader? Who or what determines the leader among animals or people?

* * *

Let the children listen to ballads and then discuss what messages the ballads are trying to convey. Ask if this is a form of communication, and how effective is it as a means of communication?

Possible selections: Battle of New Orleans, Johny Horton
Ballad of Davy Crocket, Fess Parker
Ode to Billy Joe, Bobby Gentry

* * *

Read a poem such as "Mice" by Rose Fyleman to the class. Discuss the points the poet brings out about mice. Are they good things? Does she think so? Does she want you to think so? What are your feelings? You may want to read another poem about mice in which the poet expresses a different attitude toward mice. Discuss this poet's comments on the subject. Are they positive or negative in nature? What does he suggest to you, the reader? Well, are mice nice or not?

This may lead into an individual or group project in which children choose a topic and collect poems or stories about the subject in which the poets or authors display different perceptions related to the topic. These they could put together into a type of booklet for the class library or to be presented orally to the class.

Mice

I think mice

Omitted due to

copyright restrictions.

-- Rose Fyleman

* * *

After reading a poem to the class, have various children role-play words or portions of the poem as they talk about the meanings of the poet. An example of a poem that lends itself well to this type of activity follows:

Cat

The black cat yawns,

Omitted due to

copyright restrictions

-- Mary Britton Miller

You may wish to have one of the students bring a cat to school so that they can compare the descriptions of the poet to the actions of a real cat. Questions related to their own cat observations should also be asked as they discuss the observations made by the poet. Allow several children to interpret any one phrase from the poem before moving to another. Ask them how they know that a cat moves that way. Have children react to the various interpretations.

* * *

To experience the writer-as-artist's means of picture-

making: images, metaphors, symbols

✓ Elementary

_____ Junior High

_____ Senior High

Using a story created by the class or from a library book, have the children draw scenery and make puppet characters, or use stuffed animals. Using a slide camera, take sequence-by-sequence shots of the story. Tape the children's dialogue to follow the slide sequence. (See Resources Section for EEE Tape-Slide #1.)

* * *

Read orally to the class Jonathan Livingston Seagull by Richard Bach. Discuss the following questions:

How was Jonathan different?

Why was he different?

Do you think the author was really talking about more than a seagull when he was talking about Jonathan?

Are some people like Jonathan?

Are people who are different treated like Jonathan was treated?

* * *

The painter-as-artist offers an excellent introduction to the writer-as-artist. Following are some good examples:

At the Race Course by Edgar Degas (no. 16-1)

Two Horses by Hans Erni (no. 22-1)

Three Horses (no. 44-4)

The Blue Horse by Franz Marc (44-1)

The Red Horses (44-2)

Charges by Denes De Holesh (no. 7-1)

Discuss one print at a time:

How does this picture make you feel?

What has the artist done to make you feel this way? (Examples: color, line, softness, boldness.)

What title would you give this picture?

After discussing several prints, you may want to compare the artists' methods, which ones the students responded to, and why. To encourage the children to become sensitive to the work of individual artists, set out several prints and have the children try to identify the works of "their" artist.

One could select many art prints with similar topics--clown prints, seasonal prints, flower prints, face studies--and achieve the same expectation.

* * *

Introduce picture writing through the use of a book on cave man art or Indian picture writing. These are available in elementary libraries. Have children attempt to interpret or read projected messages that you have written using original Indian picture symbols. These can be projected through the use of transparencies or opaque projection.

Discuss such things as: What can the author tell you through pictures? Is anything important left out? If so, what? Why wasn't it included? What kinds of things can be told through pictures?

Have children write messages using original Indian picture symbols. These can be displayed or presented orally to the class. You may want to have children develop their own picture symbols which they then use to write brief messages. These can then be presented to the class and they in turn can attempt to interpret the message.

Discussion of picture writing as a form of thought extension can take place during the above activities.

* * *

Project an ad in which the picture used plays a large part in presenting a message to the reader. Have the children read the picture in order to interpret the message. You may want to block out the words so that they are only reacting to the picture. Discuss what it is that the artist or photographer is trying to convey to the reader. Allow for many interpretations. Discussion could center not only on the power of pictures to convey a message, but also their ability to stir the reader to action.

Have children collect ad pictures which illustrate the use of pictures to convey a message. Students can present their picture ads to the class and interpret them. You may want to have older children collect or draw a picture which they in turn use to project a specific message.

* * *

Discuss how symbols are a form of visual code. Have the children collect pictures of visual codes from magazines and newspapers. Have each child make a symbol for another child in the room. Collect the symbols and have the class guess which person is being symbolized.

Person: John

Symbol:

GUM

Reason: He is always chewing gum

* * *

Divide the class into two teams. The children alternate in supplying responses to stimuli sentences. A child from the first team begins a sentence such as "A dog is like..." which a child from the second group completes. Then another child from the second team begins a sentence such as "A car is like..." and a child from the first team responds.

With young children, accept any reasonable response. You may want to have the child comment on how or in what way one thing or object is like another. This game works well with other forms of comparisons such as metaphors as well.

* * *

Discuss the similarity between people and animals, particularly dogs. Have the children bring in magazine pictures of people. Have them match the people with animal pictures and write a comparison. Comparisons might be made between people's moods and animals. For example an angry person might be like a mad cobra. A sad person might be like a hyena. The children could write animal similies, comparing man with the animals.

* * *

Discuss ways in which animal names are sometimes used to describe a person. For example, we might say she is as meek as a mouse or he is as sly as a fox. Discuss what a lion person might be like. What would a hippo person be like? Have the children compare themselves to an animal, telling why they think that animal would symbolize them well.

* * *

Have the children compare themselves to a common object. For example, have the child compare himself to a chair, indicating points of similarity and difference. The children could write stories in which the chair became animated and their bodies turned to wood. They could trace the now-human activities of a chair as it attempts to live the normal life of a 9-year-old boy. It might have unique problems, such as how would it ride a bicycle to school and what would it sit on?

* * *

Have the children compare two basically different environments, noting the similarities. For example, you might ask what in the ocean is like a forest, or what in the country is like a row of skyscrapers. The children could use these comparisons to create the imagery in a story. For example, they might describe an underwater journey, describing their swim past a skyscraper of coral and their fight through a dense forest of kelp.

* * *

The writing of mathematical formulas could be adapted to the writing of poetry or other forms of creative writing. The children could write formulas consisting of related images which create a mood as illustrated below:

thunder
+ drops of rain
A winter storm



The formulas could also be written in the form of a literary riddle:

runaway rabbit
+ golden watch

Alice in Wonderland

(From a publication of The National Council of Teachers of English.)

* * *

Begin the activity by reading a poem which uses imagery. Many excellent examples are available in the books, The Sound of Poetry by Mary C. Austin and Queenie B. Mills, Let's Enjoy Poetry by Rosalind Hughes, and The Reading of Poetry by William Sheldon, Nellie Lyons, and Rolly Rouault. An example of picture-language poetry is:

Fuzzy Wuzzy, creepy crawly

*Omitted due to copyright
restrictions*

-- Lillian Schultz Vanada

After reading the poem, ask the children which words make pictures in their minds. Which words let you see what the caterpillar looks like? Which words let you see how he moves? Which words let you see how the butterfly moves? You may want to have children draw the animals from the descriptions.

At this point you may want to have the children role-play a caterpillar's movements. A butterfly's movements.

Allow children to dictate or write their own picture-language poems. These should be shared with classmates in some form.

* * *

Use the book, the Sun is a Golden Earring to introduce the children to the use of personification. This book consists of poems written by ancient peoples that explain natural phenomena. (The sun is a golden earring, worn by a beautiful woman.) Ask the children to pretend they are an ancient tribe attempting to explain Nature. Have them make up their own personifications to explain such things as the sun, clouds, and thunder.

* * *

After reading a poem like "Cat" by Mary Britton Miller, in which the emphasis is on the description of movements or actions, discuss the action words used by the poet (yawns, stretches, arches, pads). Do they create pictures in the minds of the listeners? Are they good words to use in describing the movements or actions of a cat? How would the poet know what kinds of actions a cat performs?

Suggest that the children might like to write action poems about some animal or object which they know well. Living subjects seem to be most effective. You may wish to bring in some animals that the children may observe such as fish, a canary, or a kitten. Children may also want to write about the actions of some pet they have at home. Encourage them to write during or immediately after they have observed the animal's actions because the most vivid descriptions seem to result from on-the-spot recording. Younger children who are not yet adept at writing can dictate their poems to older children, to the teacher, or record them on a tape recorder.

Later, children can read or play the tape of their poems to classmates. They in turn may wish to role-play the actions from the student written poems as they discuss them.

Cat

The black cat yawns,
Omitted due to
copyright restrictions

-- Mary Britton Miller

* * *



A good way to introduce children to similes is through reading poetry. Talk about the image that the use of the simile supplies them. Examples of poems which might be used follow:

Tiger-Cat Tim

Timothy Tim was a very small cat

-- Edith Chase

Sample questions: Describe Tim. How big is he? What does "like a tiger" tell us? What could we say instead of "like a tiger"? Which way of describing him do you like better? Why? Do all cats look like tigers? How do they look? Have the children use the pattern, "like a ..." to describe other cats they have known.

The Cock Again

The cock again

-- Kikaku

Sample questions: What is a cock? What is the rooster doing? How does Kikaku describe the fighting? How does a lion fight? Does the "like a lion" help us to see how the cock is fighting? What does it tell us? What is a mane on a lion? What would the mane be on the cock? How else might the cock fight? Have the children experiment with a change in the simile as "like a slug" or "like a bull dog." You may want to have the children role-play the simile.

Motor Cars

From a city window, 'way up high,

*Omitted due to copyright
restrictions.*

-- Rowena Bennett

Sample questions: What do the cars look like to the poet? Why do they seem like that to her? What are the different things that she has watched the cars do? You may want to have children role-play the car's actions (slowly crawl, huddle close, grope their way). What things do cars have that remind the poet of a beetle? (Hums and drones, lights, muddy tracks.) Have you ever thought that cars looked like other things? What other things? What did the car have or do that reminded you of the other object?

Encourage children to write about the things around them through the use of the simile. They may dictate or write a simple sentence or a more elaborate poem as the one above. (My cat is like a big gray mouse.)

* * *

To experience the expression of an idea in a variety of ways:
from writing and from speaking, from different cultures, from
different times, from different points of view, from different
forms, from different levels of concreteness

✓ Elementary

_____ Junior High

_____ Senior High

Assign one or two students daily to be "newscasters". They should bring in articles of news items and be encouraged to give their personal opinions on several articles.

* * *

Have a high school language class or foreign speakers tape a dialog in a language other than English. Choose a script that relies on emotion to carry part of the message. Play the tape for the class and ask them to listen to attempt to interpret what is happening. Discussion of the possible setting for the dialog can then be held. Examples of kinds of dialogs that might be used are: an argument between two people, children playing a game involving excitement and joy, someone pleading for help or reacting to some emergency.

Discussion questions might include: What can you tell from the tape? What do you think is happening? How do you know? Do you understand everything? Why not? How could you increase your understanding? What serves as clues to your guesses?

Have children give examples of voice or tone clues they have discovered and reacted to in their relationships with others. They may want to role-play situations in which voice and tone play an important part in sending a message.

* * *

Discuss the idiom as a form of American code. Ask the children for examples of idioms (he lost his head, she got carried away, etc.). Discuss how a person just learning the language might react to these. Give some examples of idioms from foreign countries. Some examples are listed below. Ask the children what the intended meaning might be. They could develop cartoons for idiomatic expressions. For example, the expression "I lost my head," might be illustrated as below:



John: I lost my head.

Carl: Why don't you try the lost and found?

or

I don't see any cracks. How could it have come off?

Spanish Idioms:

Aqui hay gato encerrado = There is a cat locked up here.
(I smell a rat.)

Agarrarlo con las manos en la masa = They seized him with his hands in the corn.
(They caught him red-handed.)

Buscar tres pies al gato = To look for to the cat.
(Looking for trouble.)

To interpret a person's statement or act as a dramatic
thing: the person as actor, the person's statement as
action, the person's listeners as audience, the person's
location as scene, the person's reasons as purpose, the
person's manner as method

✓ Elementary

_____ Junior High

_____ Senior High

You may want to visit various locations to discover and describe the "Sound Setting." Good possibilities to visit are the docks on a week day, the zoo, the train station, the airport, a department store, or a farm.

Tapes of these locales could be used instead of the actual trip thus eliminating information from other sense organs. The children could then be asked to listen to the tape, try to identify the location, and to detect the various sounds and identify them. They also may attempt to describe the sounds which they hear. You may want to have children write stories based on a sound tape they have heard or you may encourage children to make tapes of "Sound Settings" to be played for their classmates.

* * *

Give the children a list of the following types of words and have them write as many situations in which they might hear the sounds as they can think of: whoo, tap, creak, jingle, snap.

A complementary activity might be to give them a list of situations and have them list all the sounds they might hear in that situation: stable, restaurant. This activity could be followed up by a sensory recording session in which the class goes to a particular area and records all the sounds they hear. A composite class list could be made and descriptions or stories written. This could be used as an activity with any of the other four senses.

* * *

Establish a situation in which something is being communicated, e.g., Father clears his throat to warn child that he is talking too much. Have the children build a communication chain using the below outline.

<u>Sender</u>	<u>Message</u>	<u>By Means of</u>	<u>Receiver's Sense</u>	<u>Receiver</u>
Father	Quiet	Clears throat.	Ears	Child

Have the children develop similar situations and outline communication chains. Discuss ways in which the chain might get blocked. Read "Paul Revere's Ride." Discuss the communication chain and how it might have been broken.

* * *

To consider the impact of time, place, and context upon
another person's idea

✓ Elementary

_____ Junior High

_____ Senior High

To give the children concrete, physical examples of context and historical backgrounds, the following study prints may be used:

Pioneer Days

The West

Life in the New Nation

The New Nation Moves West

* * *

Show to the children prints in which a similar object or scene is painted by different artists (horses in Picasso's Guernica, Blue Horses by Marc, cave paintings, Egyptian wall paintings). Discuss the mood of each painting and the devices which the artist uses to convey this mood.

A similar exercise could be developed with music. Choose pieces which use a similar theme (spring, a story, war). Discuss the different ways in which the composers or musicians view and recreate the theme. Poetry could also be used in the above way.

Any of the above exercises could be used to motivate student projects. Children could draw pictures and write poetry on a similar theme and their creations could be used to motivate discussion of the differences in perception.

* * *

Cut movie ads out of the paper, selecting those that contain partial quotations ("truly outstanding..." -- Judith Crist). Discuss what impression this statement makes upon the reader. Does he want to see the movie? Discuss how his opinion might change if he had more information. Have the children contribute possible extended quotations for the movie. ("This is a truly outstanding piece of garbage.") How do their extensions change the meaning of the statement? What effect would the extension have on the reader? What might his reaction be?

* * *

Read the poem, "The Blind Men and the Elephant," in Book 3 of New Directions in English, page 9. Discuss reasons for differences in perception. Show the children a picture of an animal such as a platypus. Discuss how the unsighted men might describe that animal. The children could rewrite the poem, changing the title and the reactions of the unsighted men to fit the change in animal. You may want to discuss how the unsighted men could have overcome their narrow interpretations of the elephant. They could illustrate the new animal as described by the unsighted men. (Some sightless people are offended by the term, "blind.")

* * *

Have the children collect comic strips that show intense emotion or action. Discuss the way in which the cartoonist conveys this emotion in the dialog. How do people convey emotion in the way they talk and in word usage? Have the children make up an inappropriate dialog for a comic. For example, Dondi is being chased through the woods by 3,000 screaming wombats. The child writes a dialog in which Dondi is thinking about going to the store for his mother.

* * *

Discuss situations in which we are attuned to a certain type of stimuli. For example, we might notice people's noses when we are on the way to a plastic surgeon or when someone has just told us we have a big nose. Have children brainstorm situations in which they might notice the following:

fingernails
rocking of a boat
fillings in a person's mouth
smog

Discuss situations in which we tune out certain kinds of stimuli. For example, a person driving to work may not notice that he is driving in a blanket of smog or a kid may not even notice that the teacher is talking. Discuss possible reasons for this.

* * *

To consider the statement of another person as a value
judgment; to assess the validity of the suggestion that
all value judgments are autobiographical

✓ Elementary

_____ Junior High

_____ Senior High

Show the film, The Happy Owls. Discuss with the class the values of the owls. How did their values make them happy when everyone else was unhappy?

* * *

Have the class save editorials out of the newspapers for a week. As a class or in small groups go through the editorials to see what value judgments the author has made.

* * *

Read the poem, "Let's Be Enemies" by Janice Udry, or some other poem or story that involves friends becoming enemies. Discuss changes in friendships. Have the children give examples of people who have been friends at times, enemies at others, then friends again. As the discussion develops, the following questions might come up: Why do we change our minds about people around us? Does the person change? In what way? Is it something about us that changes? What happens? How do we feel about them when they are our enemy? When they are our friend?

Using sisters and brothers as a topic for the above activity works well also since children have ever-changing perceptions of relatives.

Let's Be Enemies

James used to be my friend.

Omitted due to copyright restrictions.

-Janice May Udry

* * *

After studying a food familiar to children, you might want to try a similar activity with a completely new food, for example, cavjar. Tell the class that the purpose is to explore people's reactions to something unfamiliar to them. Have them explore the food for taste, smell, feel, and sight. Ask that they note characteristics on paper. Also have them note individual reactions to the food and try to pinpoint their reasons for rejection or approval. Is it based on sense information? Are there any other bases for reactions? (Possible reasons: knowledge of source, others' feelings or reactions, taste habits, time of day and fullness.) Compare the reactions with the reactions to the familiar food they have tested.

* * *

Have children think of something, maybe food, that they used to dislike, but now enjoy. As they suggest things, discuss why they have changed their minds. Had the thing changed or had they? What caused the change?

* * *

Have children think of some fear they used to have, but no longer have. With young children such things as fear of the dark, of specific animals, or of certain situations are still vivid in their minds. Have them explore questions of fear. What caused you to be afraid of this thing? How did you overcome your fear? Why are you no longer afraid of the thing? How do you feel about it now? Why the change? Did the thing change or did you? Are all people afraid of this thing? Why aren't we all afraid of the same things?

You may want to survey the class for common fears. These can then be explored further to speculate on why they are common fears. What are some ways of overcoming fears? What should our reactions be to our fears? To others' fears?

* * *

Have children discuss and study their reactions to adults. Be specific in the topic. For example, parents at different times, or teachers in different situations, the manager of the apartment building where they live, of the life guard at the pool. Questions such as the following might be investigated: How do you feel about your mother when she sends you to bed before you see the TV program you wanted to see? When she lets you go to the movie with friends? When she does something special with you. When you surprise her with a Mother's Day gift? Why do your feelings change? Is your mother someone new? Are you different in some way? In what way has the situation or relationship changed? How do you react? How do your reactions change from time to time? Can you explain why?

You may want to have children role-play their changes in perception and attitudes as stated above. This kind of discussion also leads into some possibilities for writing projects related to adults and children's reactions to them.

* * *

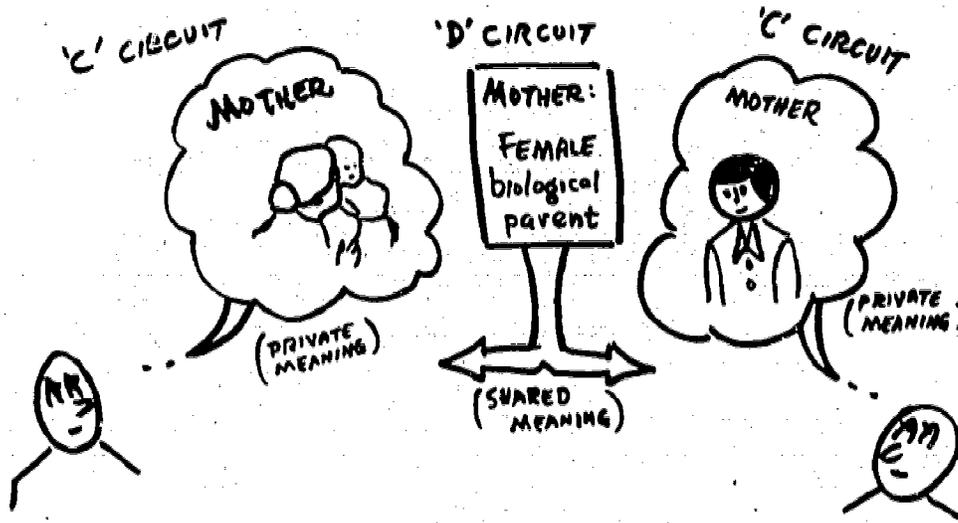
"Perception is not a photographic but a highly individual process...and the response of individuals may reflect personal interests, characteristics, and past experience."

-- J.W. Creber, Sense and Sensitivity

Discuss the word "table." If we were all to show a photograph of what each of us means by "table," would the photographs be identical? What in our experience accounts for our differing perceptions of even so common an object as a table? In a senior high text by Harcourt Brace Jovanovich, words for which we all see the same thing are recorded in our brains' "D" circuits (denotation). Words that each of us thinks of uniquely because of past experiences are recorded in our brain as "C" circuits (connotation).

Kids can understand better how value judgments are autobiographical if they first understand how our private understandings of words are autobiographical.

Kids can draw "C" and "D" circuit cartoons for various words such as the following.



* * *

Have the children collect interesting letters to the editor from the newspaper. Establish criteria with the children for evaluating the letters. Choose a topic and divide the class into groups, asking each group to brainstorm for ideas and develop their own letter. Dear Abby type letters could be developed in a similar way.

* * *

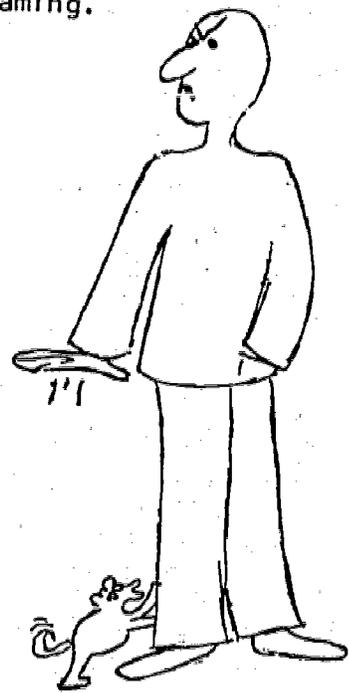
To evaluate what other people say using such standards
as reliability, accuracy, and others that are self made;
to support the standards chosen and the fairness of
their application

✓ Elementary

_____ Junior High

_____ Senior High

Write a list of brand names on the board that are named according to characteristics of the product (examples: Ivy-Dry = a cure for poison ivy, Breeze Box = electric fan, Frigidaire = cold air). Have the children guess the identity of the product. They could collect their own samples of appropriate names from magazines and newspapers. Have the children suggest some inappropriate names for products (examples: No-Goal Basketballs or Slipping Hiking Boots). This could be extended into a lesson on good and bad names for people or animals. Discuss the connotation of various names. What would be some bad names? What would be a good name for an elephant in a T.V. series? What would be a bad name? The children could make up cartoons like the one illustrated below, showing the effect of naming.



DOWN, FANG!

The book, Ounce, Dice, Trice, is an excellent resource for this activity.

* * *

Inform the class that some startling news has just been revealed by modern medical science. Doctors have discovered that pickles can produce death. Pass out a sheet similar to the following and allow the children to read the evidence:

PICKLES CAN KILL

A recent study by scientists has revealed the terrible truth. Pickles can kill. Are you taking your life into your hand everytime you shove one of the sour delicacies between your teeth? Read the evidence and discover for yourself:

- ...99% of all people killed in plane wrecks have eaten pickles.
- ...100% of all people who have eaten pickles will eventually develop wrinkled skin, brittle bones, and get white hair and will die.
- ...97% of all people who have died from cancer have eaten pickles.
- ...98% of all people involved in fatal auto wrecks have eaten pickles.

Have the children choose a pet hate and develop evidence in a similar way. Stress the fact that all evidence has to be true or as close as possible. They cannot make up phony-sounding evidence.

* * *

To probe for understanding of an intended meaning which
has been deliberately masked through irony, fable,
exaggeration, understatement, allegory

Elementary

Junior High

Senior High

The following are examples from Koch's book. Exaggeration and understatement are the key. Everything the child creates is acceptable, exciting and good. It is especially motivating to read children's examples before they begin.

FORMAT Examples: I used to be _____
But now I _____.
I am _____.
I am _____
and I feel _____.

Kenneth Koch,
Wishes, Lies, and Dreams
Available in ESC Library

Examples from children six years old:

I used to be a cherry bomb
But now I am pepperoni.

I used to be a flag
But now I am a pickle.

I used to be a zoo
But now I am a zizzer-zazzer-zoo.

I used to be a baby
But now I am a paper bag.

I used to be water
But now I'm grape juice.

I am green grass
I feel like I am strong.

I am purple
I like circles.

I am, I am, I am
a great salmon.
And I feel like I am
going zigley zigley.

* * *

Write several unusual food names on the board. Good choices might include Baked Alaska, Pigs in Blankets. Let the children guess what each food item might be. Discuss how they were named. Ask the children for new name suggestions that might be used for some of the following: Mashed potato and gravy (piled clouds with mud sauce), bubble gum (sugared rubber). Have the children make a list of disguised foods. Allow time for sharing of the lists and let the children guess the identity of the foods. A fun extension might be to have the children prepare simple food at home such as carrot sticks. He would write a disguised name for each of his items and give each member of the class a choice. For example, someone might choose a "puffy cricket" (one Rice Crispie).

* * *

Supply children with riddles about rhyming words. They answer the riddles by supplying the words that rhyme. Examples follow:

What is a word that rhymes with log and is an animal? Hog
What is a word that rhymes with fun and means to move fast? Run

After you have given the children several riddles, allow them to create riddles of their own. You may want to set up a rhyming riddle bulletin board where children can place their new riddles as they invent them.

At this time you may want to read poems in which rhyme is a key ingredient. The poem, "Jamboree" is especially good to use as an accompaniment to the rhyming game above. The book, Poems Children Will Sit Still For, includes "Jamboree" and other rhyming poems. It can be purchased through the Scholastic Book Club.

Jamboree

A rhyme for ham? Jam.

*Omitted due to
copyright restrictions.*

-- David McCord ,

* * *

Have the children write a conversation between two people who really aren't too fond of each other. After each person speaks, write in parentheses what that person is really thinking:

Harry: My, it's good to see you. (What luck, I couldn't avoid him.)
Herman: You're looking well. (Look at that flab!)

Discuss situations in which people don't really say what they mean. Why do they cover up? Discuss euphemisms. Have the children write contrasting sentences using euphemisms and the more polite forms:

She is a slender girl.

vs.

She is a skinny girl.

Euphemism

blessed event
meeting one's Maker
gathered to one's reward
touched in the head
mental reservation
under the weather
financially embarrassed
strategic withdrawal
senior citizens
culturally disadvantaged people

Meaning

birth
dying
dead
insane
lie
ill or drunk
without money
retreat
old people
poor people

* * *

As an introduction to the writing of tall tales, have the children write exaggerations. Discuss the use of exaggerations in speech. Compose some examples as a class such as the following:

She was so thin that...her mother used to use her as a sewing needle.

His mouth was open so wide that...a bear thought it was a cave and hibernated for the winter.

or

...the dentist found a bat hanging from a back molar.

* * *

To explore the marvelous variety of ways human beings have
invented for associating ideas: agreement and disagreement,
cause and effect, similarities and differences, classifica-
tions and categories, time and space, to mention a few

Have children bring objects to classify by touch. The labels for groups may or may not be developed before the children begin collecting. Examples of labels might be: Smooth Things, Slippery Things, Rough Things, Hard Things, Soft Things, Ticky Things. Be sure that children have ample time to explore and discuss the objects and the touch discoveries they have made. As new words are used to describe touch sensations, a list or chart of touch words might be developed. The objects are then grouped under an appropriate label.

* * *

Describe as many settings as you can think of in which you might encounter the following: stale air, dust, popcorn, gasoline. Choose one word and form a chain of association. For example, what does popcorn make you think of (movies, skiing, cold nights, etc.)? Choose one of the associations and extend as below.

popcorn--> movies--> King Kong--> beautiful blond lady--> mother--> ?

Use this chain as the basis for a poem or a creative story.

* * *

You might want to introduce the topic through displaying a small tool kit with the question, "In what ways is your body like a tool kit?" After children have had ample time to think about the question and formulate answers, a discussion of the body as a tool kit can take place. Questions might be: What are some of the body's tools or tool parts? How are body tools different from tools in the kit? In what ways are they better? Not as good?

A large drawing of the body may be drawn on tagboard for display. You might even want to cut it into puzzle parts which would fit together along tool lines to form the complete body. As body parts or tools are identified and discussed, the pieces of the puzzle can be fit together forming the whole. Emphasis would be on identification and function of the tools. Possible tools are eyes, ears, tongue, brain, teeth, fingers, hands, toes, legs, arms. The display can be expanded through the use of growing lists of uses of these various tools. These may be in the form of pictures or words.

* * *

Select animals with which children are familiar. These might include dogs, cats, rabbits, mice, birds, fish. Have children identify specific tools of each animal and make comparisons between the animal and others. Questions as: Is there any special tool he has that we don't? How are his tools different? Are there tools which we have that he doesn't? What things does this allow us to do that he can't?

Younger children can investigate one animal through the use of a book or a film. Discussion of the animal's tools and their uses can then develop. Having the real animal in the room is the most valuable source of additional information.

* * *

Display examples of tools that serve as body extensions. You may want to ask children to bring in samples. Although the real things are always more exciting, pictures or drawings will have to serve in many cases. Allow children to explore the extensions, experiment with their use, and group them in various ways. An obvious way would be by the part of the body that they extend. Examples are megaphone, tape recorder, periscope, wrench, needle, hammer, pencil, window pole, stilts, car, horse, words, sounds.

Discussions can center around questions like the following: Are these things alike in any way? How are they different? If you had to group them, how would you do it? Do some things fit in more than one group? Why did man invent extensions? Aren't living tools enough? In what way does this specific tool extend man's body? Why is it used?

* * *

Ask the class for names of as many competitive sports as they can think of. When the board is full, ask the children to make up some combination names. What would a combination of ping pong and base ball be called? (base pong ball?) How might the game be played? Divide the class into groups. Have each group brainstorm several new combination games and choose their favorite. Have them write rules and practice a pantomime of their game.

Example:

BOX-PICKLE

A combination of the sport of boxing and the game of Pickle.

Object of the game: Try to throw a pitched pickle as far as you can and box with the first baseman for position on the base. To score a point, you must run to first and run home without being tagged by the pickle. Upon returning home, you must box with the catcher for possession of home.

Rules: Don't eat the pickle and no sour expressions.

* * *

Tape a series of sounds made by objects familiar to children. Include a variety of sounds made by humans, other animals, machines, nature. Play the sounds for the class. Have them list the sounds that they heard. (You may want to play the tape more than once.) From the list that the class has made, have kids group the sounds in various ways. Some possibilities might be: Animal Sounds; Human Sounds, Sounds of Nature, Soothing Sounds, Frightening Sounds, Sounds of Machines.

* * *

Discuss the relativity of some labels and their frame of reference. For example, if I say King Kong is small, I might mean he is small in comparison to _____.
Have the children complete similar exercises such as the sample below:

Metal is softer than _____
The Empire State Building is smaller than _____.

Discuss ways in which comparisons clarify labels. The children might write riddle poems like the below:

GIGANTIC THINGS TO ME

snow flakes
dust balls
fleas
pebbles
Who am I?
a germ!

Discuss the problems involved in using absolute labels such as "She is ugly," or "I hate math."

* * *

Give children many opportunities to compare things in their surroundings. These comparisons allow children to form criteria for classification. Start by comparing two things; later you may want to have children compare more than two objects. In these comparisons emphasize both common and differing features. When comparing objects it is best to have the actual things being compared on hand. This is especially important for younger children. Moffett suggests that the best comparisons are made about things which are familiar and important to the children. Classroom pets are especially good for this activity. Types of discussion questions follow: How is Cuddles like Sport? Do they both have hair? Fur? In what ways are they different? Are their ears the same size? Shape? In what ways are they alike? Different?

Have the children list or the teacher may list likenesses or differences on the board as the following:

Likenesses

Both have hair
Both have two ears
Both move on four paws

Differences

Cuddles is white; Sport is black
Cuddles has long, thin ears but
Sport has short, tiny ears

* * *

Divide the class into small groups. Give each group pictures of objects that have both common and differing features. Establish a time limit such as 5-10 minutes. In the given time, each group is to make two lists, one of common features and one of differing features of the objects on their card. After time has been called, have the groups present their lists to the class. Transparencies work well for this. Compare the lists of the various groups. Discuss the differences and inconsistencies. Allow children to challenge the items listed on each others' lists. An example follows:

A card could contain pictures of objects such as car, rowboat, airplane, train, camel. Children may produce lists as the following:

Common Features

forms of transportation
things man uses
things with moving parts

Differences

some alive, others not
some man made, others not
some move in water, others on
land, others in air
made of different materials.

* * *

If available, use the Attribute Games Series of "Creature Cards" to illustrate classifying. If not available, it is possible to make up your own set using the below as a sample:

These are Snoples:



These are not Snoples:



Which of these are Snoples?



The children could then make up their own cards.

* * *

Have children collect pictures of a particular species of animal such as pictures of dogs. After the pictures have been collected have the children group the dogs in various ways. Some possible criteria might be by size, shape, coloring, breed. Discuss the common characteristics which all dogs possess. Have children think up appropriate labels for the groups which they create.

* * *

Write a list of animals on the board. Have the children suggest several ways of classifying the list. Discuss useful ways of classifying. Ask the children to classify the animals in a way that might be useful to a zoo collector; a pelt hunter; a native; another animal. Compare the groupings and discuss the reasons behind variations in them.

* * *

Have the children list things that they might classify in the following ways:

1. According to function (body parts, car parts)
2. According to appearance (people, clothes)
3. According to personal likes and dislikes (food)
4. According to physical characteristics (races, animal groups)
5. According to size (people)

* * *

Discuss the need for some system for organizing the classroom library with the children. Have them suggest various ways that the books could be grouped for each in locating and returning materials. As a class, develop various labels for the groupings. Study the various books and place them in the correct classes. Class members may write the group labels on tagboard and place in appropriate areas. Books might be organized under labels such as: Animals, Plants, Poetry, Adventure Stories, Science. You will want to have the children key the individual books in some way so that they can easily be returned to the correct area. Colored masking tape on the end is one possibility.

* * *

The children could be asked to keep a day's diary. This would include all the important experiences that happen to them in one day. They could then take the lists and find a consistent way of classifying the day's events. Methods of classifying experiences could then be compared. Encourage kids to take the list and reclassify the events in different ways.

* * *

The following are suggestions for developing card games which have as their basis classification of words by structure or meaning. These games can be developed by teachers or by children themselves, especially by intermediate children for primary children.

1. Develop a pack of cards, each card containing a picture of an object. Children are dealt five cards apiece. The remaining cards are drawn from the center pile as children take turns. They draw the number of cards they have laid down. Children form families based on matched rhyming patterns. They may lay cards down by families of three or more. Once a family is laid down, any child can lay down a single card that matches the family. One point is given for each card laid down. The child with the most points wins the game. Rules may be varied if desired. Examples follow:

Cat Mat Rat Tree Bee Sea Tray Play Clay

2. The above game could be varied by supplying older children with cards using words instead of pictures. The game is played as above, but children must read the word, listen to the sound, and match rhyming sounds. Include words that use different letter patterns to make the same sounds as those below:

blue	beat	light
flew	meet	kite
two	complete	recite

3. Develop a pack of cards, each card containing a word which may be used as a synonym for another word. Children combine cards into pairs of synonyms. Children are dealt five cards at the beginning of the game. The remaining cards are placed in the center pile. Children may only lay pairs down at their turn. They rotate and draw one card from the center pile each turn. If they lay cards down, they may draw replacement cards. The game ends when all cards are drawn and no child is able to lay cards down. The winner is the player with the most pairs. Examples follow:

big-large small-puny thin-skinny

4. The above game can also be played, but substituting antonyms or homonyms for the synonym cards. Examples follow:

black-white
dark-light
big-small
up-down

or

beet-beat
I-eye
know-no
son-sun

5. Develop cards with words or pictures whose names vary in the number of syllables. Children build ladders by classifying words as one, two, or three syllable words. Children are dealt five cards apiece at the beginning of the game. They may lay one card down at each turn and replace it by drawing a card from the center pile. Any card can be challenged by another player if he thinks it has been placed incorrectly. If the challenger is correct, the card is given to him to be placed on one of his ladders. The game ends when all cards have been placed on a ladder. One point is given for each card correctly placed. The player with the most points wins the game.
6. Series of cards are made up of pictures of words with long vowel combinations, or the words themselves may be used. Children can build families based on at least three cards containing the vowel sound or made up of letter combinations. The rules for the game can be the same or similar to those of the previous games. Add your own variations. Example cards follow:

By Sound

cape
cave
stay

By Letter Combination

rain
train
raise

Sets of cards could be developed to work with short vowel sounds or combinations such as ou, ow, oy, oi. Blends could also be used as a basis for a card pack.

* * *

Have the children write definitions that use the words, "except there's more of it." For example, a mountain is like a hill...except there's more of it. A lion is like a cat...except there's more of it. The formula could be changed by adding or changing words. For example, a straw pile is like some ladies' hair...except it's more beautiful.

(Suggestion a publication of The National Council of Teachers of English.)

* * *

Write a list of antonyms on the board. Ask the children to choose about five pairs and give examples of things that might be described by using an antonym-pair. For example, hard-softness might describe a strict mother. Calm-nervousness might describe a girl on her first date. Shakespeare, in Macbeth, described a situation as, "Oh joyful trouble!"

* * *

Comparisons provide a channel through which to teach the writing of similies. Give the children two things to compare and have them brainstorm for all of the possibilities. For example, a drinking straw is like what animal, or a marsh-mallow is like what animal? The comparisons could be reversed. What object in the kitchen is like a shark? Comparisons between natural events and events in a child's life could also be made by older children. For example, when was your life like a terrible storm? When was it like a waterfall? Have the children give reasons for their comparisons. A format suggested by the English Coordinator is:

_____ is like _____ because they both _____.

If children have difficulty starting, you can give some leads:

Ice cream is like _____ because they both _____.
My cat Missy is as soft as _____ because they both feel _____.

The use of concrete objects in the room helps the children actually experience the similarities with their senses.

* * *

Ask the children when their birthdays are. As they give you the dates, list them on the chalkboard in random order. Read the birth dates after they have all been listed. Ask the children if they can think of a way or ways in which the birthdays could be grouped. They may suggest that they be grouped by month, days of the month, season, or by boys and girls. You may want to try more than one way. This could be done by placing the birthdays on cards so that they could easily be shifted from one grouping to another.

Introduce the calendar as one way of grouping days. Relate this to the birth dates of the children. They may suggest this on their own as they talk about grouping by month. Suggest that the class develop a birthday calendar on which they indicate in some way the birthday of each person in the class. Display the calendar in the room and refer to it regularly to determine when various children will celebrate their birthdays. A special activity may be planned on those days in which the birthday children play a large part.

This is an especially good activity to plan at the beginning of the year as it is one other way to get acquainted and plan year-long activities.

* * *

Have the children make up a calendar of fantastic holidays. Ask them to think of a title and possible events that might be held to celebrate the day.

Possible Holidays:

- Annual Toadstool Festival
- Day of the Spotted Newts
- Gathering of Petrified Forest Rangers
- Paramecium Day
- Homage to the Green Baboon
- Festival of the Marvelous Garbage
- The Massive Ironing of the Rhinoceros Wrinkles Day
- Frozen Celery Day

Brainstorm a list on the board for further examples and then have each child be responsible for one famous day. The children could write stories telling the origin of their holidays. The child might be responsible for planning an actual event to take place on his day.

* * *

To investigate the many ways in which people's perceptions
and attitudes are formed and changed

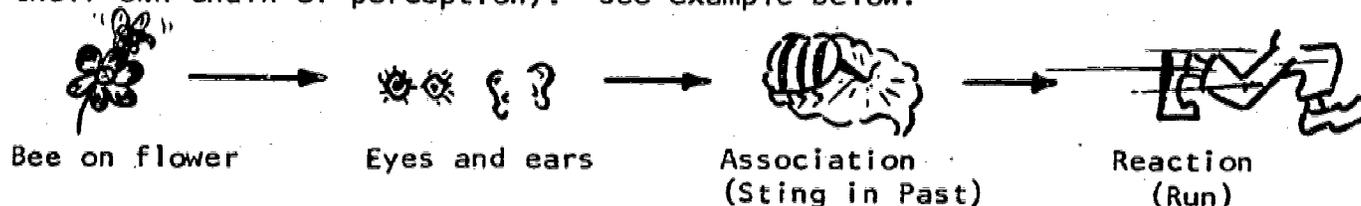
Children can be asked to discover various shapes within objects. Any complex object can serve as a topic for study. For example: A chair can be placed in front of the class. The question is asked, "How many different shapes can you see in this chair?" Children's responses are listed on the board as they are given, shown, and explained. Children should be allowed to describe the shapes in their own words as "The legs are long, thin pipe shapes" or "There are small, round button shapes on the back." The sizes of the shapes may also be explored through comparisons and descriptive words. Children make many discoveries about shapes as they explore objects and the relationships of the various shapes in forming the whole image. (It might be fun to use the human body as the topic for the above activity.)

* * *

Discuss the process of perception:

object or force → sense organ → brain (associations) → reaction

The children could build perception chains, drawing them in cartoon form. List situations on the board and have them provide the chain (possibly representing their own chain of perception). See example below:



Discuss the fact that perception can be affected by past experience or by things that are told to you. Discuss the relative merits of perceptions learned through verbal and nonverbal means.

* * *

Fill a bottle with an odorous substance (vanilla, perfume, etc.). Pass the bottle around the room, having each child smell the bottle and write a comment on a piece of paper. Have the children read their comments. Discuss the reasons for differences. Why were some comments of a positive nature and some negative? What roles do experience and association play in one's perception?

* * *

Divide the class into two groups of boys and girls. Appoint a secretary and a captain for each group. The task of the boys' group is to make a list of smells that they think girls like. The girls will make a boys' list. Read the lists, allowing either group to argue and make changes. Discuss why the lists are different. What aspects of a boy's life makes him develop positive or negative attitudes towards things? How would a boy's development have to change in order for him to like feminine things? As a follow-up have the boys make a collage of things they think girls don't like. The girls could make a similar collage for the boys. Poems could also be written using the lists as a basis.

* * *

Make vanilla pudding and put it into a number of cups. Add food coloring so that the pudding selection will include colors such as black, green, purple, and pink. Include a few conventional colors such as brown and yellow. Let each child select a pudding (enough containers should be provided so that each child can choose either a conventional color or a strange color). Before eating his pudding, he should write a description of how he thinks it will taste and why he chose his particular color. Have him again describe the pudding after he eats it. Read the description of the child that chooses a strange color and compare it with a description of a conventional color. Discuss how color affects perception. How would it feel to eat a breakfast of blue eggs, black bacon, green orange juice, and magenta toast? How would black watermelon taste? Have the children think of other things that would be strange if seen in another color (hair, makeup, trees).

* * *

Survey the class for foods most liked or disliked. From the list choose one for further study. For example, spinach. Tell the class that the purpose of the activity is to determine what it is about this food that makes it a "loser." Divide the class into small groups as investigating teams. With older children you may want to have each group investigate a different "loser." With younger children, it is best for the total group to consider one food item. Each group is given a sample of the food along with necessary implements. Ask questions that relate to the taste, looks, and smell of the food. Have children respond orally or in writing. Especially note findings, opinions, and characteristics that lead to negative reactions. Examples might be:

<u>Taste</u>	<u>Feel</u>	<u>Looks</u>	<u>Smells</u>
salty	sticky	dirty green	sea smell
tangy	smooth	dark green	
grassy taste	stringy	watery	
	spongy	rotting looking	

If investigation is done in small groups, allow time for group reporting and general discussion about group discoveries and possible conclusions. Try to get children to explore their personal whys for liking or disliking the food. Does it go beyond the sense information they have gathered? If so, can they give reasons for their opinions?

* * *

On a warm cloudy day have children go out and lie down on the grass. Have them discover all the things they can see in the clouds. You may want to circulate and jot down the things that individual children see. When back in the classroom, write on the board or give orally the list of student responses. The discussion can center on questions such as: What kinds of things did we see? Why didn't we all see the same things? Why do we see the things we do? What kinds of things might an Eskimo child see in the clouds? An African boy from the jungle? How were you able to recognize the things you saw?

* * *

Use optical illusions to illustrate the role of the mind in interpreting sensory information. Discuss why the brain is fooled and the role experience plays in perception. Show pictures exhibiting perspective and discuss how the artist uses his knowledge of perception to make the viewer interpret his drawing as being three-dimensional. Have the children collect magazine pictures that visually fool the viewer. (Animals that camouflage themselves could also be used to study how man is fooled by "what he sees".)

* * *

Droodles provide excellent material for discussions on perception. Draw a droodle on the board and ask the children to guess what it is. Discuss differences in response and why it is difficult for us to guess what a droodle is. Allow the children to draw their own droodles and challenge the class.

Example:

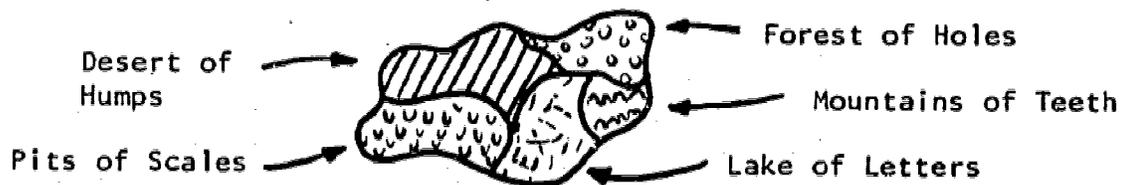


An Eskimo
apartment house

Third grade New Directions in English has good sections related to droodles. These supply some good student activities.

* * *

Have children take rubbings from preselected surfaces in the room. Have each child put his rubbings together in the form of an island, naming each area according to its geologic make-up. Example follows:



Compare the maps and discuss how the maps illustrate man's differences in perception. He interprets sensory information according to viewpoint and past experience. The children could write adventure stories that take place on their island.

* * *

Have children make or give to children abstract paintings or ink blots. Have them describe what they see or have them label the painting based on what they think it is. The children can rotate the paintings so that they are given an opportunity to react to the same ones. Compare the labels or descriptions that individual children gave for the same painting or blot. Discuss why they did not all see the same things or describe the paintings in the same way. In what ways are their descriptions different?

* * *

Have the children list all the names they can think of to refer to one particular object, for example a car. Some names for a car might be:

- a hotrod
- a clunker
- a Cougar
- a Thunderbird
- a buggy
- a Valiant

Discuss the various names, the possible reasons for the name being applied to a car, and the impressions it creates. Possible questions might be: What do the various names tell you about the car? Do the names imply different things? If so, what? What are some possible reasons for the invention and use of names?

Have the children collect names of particular objects. These can be product names or descriptive names. You may want to divide the class into groups so that each group can concentrate on a different object, or you may want to have individuals choose their own thing to study. Ask them to collect names for the objects and to formulate some theories on why the names were given to that object. Some possible items to study might be: candy bars, bicycles, lipsticks, soaps.

* * *

Cut out and mount pictures of three men. Give the pictures the following labels: Janitor, Bank Manager, Doctor. Ask the children questions such as the following: which men would be most likely to steal? Which man would be the most interested in seeing a ballet? Rate the men in intelligence. After the children have discussed the men, tell them that you got the labels mixed up. Change them around and ask if they wish to change their responses. Discuss why they answered as they did and how the labels influenced their answers. This could lead into a discussion of stereotypes. Have the children suggest labels which might be stereotyped. Choose one and have the class write a paragraph describing the thing which the stereotype describes (a teacher: strict, never swears, enjoys work, etc.) Compare the descriptions and discuss how stereotypes might be formed.

* * *

To hear the English language in many of its varieties:
dialects, styles, vocational terminologies, forms, levels
of usage

Discuss or have children list names that they have been given or that they have heard given to others. (George, Georgie, mommy's boy, kid, jerk, sweetheart, dummy) ALTHOUGH THIS IS A TOUCHY AREA, IT CAN BE VERY FRUITFUL BECAUSE CHILDREN HAVE STRONG FEELINGS ABOUT NAMES AND THE NAMING PROCESS.

As children share their lists, encourage questions related to the function or purpose of the name, the motivations of the name, the motivations of the namer, and their reactions and feelings about names that come up during the discussion. Why were specific names used for people? What were the circumstances surrounding the naming? In what ways was age a factor in the choice of the name? What might have been the motives of the "namer"? What kinds of things can a name do for a person? To a person? What are the advantages of having names? Disadvantages? Are there special names for kids their age? When members of the class are themselves name-givers, what are their various purposes?

You may want to extend the discussion by having children use their lists of names as the basis for a classification activity. Have them group the names under headings such as: Personal Names, Names That Hurt, Names That Make You Feel Good, Names For Little Kids.

* * *

Below is an example of the code used by hoboes in the U.S. and Europe. Discuss possible ways in which a person might learn the code. The children could draw alternate symbols for the established code. They could write stories about their journies on the road, keying their stories to a symbol map.

-  This is a good road to follow.
-  You may camp here.
-  This is not a safe place.
-  Jail.
-  Dangerous drinking water.
-  O.K.
-  A gentleman lives here.
-  May be police trouble.
-  Halt.
-  Good place for a handout.
-  Fresh water and a camp site.
-  The owner is in.
-  The owner is out.

* * *

Discuss differences in language usage between the classroom and the playfield. What sort of things might be said during recess that might not be said in the classroom? Ask the children to be observers and, without being noticed, record conversational snatches during recess. Allow them to share their research. They could make a mural, filling in bubbles above the figures with the actual recorded speech.

* * *

Have the children collect one particular comic strip for a period of about two weeks. Have them attempt to distinguish changes in language usage as the situations change (example: Brenda Starr thinking about buying a new dress and being chased through the streets). These strips could be classified in a bulletin board display. Classifications could be according to usage or dialect.

* * *

Discuss ways in which language patterns identify certain occupations. For example, a newspaper salesman might say "Extra, extra, read all about it...." A conductor might say "All aboard!" Discuss the language used by a circus ringmaster. Write children's suggestions for types of words he might use on the board. Discuss some of the circus acts that the children have seen. Have the children make up their own fantastic three-ring circus. Ask them to attempt using language like a ringmaster might use as in the below example:

Ladies and gentlemen, in this ring I give you the most fantastic act of the century. Creepo the Great will attempt to walk on a bed of hot buttered peas while balancing a live gorilla on his nose. He will be pursued by thirty-five rabid sow bugs. Never before has this astounding feat been accomplished.

* * *

Have the children collect comics that illustrate different dialects. Some good strips might be Li'l Abner, Andy Capp, and Tumbleweeds. Also have them collect comics in which the dialect is close to their own. Discuss the strips and why the people talk differently. Have the children translate the text of a strip into a different dialect. For example, Mary Worth might talk like Li'l Abner. The children will have to study the way in which the dialect is represented by the cartoonist before they can tackle this assignment.



* * *

Have the children write puns by working with the multiple meanings of words. For example, the alternate spellings and meanings of the word "fowl" could be used in the following way: "You are a fowl person," he said to the chicken farmer. Or, "The chicken hit a fowl ball." Children could also illustrate homonym jokes as below:

A gnu dress....

A hole tree....

A pear of feet....

A good book to use as a resource is the book, Puns, Puns, Puns.

* * *

Introduce the activity by using two puppets from the Puppet Corner. Have the puppets introduce themselves and then engage them in a simple conversation with each other. During the conversation have one of the puppets tell the other a joke. The second puppet may or may not give the expected response. After the presentation, talk about the meaning of a joke. You may ask children if they know any jokes they would like to share. Generally children are initially very shy about telling a joke for classmates. Talk about the important things to remember when telling a joke. Emphasis on enunciation and volume are especially important as children tend to give the punch line too softly for the listeners to catch the joke. Because of this puppets are especially effective as they allow the child to tell his joke through the puppets and thus shift the attention from himself to them.

Suggest that the children find jokes that they would like to have puppets tell each other. Some children will prefer to tell jokes through puppets for their own enjoyment only. Others will volunteer to perform for the class. Some children may prefer to tell their jokes without the use of puppets.

Some children may wish to write their own jokes. Favorite and student written jokes may be collected into booklets for the classroom library.

* * *

To experience non-verbal communication and the silent spots
in language: gestures, facial expression, pauses, quiet spaces

Discuss with students ways that feelings can be observed without oral communication. Show the film, String Bean or Bear and the Hunter having the class concentrate on the character's feelings. Have the students tell how the character's feelings changed during the film and what made the feelings change.

* * *

Discuss TV serials and some of the more fantastic melodramas (ladies going under conveyor belt into saws, pools of crocodiles). Write a melodrama script as a class. Make it short but very exciting. The outline might be:

1. Narrator tells about last week's event.
2. Last week's crisis resolved.
3. New crisis reached.

Divide the class into groups. Have each group substitute nonsense words for some of those on the script. Have each group act out the play, attempting to capture the meaning of the original script through tone of voice, gestures, and facial expressions. This could be approached as translating into a new foreign language.

* * *

Children can experiment and explore gestures and body language as an extension of thought. This can be done in the form of the game of Charades. Children are given cards or oral messages which they in turn convey to a group of their peers through the use of gestures. Messages or thoughts can vary from the one word variety as "Come," "Stop," "Eat," to phrases or sentences as "I won't do it.", "Help me!", "I don't like you." Discussion of the process of conveying thoughts through body language alone could develop. Questions as the following may arise: Do gestures extend my thoughts to others? Did others understand what I was thinking? Was it hard for me to convey my thoughts through body language? What are advantages and disadvantages of body language as a means of conveying messages?

The above activity can be extended to include conveying other than planned messages. Children can discuss the body language used to relay mood, feelings, or emotions to others. What messages can we unconsciously be giving to others through the use of body language? This may include nonverbal role-playing situations such as the following:

- a) You are a three year-old child who has not learned to control his temper. You want to go outside to join your older brother and sister who are playing. They have just gone out the door, closing it behind them.
- b) You have been playing on the playground. Your team was tied with the other team and you were up to bat. You just struck out as the bell rang. Now you are on your way back to class.

Discussion of situations can center on questions such as: What is happening? What can you tell from his actions? Facial expressions? Can you be sure? What would you like to know that you can't find out from watching him? How would you find out if this were a real situation? Strengths and weaknesses of relying on body language as thought extension can be brought out during the discussion. Have children think about and discuss the kinds of body language they use and have seen used by others in real life situations.

* * *

Have the children make up a code using only facial movements. The children could develop face messages and challenge the class to guess what they are saying. Examples:

Snap teeth = s

Blink eyes = b

Stick out tongue = t

Relate facial codes to codes formed by letters. What does the letter stand for? (A sound) What do we need to know to be able to translate a word-sound into an idea? (A knowledge of what the word symbolizes.)

* * *

To be the audience for writing or speaking which vigorously attempts to convince; to identify the methods of the writer or speaker

Elementary

Junior High

Senior High

Cut several advertisements out of magazines. Divide the class into small groups giving each group one advertisement. Have the groups determine the method used to persuade them to buy the product.

* * *

To explore the ways in which language changes

Elementary

Junior High

Senior High

The study print, Primitive Communications, includes color photographs of cave paintings, Greek torch telegraph, the Quipi runner, voice relay system, signal flags, Indian sign language, African talking drums and the message stick. The prints can be used to discuss forms and changes in language.

* * *

After discussing words that have been invented because of new discoveries during the 20th century, have the children make a list of sentences that would not be understood by people of pioneer times because they would be unfamiliar with the vocabulary. Have them do research on pioneers and write sentences spoken by pioneers that most people now would not understand.

* * *

To apply drafting skills in written composition: expressing
great quantities of ideas without conscious consideration
for editing or preserving

Elementary

Junior High

Senior High

Activities for this expectation have been gathered in the Basic Skills section.

To try out and apply means of generating ideas, such as:
asking many questions, seeing new combinations and connec-
tions, finding analogies

THE WAY I SAY THINGS ARE

Elementary

Junior High

Senior High

The book Wishes, Lies, and Dreams by Kenneth Koch, which can be found in the E.S.C. library, suggests a format for creating metaphors through absurd comparisons:

_____ is as _____ as _____.

Examples:

My teeth are as big as a carrot
This is how I look.

(author Mark Palmer, age 6)

My legs are as long as light.

(by Steve Richards, age 6)

My fingers are as skinny as toothpicks
I am as skinny as a thread.

(Paul Krajcir, 6)

My hair is as red as Hannibal's hair.

(Theresa Holland, 6)

My pants are as pink as pepto-bismol.

(Chris Kaiser, 6)

* * *

Collect paint chips illustrating various shades of a primary color. Divide the class into groups and give each group a variety of shades in one primary color. Ask the children to rename the colors through comparison with life objects (algae green, fog gray.) Allow the groups time to share their lists.

* * *

Short listening periods within the classroom can be planned during which children listen to teacher-made sounds or to taped sounds. Sound effects records may also be used. These sounds can be given in isolation or they can be a sequence of sounds. Children listen to detect the sound, attempt to identify it or to describe it, and to note variations. They can be asked to compare the sounds they have according to pitch, length, and rhythm. Children can be asked what the sounds remind them of or cause them to think about. How do they react to the sounds?

If the teacher has taped a sequence of sounds that suggest a story, children can be asked to tell a "Sound Story" based on the sounds they heard. Allow for many interpretations of the sounds. Children may want to tape sound stories for classmates to listen to and interpret.

* * *

You might begin by asking students to draw a tree. (Any object that has definite shape might be used.) Compare and discuss the various drawings as related to shape. These kinds of questions could be discussed: Are all the drawings the same? How are they different? Did you have any special tree in mind when you drew your tree? Does your drawing look exactly like the "real tree"? Do all trees look alike? How are they different? How are they all alike? What makes a tree a tree?

After talking about trees, give children an opportunity to observe, sketch, and describe various trees. This can be done simply by taking the entire class on a walk in which trees are singled out and talked about on the spot. Or a more elaborate approach may be used. Mark trees of various shapes on the playground so they can be easily found by small groups of children. Divide the class into small groups of 4-6 students. Give each group a map of the playground which indicates the marked trees to be studied. (With younger children, it is good to use cross-age helpers to serve as group leaders.) The groups rotate from tree to tree. As they observe each tree, they note its shape and complete a contour drawing done at a distance with emphasis on shape. (Contour drawing is done by placing the pencil on the paper and then outlining the shape of the object without lifting the pencil from the paper. It is an especially good technique to use when emphasizing shape.) Older children may also be asked to jot down notes on size in relationship to the tree's surroundings, movements they detect, colors, feelings or reactions that they experience in response to the tree.

After the groups return to the classroom, discussion of their sketches and notes can take place. Again questions related to various likenesses and differences in the trees can be discussed. With younger children you may only want to focus on differences and likenesses of shape. (The number of trees studied at any one time should vary with the age, interest, and maturity of the students involved.)

* * *

Divide the class into small groups and give each group an object. Each group may have a different object or the same object. In a given time limit, the children brainstorm as many uses for the object as possible. Then have them supply a name for each use that can be seen for the object. Examples:

a rubber band =	Hold things together	= Rubber Grouper
	As a weapon	= People Snapper
	Bookmark	= Rubber Place
	Stretch with fingers	= Finger Exerciser

After time to work, have the children share their object, the possible functions they have found for it and the new names they have invented to represent its various functions. During the sharing and discussion, questions related to the naming criteria, the naming process, and the possible limitations a name might give to an object's use can be explored.

* * *

Purchase or make puzzles for children which can be used independently or with classmates. These develop inference, word meaning, and visual discrimination skills. There are several excellent sources of word puzzles for elementary children now available through children's book clubs. Copies can be purchased for individual student use or the teacher can purchase one copy to use separated and mounted in plastic so that students can find them in a "Thinking or Activity Corner" in the room. Encourage children to work together in solving the puzzles and riddles. Through the interaction with others, much more learning takes place than isolated individual thinking.

By varying the kind of puzzle and making only a few puzzles available at any one time, the children's enthusiasm can be kept high. Answers to the puzzle may be placed somewhere in the Puzzle Corner so that children can refer to them at will. Don't make this a you-do-and-I-check kind of experience.

Some sample booklets available from book clubs are: Puzzles and Riddles published by the Young Readers Press, Inc., Puzzles for Pleasure published by the Young Readers Press, Inc., Falcon Book of Fill-In Fun and More published by the Young Readers Press, Inc., and Puzzle Patterns published by the Young Readers Press, Inc. Sample pages from these books follow.

You might introduce the asking of questions through reading the poem, "First Day of School," by Aileen Fisher. Discuss the things that the author wondered about. Did children in your class wonder about things on the first day of school? What were some of their wonderings? Have they ever wondered about other things at other times? What were some of these things?

If there is enough interest and enthusiasm, have children write about wonderings or dictate poems in which they tell about their personal wonderings. These can be shared with classmates on tape or through personal reading.

A good supplementary book is, The Sense of Wonder by Rachel Carson.

First Day of School

I wonder

Omitted due to

Copyright restrictions.

-- Aileen Fisher

* * *

To translate into language information that comes from the senses

To help students verbalize sense information, these kinds of activities can be used:

Sight: What's another word for yellow?
What's another way to say yellow? (banana, mango)

Hearing: With eyes closed, crumple some paper: What word is that?
What thing is that sound?

Shake a box of pins: Who is that?
What word/sentence tells us about that sound?
What land does that sound come from?

Smell: Child smells some cleanser with eyes closed:
What color is that smell?
What sound is that smell?
What animal is that smell?

Feeling: Child feels an object: Describe the feel.
What animal feels that way?
Is it a scary feeling?

Taste: Close eyes and select various foods:
What's another name for that taste?
Where do you find that taste?

* * *

From tape recordings of sounds, either teacher-made or purchased, have the children write about the actions they imagine or the story they "hear" on the tapes.

* * *

Have children invent sounds for silent things: Red, blue, hurt feelings, thankfulness.

* * *

Have the children make sound boxes from milk cartons or boxes. Fill them with objects from within the room. They may put one to many objects in a carton. Shake the cartons giving nonsense names to the sound, or real names to what the contents might actually be. How many things could make that sound? How many ways can you manipulate the carton and arrive at a new name for the mystery inside? Make word lists of the adjectives which describe the sound.

* * *

Have the children make feeling boxes. Shoe boxes can be used with a hole cut in the lid for the children to feel into. Each child selects his own special thing to feel and adheres it to the inside of his box. As with the sound boxes, he attempts to describe what he feels. How many things can he describe that feel like what the box contains? It's fun to list all the adjectives that describe the object and save the list in a personal dictionary for each child that might come in handy for him during writing periods.

* * *

The children or teacher make feeling "sacks," placing all sorts of different items in them. The students then reach into their sacks and investigate its contents by touching. The children then draw pictures of what they felt. Put items in the sack that stimulate imaginative drawings or multiple interpretations.

* * *

Read the poem "Jabberwocky," found in the book Alice in Wonderland. Ask the children to draw their interpretations of what they think the jabberwock looks like.

* * *

Bring to class three or more objects which are different shades or tones of the same color, for instance, yellow. Ask the children to look at the objects and find similarities and differences. They will probably respond to characteristics other than color as well. Focus on color through questions like the following: How many different yellows are there? What does the word, yellow, stand for or mean? How many different things can we name which are yellow? Do other colors come in many different shades and tones?

After discussion of colors, form the class into groups of from 4-6. Assign or have each group select a color to investigate. Ask that each group find and collect samples of the color they are investigating. (These may be in the form of paper, cloth, paint, objects.) Each group can display their samples along with names which they have created to describe each color. You may want each group to make a display or chart which organizes the samples in some way.

After groups have displayed their samples, discussion can center on what they have discovered about colors. You may want to spend some time talking about the various names children create for their colors. Do they help to describe the color? (Children may create names such as dirt-brown or apple-red.)

* * *

Give children an opportunity to discuss their personal reactions toward colors. Questions such as the following may be used: What is your favorite color? Why do you like it? Is there a color you dislike? Do you know why? Does any color make you feel a special way? How? How does red make you feel? How does black make you feel? Can you think of an angry color? A sad color?

You may want to have children write or tape about a color of their choice after the above discussion. These may follow the pattern of the poems in Hailstones and Halibut Bones. Both the book and the film can be used prior to the above discussion as stimulation for personal reaction toward color.

* * *

The following activity may be done with the total group or in small groups. The small groups offer more individual participation. Four to five objects of various shapes and textures are placed in paper bags. One bag is given to each group. A child is chosen to put his hand into the bag and select one of the four items only by touch. He is not allowed to look at the object. He then attempts to describe it to his group mates using only his sense of touch. They in turn, try to guess what it is he has found. Good objects for bags are: a fur collar, a feather, a piece of sandpaper, a ball bearing, a nail, a piece of liver. Then the bag can be given to another student who finds and describes a different object.

* * *

Divide the class into pairs. Prepare enough sacks so that each pair may have one. All sacks contain the same item. One of the partners puts his hand into the sack. He describes what he feels to his partner. The partner records his observations. The pair then trade places. After an allotted time, regroup the pairs into groups of six. Within these larger groups, each pair reads its observations and contributes its guess as to what is in the sacks. After all have contributed, the total group of six makes a decision as to what is in the bags. If the group does not agree, pairs attempt to persuade other pairs by using their lists of observations. All large groups contribute their guesses which are written on the board. Sacks are opened. The original partners then remeet to go through their list of observations and cross out those that were not useful in describing the object. Useful observations are then shared with the class.

* * *

Ask for suggestions of words that describe sounds. Use about five of these. Discuss things that are associated with these sounds by various children. Have the children write stories using the sound words in order. These can later be shared with classmates.

* * *

Make a quantity of vanilla pudding and put it into a number of containers. Color each container with a different color of food coloring. Tell the class that they are going to finger paint and introduce the lesson as you would an ordinary art lesson. Let the children become involved in their projects and allow them to discover on their own the identity of the finger painting substance.

* * *

Buy several pieces of an unusual fruit such as mango or kiwi fruit. Divide the class into groups and have each group examine a fruit and record the following kinds of information: size, texture, color, smell, sound when shaken, consistency, other things it resembles.

Cut the fruit and have them describe the interior in a similar way. Give each child a piece and have him eat it slowly, noting texture, taste (comparisons), and sound.

Using information gained, brainstorm for a name and write three descriptive paragraphs (outside, inside, and taste).

* * *

Read Mary O'Neill's poems, "Sounds of Fire" and "Sounds of Water," leaving out the titles. Have the children try to guess what might produce the sounds in the poems. Play a tape of pre-recorded sounds of common objects and let them guess what each sound comes from. Either have the children work in groups or separately. Have them choose one object (nose, shoe, lips, etc.), brainstorming a list of all the sounds that object might make (shoes = squish, stomp, splash, thud). Have them write a composite poem from the sounds. Those who wish may read their poems to the class leaving off the title. The class can then attempt to guess the title which names the object responsible for the sounds.

Sound of Water

The sound of water is:

*Omitted
due to
copyright
restriction*

Sound of Fire

The sound of fire is:

*Omitted
due to
copyright
restriction*

-- Mary O'Neill

-- Mary O'Neill

* * *

Divide the class into five groups. Give each group an object (the same for all groups). Each group represents one of the five senses. Their task is to observe and describe the object, using only the sense which they represent. After group members read their descriptive paragraphs, discuss which of the senses was most valuable in describing the object. Have each group make a collage of magazine pictures illustrating objects that are best described using their particular sense.

* * *

Bring in a number of different bottles of substances for the children to smell. Record the varied reactions to each and discuss the varied effects of sensory stimuli on people. Have them brainstorm under the following categories: good smells, bad smells, happy smells.

Write poems in the following form:

A smell can make you happy like _____

It can make you sad like _____

Etc. _____

* * *

Have each child in the room draw four legs, one body, two ears, one tail, one head and neck. Collect the animal parts in separate boxes, scramble them, and pass them out again. Have the children reassemble their creatures and write stories or poems about them.

* * *

To deal with an idea on various levels of concreteness
from specific to universal

Display 5-10 objects, each interesting in itself and different in some ways from the other items. A display might include: a glossy glass ball the size of a walnut, a smoky plastic cube, a roll of solder, a piece of driftwood, and a seashell. Encourage the children to explore the objects at their leisure and get to know them well. After all the children have had an opportunity to investigate the objects, discussion of one or more items can take place. Explore the following kinds of things: What is your favorite thing? What do you like best about it? What have you discovered about it? How big is it? How does it feel? What colors is it? What kinds of things could you do with the object as it is now? What would it be like if it were alive? What would you like to do with it then?

If interest is strong, you may want to continue the discussion for more than one session. This activity can be followed by independent work with objects. The following is an example: Ask children to bring their own favorite objects to school. Suggest that they first try to discover what it is about the objects that they like. You may ask that they share their favorite objects orally during Sharing or the English class period, or you may have them write about their object. If they write, allow time for the class to read the stories or descriptions. If possible, have the children display their objects somewhere in the room after they have presented them to the class, so that others may look at them more closely.

* * *

After much exposure to the varieties of a word such as bird, it would be appropriate to have children write their own definition of the word based on their personal experiences. Their definition will be a group definition based on what they know and observe about the things a word represents. Allow them to phrase it in their own words. Discussion of common characteristics of all things for which the word stands will take place during the writing of the definition. You may want to have the class make a class dictionary in which they write their own definitions of words that they research or create. The children can add to the dictionary throughout the year as small group participants, individuals, or as a total group. If small groups or individuals write a definition to be added, the class can react to the appropriateness of the definition and make revisions if necessary before it is actually entered into the class dictionary. You may want to have some child or children act as official class illustrators who will supply illustrations for the dictionary.

* * *

Make up a dictionary that might be useful in a particular situation or mood. An example would be a dictionary of words which would be useful when you are happy, or a dictionary of words which would be useful when you are sad.

You might have children make a dictionary for an animal, describing things that would be important to him. Define, keeping in mind that animal's most important sense.

* * *

Think up an unusual way of writing a definition for various objects or things with which the children are familiar.

Examples: The bumblebee has a fur coat with a very sharp personality.
The mosquito is a flying hypodermic needle with no blood.

You may want to combine the definitions into a class book complete with illustrations in cartoon form.

* * *

You might introduce this activity by showing the children several pictures of families. Include families of various kinds. You may want to include families which are from the children's readers or from stories that have been read to them. Have them identify the pictures as families and ask that they speculate about the relationship-names of the various members. Write their responses on the board: grandfather, father, mother, sisters, brothers, uncle, aunt, etc. Ask various children to tell about their own family members. Have them give the personal name as well as the relationship name for each.

You may want to have each child make a chart displaying his family and the names of the family members. The children can be asked to draw a picture of their families or they can bring a photo. Below his picture the child can list the family members as:

Father, George
Mother, Mary
Sister, Alice

Younger children will probably be concerned only with those members living with them. Older children may be asked to explore family relationships beyond the immediate family. They even may want to make a simplified family tree in which they list the relationship and personal names of family members.

You may want to extend this activity to include poetry and stories revolving around family members. Two examples are "Uncles" by Aileen Fisher and "My Brother" by Marci Ridlon. Talk about the positive and negative feelings we sometimes have about family members. Explore the ways in which family members work together for each other. Children often want to write poems or stories about their families. These can often be made into a book, "My Family."

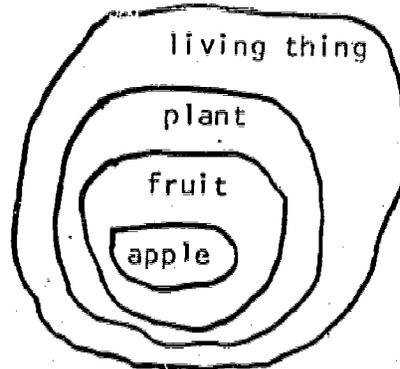
* * *

Ask the children if they have ever seen an animal. The answer is really, "No!" The children may have seen lions or horses or cows, but they could not have seen an animal because the word is an abstract noun. Discuss other similar abstract words (danger, future, safety). For homework, ask the children to bring in a picture of a horse. Have them also bring in a picture of danger. Compare the pictures. Discuss reasons why the pictures that illustrate the word "danger" are so different. Discuss situations when you would not want to use too many abstract nouns. Have the children write ~~two~~ paragraphs. In the first paragraph, they would write abstractly. In the second paragraph, they would follow the theme and format of the first but would use more specific words.

* * *

Build a classification system using a "ladder of abstraction." Discuss and define the terms "abstract" and "specific." Ask the children for examples of abstract words (living creatures, plants) and for specific words (John Jenkins, palomino horses). Write a series of related words on the board (John, human, mammal, John Jenkins, living thing). Have the children reorder the words going from general to specific. Ask them to contribute a sentence for each word in the series. Discuss the utility of abstract vs. specific words. Ask the children to expand specific words. Ask that they expand specific words, moving toward the ultimate abstraction.

Example:



Discuss the relative number of members in specific and abstract classification systems.

* * *

Have a fantastic event in your room such as a jumping bean race, a worm or frog race, or a paper airplane contest. Ask the children to write an article describing the event. Remind them of the five "W's" of a news article. You might have the children bring in sports articles to use as examples.

* * *

The following activity is suggested by James Moffett in his book, A Student-Centered Language Arts Curriculum, Grades K-13: A Handbook for Teachers. For more detailed information refer to page 137 of the text. It is designed to help children experience the connection between specific events and abstractions such as time.

Each child makes a calendar for the oncoming month by cutting up sheets of light-colored paper into rectangles about seven by nine inches. These are placed on notebook rings, a sheet for each day of the month. At the top of each page the child writes the month, day of the week, and the date. (This repeated use of the words should insure that the child learns the spelling of the words.) Teachers of younger children may want to make the calendars for the children so that they only have to label the pages. This can be done as a group project or independently during free time.

Discuss how the calendars will be used with the children. Set aside a time each day during which they make entries on their calendars. They can note things they are going to do in the future on appropriate pages as reminders and they can write what they have done on today's or past pages as remembrances. Explain to the children that these calendars are their own personal property and that what they write will not be read by you unless asked by them. The calendars will be theirs to keep at the end of the year. They may illustrate entries if they wish. Encourage children to read back over what they have said during the past few days before writing the daily entry.

Have the children refer to their calendars regularly as they discuss or write about events or activities. When writing letters or pen pals, children can also refer to the calendars to refresh their memories as to the activities or thoughts in which they have been engaged.

* * *

To cast ideas into the subject-predicate form common to most languages: what am I talking about (my topic or subject), and what am I saying about it (my comment or predicate)?

Read the book Drummer Hoff by Barbara Emberley.

1. Read the story several times. Allow the children to either complete the verse or recite all they remember.
2. Analyze with the children what makes Drummer Hoff so much fun.
Examples: a. rhythm
 b. rhyme
 c. nonsense names and happenings
 d. fun pictures
3. Clap out together the rhythm of Drummer Hoff's lines. Rhythm clap with the verses. Rhythm clap without the verses so the children see the beat.
4. Discuss the rhyming patterns.
5. Brainstorm lots of nonsense names and activities to help stimulate additional ideas for Drummer Hoff. Have the children give some oral examples and then create their very own verses.
6. Example:

1	2	3
<u>Esquire Pippin</u>	<u>split</u>	<u>a Zippin</u>
character's name	verb	object
	what he did	to what
7. The children may want to illustrate their verses and even make their own books.

* * *

Cut out articles from a newspaper.

1. Cut off the headline and staple it onto construction paper.
2. Staple the article to another piece of paper.
3. Number the headline and article on the back to identify them as a pair.
4. Have the children exchange different articles and headlines.
5. One child reads his headline and the others look for the article to match that headline by scanning the first paragraph of the article or by reading the entire article.
6. One child reads the first paragraph of his article and the other children search their headlines for the one that matches the content of the article.

* * *

The literature series, Sounds of Language, emphasizes a good technique to teach sentence patterning. Students use substitution to build new sentences, using the form of other sentences. The example below illustrates the process:

Basal Pattern: The/cat/jumped/happily.
Substitution: A/mouse/sprang/speedily.
Substitution: Some/cows/jumped/merrily.

The same technique could be adapted to teach the use of synonyms with sentence patterning:

Basal Pattern: The/cat/jumped/happily.
Synonyms: The/feline/lept/merrily.

* * *

Children can be supplied with subjects and then brainstorm alternative predicates to complete the sentences. Children can respond orally or they can be asked to write the predicates. This should vary with the maturity of the students. Examples follow:

The doctor (operated on the man.)
(came to our house.)

I (want a dog for a pet.)
(gave Mary a pencil.)

Mary (is my best friend.)
(took my lunch.)

Discuss the two-partedness of the sentences and the flexibility of what can be said about any subject. Have the children read their alternative predicates. Talk about the differences in meaning and in form. Do the sentences make sense? Could they be improved? If so, in what way?

* * *

In order to reinforce the concept of two-partedness of sentences, children can be given oaktag strips on which parts of sentences are printed, one subject or predicate per strip. The children can arrange the strips in order to make complete sentences. More than one arrangement may be possible. Children will also discover that while a sentence may be grammatically correct, the meaning may be humorous or illogical. Examples follow:

<u>Subjects</u>	<u>Predicates</u>
A dog	is round.
My rabbit	eats dog food.
Our ball	has long white ears.

You may want to choose sentences from the children's readers in order to reinforce reading skills, or from the children's own papers.

* * *

To assume various roles in order to test the impact of those
roles upon an idea

Children may be given the opportunity to "role-play" or "act out" colors. This works best after they have had ample opportunity to discuss colors, their personal reactions to them, and the moods they feel colors create. You may or may not want to have classmates try to guess the color that is being role-played. With younger children it is sometimes best to have the entire group "be red" at the same time. Then discuss the various reactions to the color role-played.

* * *

Divide the class into groups. Take the class to the playground and have each group find and collect a small living thing (worm, insect). Return to the classroom and have each group observe their creature for five minutes. A secretary should record observations. Have each group write a cooperative description of their creature. Each group will read this description to the class and cooperatively act out the movement of their creature (example: two children represent a worm, two represent the dirt, and one represents the rain). Provide for the return of the living creatures to their natural environment.

* * *

Children can be asked to act out words. Discussion questions which relate to the many different meanings of the word can be explored. For example, the word walk can be explored for variations in meaning.

Give the children a sentence in which the word is used, e.g., Joe walks to school. Ask the children how many ways there are to walk. Have them experiment with walking in various ways. As they demonstrate, have them describe their actions in words. You may want to write these on the board (walk slowly, walk like an elephant, walk fast). In the discussion bring out the vagueness of the word walk which results from the uncertainty about the specific meaning. Questions such as the following can be discussed: Do we know how Joe goes to school? Are there things that we do not know? If so, what? In what ways could we make our meaning clearer?

Have children change the sentence in various ways to clarify the meaning of the word walk. Note the changes in meaning as the children suggest alternatives. Have them then demonstrate the clarified sentences they have created.

* * *

Write as a class an exciting adventure such as an attack on the school by a wild gorilla, condensing the action into one paragraph. Divide the class into groups. Have each group act out the paragraph using a different part of the body (face, hands, feet, body trunk). Have one child in the group read the paragraph while the others act it out.

* * *

Discuss facial expression as an extension of one's feelings. Have the children demonstrate facial expressions to illustrate several emotions which suggest non-verbal sounds. Discuss the sounds that would or could go with each expression. For example: sad face makes a crying sound.

Choose one child to represent each of the following emotions: love, hate, anger, fear, happiness, jealousy, sadness. Have the children line up across the front of the room and choose a conductor to lead the group. Upon a signal from him, all players change from a blank expression to an expression that represents their mood. Upon an added signal, they add sound to go with their expression. The conductor controls the sounds and expressions and can stop the group at will. Gestures could be added to the symphony. Discuss the body as a physical extension of the mind. What other things does body language communicate?

* * *

Children should be given numerous activities which allow them to explore and experiment with creative dramatics as a form of thought extension. Children can be asked to be the following kinds of things: inanimate objects such as an egg beater, clock, or a cloud; living things such as leaves, trees, rabbits, a flea; emotions such as sadness, happiness, terror; actions such as jumping, strolling, striding; nouns such as fiend, lady, imp; imaginary creations such as dragons, elves, fairies; situations or scenes from stories. Often the source of motivation or background information is supplied by observing objects, seeing films, or poems and stories from books, either read to them or read by themselves.

A Student-Centered Language Arts Curriculum, Grades K-13: A Handbook for Teachers by James Moffett provides background for the teacher in the use of creative dramatics with younger children. He especially emphasizes the need for younger children to be participants, not spectators. Moffett also suggests the stages of development in the area of creative dramatics. (Available in the English Coordinator's office.)

* * *

Group compositions provide a good introduction to creative dramatics in the intermediate grades. Below are a few possibilities for activities:

The Machine:

Discuss machines and their various parts. What kind of noises do they make? What different movements might you see? Divide the class into pairs. Have each pair invent a machine. Have the children develop a sequence of sound and cooperative movement for their machine. Allow time for classroom presentation. The class could guess what function the machine performs.

Back Pantomime:

Make enough pantomime cards for each child. Cards might say such things as, "be a rock singer." Choose five children and, without their seeing it, tape a card to each of their backs. Choose an actor as a partner for each of the five children. His task is to read his partner's card and act out the card's instructions. The child with the card on his back tries to guess what the card says.

Process or System Pantomimes:

An example of a process pantomime might be a Frito Machine. Following a visit to a Frito factory, the class would recreate the process involved by making a human Frito machine. Each child would be a part of the machine. One child would be the Frito and would be sent through the machine.

A study of the digestive system might motivate a system pantomime. After learning the parts of the digestive system, the class would recreate the system on the floor. Two children might be the teeth, four the esophagus, etc. A piece of food would enter the mouth and would be acted upon by the various parts of the system.

* * *

Have children, individually or in small groups, act out various occupations and have the rest of the class see if they can guess the occupation.

* * *

Present the filmstrip/record, Black and White Rabbits. Have children assume the role of a black rabbit and discuss or write how they would feel and react. Then have the children assume the role of a white rabbit and do the same. As a class, discuss a solution to the problem.

* * *

Have two children select animals that they feel are not compatible -- dog and cat, lion and antelope, birds and worms. Let them pantomime as they think the animals might interact. The children can keep their animal identity secret so the audience can guess their identity. When pantomiming it is always fun to ask "How else can that be done? How else does a monkey act? What's another way for a broom to sweep?"

* * *

After the children discuss what an emotion is, let them select an emotion they wish to pantomime. Have them select an emotion that was brought on by a specific event. Act out the event and the resulting emotion. This can be a sharing time if the child chooses to share his special feelings after his pantomime.

* * *

Begin the activity by asking the children if they always talk the same way. You may get a yes answer. If so, give the children some specific situations (talking to a pet, talking to your mother, talking to a friend).

Children may spontaneously demonstrate how they talk in these and other speaking situations. Discuss how the talk varies in each situation. Do the children have explanations for their different ways of talking?

As a class make a list of different talking situations. Some examples might be:

- a teacher talking to her class
- a teacher talking to the principal
- a child talking to his pet
- a child talking to his baby sister or brother
- a mother talking to her baby
- a mother talking to a teenager

Have the children role-play various talking situations. These may be based on the items on the list or they may include new situations. After each role-play discuss the talking style and form. How is it different from other talking forms?

* * *

25

To stay with an idea long enough to see it develop or change

✓ Elementary

_____ Junior High

_____ Senior High

Using the book, film, or record version of Lentil, discuss the characteristics of Lentil and Old Slurp.

- Sample questions:
1. What kind of person is Lentil? Old Slurp?
 2. How does Lentil or Old Slurp make you feel?
 3. How did Lentil or old Slurp make the townspeople feel?
 4. What made Old Slurp change?
 5. What do you think might become of Slurp now? How might the townspeople treat him?

You may list the qualities of both characters on the board or on tag board to make comparisons more vivid.

* * *

Often as a result of the reading of a story or the viewing of a film, discussion includes various children's accounts of like experiences. After a story or film account has been "labeled" by the children as a sad experience or a special day, you may want to have them base a story, poem, or picture on a personal experience that fits the label.

* * *

To express in a verbal way an idea from a non-verbal medium;

to assess what is lost, what is gained in the process

Order the art print Charges by Denes De Holesh (no. 7-1). Discuss the mood of the picture. How does it make you feel? Compare the mood and conflict of the print with the film, Dream of Wild Horses.

1. How were the "Charges" similar to the horses in the film?
2. What were the moods of the film and print?
3. How did the filmmaker create a mood and conflict?
4. How did the artist create a mood and conflict?
5. What were similar ways through which the artist and filmmaker achieved mood?
6. Which mode of expression did you like best? Why?

As a follow up, the children can create their own pictures. They may select the medium that will best suit the mood or conflict they are going to create (soft water-color in free fashion, poster paint, crayon, pencil, felt pen, colored chalk, charcoal, tag board, newsprint, tissue, etc.). Encourage the children to create a title for their picture which is expressive of the mood.

* * *

Show the film The Junkyard (appropriate for all grades).

1. Have the students list as a group everything ugly and distasteful that they observe.
2. Have the students then list as a group everything beautiful and appealing that they observe.
3. Then discuss whether a junkyard is beautiful or ugly.
4. Have the students draw a personal opinion of what they saw and give them the opportunity to explain their drawing orally or in writing.

* * *

Children can be given objects and asked to discover and describe the colors within the objects. Leaves, especially in the fall, are good for this activity. Each child or group of children is given a pile of leaves which he or they are to explore for colors. They will make many discoveries about the leaves including color characteristics in an activity of this kind. Some possible discoveries are: leaves are not all one color but a combination of many colors; each leaf is unique in its coloring; upon careful observation, many more colors are visible than first detected; color is an important factor in the beauty of a leaf.

Children may be asked to pick their favorite leaf and tell about it. Encourage them to include color in their story about the leaf. (Children can do the above orally, on tape, or in written form depending on their age and your purposes.)

* * *

Listen to a recording of animal sounds. Discuss ways in which man uses language to simulate these sounds (buzz, woof, meow). Ask for suggestions of human sounds that are symbolized through words (achoo, sniff). If possible, find lists of words or foreign comics in which different words are used to represent sounds. Have the children make up their own words to represent animal sounds. They may want to use their words in the song, "Old MacDonald." This activity is a good introduction to onomatopoeia. At this point it is good to read poetry to children in which onomatopoeia is used. You may want them to experiment with writing their own poetry in which they use onomatopoeia.

Spanish Words for Sounds

meow----mew	snore----ronquido	hoot----buho	neigh----relincho
cluck----cloqueo	hiss----siseo	howl----aullido	pop----taponazo
moo----mugido	honk----pitazo	hum----zumbar	

* * *

Call childrens' attention to the use of sound in films to suggest mood, setting, action. You may want to play only the sound of a short film and let the children try to follow the story using sound only as a clue. This may be done after or before a film is seen. The film, "The Golden Fish," lends itself well to this activity. Discuss the changes in speed, rhythm, and mood. What do the changes suggest or symbolize to the children? Can they speculate on the kind of action that is taking place at any one point?

With older children you may want to have them experiment with making their own sound tapes to be used with live pantomimes or they may want to make their own film in which they incorporate sound.

Records, too, can be used to make children aware of the use of sound in telling a story. The record, "Peter and the Wolf," is an example of the use of musical instruments to symbolize humans and animals. It is valuable to allow children to talk about their personal reactions to the music used in the record. Are they frightened by the sound of the wolf? More so than they would have been if sound had not been used? What kind of music was chosen for Peter? Why was this type chosen? Again, you may want to allow children to write stories which they accompany with music of their own making.

* * *

Project a comic strip such as Peanuts after blocking out the dialog. Have the children attempt to read the pictures and supply their version of the dialog that should accompany the strip. Uncover the original and have the children compare their versions to the original. Discuss the use of pictures in the strip to carry part of the message. The following questions are examples of kinds of questions that might be asked: Were you able to guess what was happening in the strip? What were some of the clues you used? Does your version of the conversation come close to the meaning that the author of the original intended? In what ways is it different? Can you explain the difference? Compare your version to others in the class. Are they all the same? Can you give possible reasons for differences?

At this point children may be asked to draw their own cartoons or comic strips. (This activity is especially fun when children work as partners or in small groups.) They can present their strips with the dialog covered through projection for classmates to guess what is happening or their strips can be displayed with their version of the dialog attached.

You may also want to have children collect strips from the papers and rewrite the dialog either to retain the original message or to present a change in the message.

* * *

To express an idea in a non-verbal medium

Read the poem or view the film "Hailstones and Halibut Bones", by Mary O'Neill.

1. Form small groups of children who are especially excited about one color or section of the work.
2. Give them that section of the poem to read aloud.
3. Allow each group to select a rhythm instrument that they feel portrays the sound and mood of their part of the poem, each child with his own instrument.
4. The students read the poem and interpret the lines with their instruments in a way appropriate to the mood of their part.

* * *

Many colors can be "sounded" using instruments or voices.

Example: Give me a sound for purple. Red.
 Give me a noise for white.
 If you're light green, give me your sound.
 If you're black, give me your sound.
 Let's see what light green and black sound like together.
 Let's hear a musical note for orange.
 What's a beat for purple? Black?

* * *

After studying color, children may be given an opportunity to make color collages. There are many possibilities. A few variations are: making a collage of collected color scraps to illustrate the wide variety of colors, making a collage illustrating the variety of "colors" which may fall under the one-word label as "yellow," creating a mood or feeling through the use of color, selecting mood pictures to combine which symbolize a color.

* * *

Create a light show for the children. 1) Have each child make a slide. Cut mylar plastic into squares and have the children create a design with flow pens. Mount the plastic in adhesive mounts (available at photography stores.) 2) Choose music with heavy or distinct beat. 3) Put glass pan of water on overhead projector in back of the room. Add a small amount of oil to the water. Shake in time to music as you add food color. 4) Add slides in projector and flash in time to the music. Have children react to show.

1. Name the colors.
2. What did the shapes look like? What did they remind them of?
3. Use "ing" words to describe what was happening.

* * *

Children may be given an opportunity to create through the use of shapes. They can be asked to draw or paint "shape pictures" using designated shapes or they may be allowed to choose their own shapes with which to work. Shape collages are also fun to create. Older children may be asked to make pictures of common objects by cutting out and putting together shapes from magazine pictures. For example: heads might be cut out and used for the wheels of a bicycle, horns from a cow might be used as the handle bars, etc.

* * *

Discuss the meaning of silence. Is complete silence possible? Would you hear silence if you sealed yourself in a soundproof room? Have the children close their eyes and listen to sounds around them for one minute. List the sounds they heard on the board. Divide the class into groups of about five and have these groups make up symphonies of silence. Each person in the group will simulate a sound he heard during the silence period. Using the music principle of beat, have the group combine their parts into a symphony. Have the various groups present their symphonies to the rest of the class.

* * *

Have the children draw a picture of an imaginary machine. The machine should perform some new and fantastic task. For example, it might remove the warts from pickles or make spinach into a useful or delicious substance. Have the children label areas of their machine for function. Have them write a step-by-step account of the processing of the item from raw material to the final product. Several of the best could be chosen and the children could do group pantomimes of the machine, with part acting as the machine and the others being the operators and the product.

* * *

To work with the constructions of words for a larger vocabulary

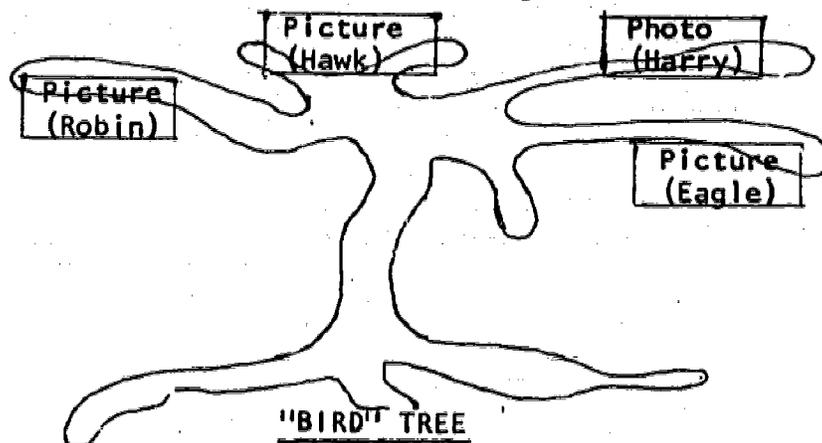
Children might take some time to explore the shapes of familiar words. This can be done by outlining the shape of a word and then filling the "box" in. The shapes of words are clues in word recognition, although many children are unaware that they use them. It is fun to have children guess words from their shapes alone, find words that would fit a certain shape, or write a sentence in which one word is replaced by its shape pattern. Then it has to be guessed from the shape and the context of the sentence. Children enjoy making these puzzles up for their classmates.

Examples are: trot = 

The horse will .
* * *

Have children collect samples of a given word, for example, bird. The examples may be in the form of a picture, a photograph, or the real thing. After several examples have been brought in and displayed, discuss their likenesses and differences. Are all the birds alike? If not, in what ways are they different? In what ways are they alike? What makes a thing a bird? Do any of you know other words for any of the pictures or real birds that we have collected? (Children may suggest names such as robin, eagle, hawk, Harry.) Can a thing be both a bird and an eagle? How is this possible? This can lead into an introduction to the levels of abstraction which words represent.

At first you may want the total group to work on examples of one word as explained above. Later children may be broken up into groups or work as individuals. They may select a word which they research as to variety of things for which the word can stand. These should be displayed and presented to the rest of the class in some form. Two possible forms are: Have the children make a word-picture dictionary in which a word is illustrated with many examples of its realities. Or have the children make word trees similar to the drawing below in which they paste pictures illustrating the variations of the things" for which a word stands.



* * *

Take the children outside and have each child collect a small but interesting weed. When they return to the classroom, choose one good specimen and describe it, using the following headings: feel, color, size and smell. What does it resemble? Encourage the use of unusual descriptive words (avacado rather than green). Have the children imagine that they are botanists and have just gone on an exploration trip to an unknown planet. Their job is to describe and name the plants that they have found. Discuss how names of things sometimes tell a great deal about the object. Ask the children for examples of good descriptive names. Some samples to start them off might include such names as yellow-bellied sap sucker, woodpecker, and yellow jacket. Make up a name for your plant, using adjectives that the children have volunteered (examples: the yellowish-green, stubby, feather plant or the tubby, olive green plant). Have the children write descriptive words for their own plants and make up several good names. Have them write a description of the plant and describe the location where it was found. An extension might be to classify the plants that the children found using a predetermined criteria for classification.

* * *

Children should be given many opportunities to relate the sounds of words to their written letter symbols. Dictation is one way of providing this opportunity. After presentation of a sound-letter relationship, children can be asked to write words from dictation which use that pattern. After they have written the word, allow them to check or compare their word form to that of the common form.

Taping words to be used by children in independent writing works well. The tape can be made so that the word is dictated, time is given for the child to write the word and the spelled form is given so that he may compare his word to the common form immediately, before going on to the next word.

* * *

To help the children spell multi-syllabic words, choose rather long but phonetically consistent words from the dictionary and dictate them to the class, syllable-by-syllable, having them spell the syllables as you go. Nonsense words can also be used to attune children's ears to the sounds of letter combinations.

* * *

Discuss things that are spelled differently than they sound (foreign, sight, etc.). Ask the children for examples and write them on the board. Have the children choose one particular unusual spelling pattern and write poems like the following example:

The ptarmigan is strange
As strange as he can be
Never sits on ptelephone poles
Or roosts upon a ptree
And the way he ptakes pto spelling
Is the strangest thing pto me.

Discuss why the English language is not always phonetic. Read examples for a book such as The Journals of Lewis and Clark, written during a time in which spelling patterns were not set. Discuss the relative advantages and disadvantages of that system.

* * *

This game is a variation of Scrabble. Word syllables are printed on small cards or cubes. These are spread out before the children who are playing. Each child draws five cards and places these before him. The object of the game is to form words from the syllable parts. Children take turns in drawing new cards to use in building new words or adding to the words they have already built. The game continues until all cards have been drawn. The child with the most words wins the game.

When making the syllable scrabble game, it is a good idea to choose words from the children's readers or other books to which they have been exposed. This gives them the added advantage of having seen the whole word prior to seeing only parts of it.

* * *

You might introduce the activity by having children listen to words which you pronounce for them. Vary the number of syllables in the words you choose (snake, fa-mi-ly, re-turn). Ask the children to listen to the parts within the words and to tell how many parts they hear. You may want to have the children clap the words as you say them, one clap representing each syllable.

Ask the children to find an interesting word from a book, magazine, or newspaper. Have them copy the word onto prepared strips of paper large enough for the children to print the word comfortably. Collect the strips, paste them onto a piece of tagboard for easy handling, and project them with the use of the opaque projector in random order.

Have the children group the words according to the number of syllables.

One Syllable Words

snake
a
run

Two Syllable Words

return
over
into

Three Syllable Words

family
potato
important

If the child who supplied the word does not know how to pronounce it, you should pronounce the word for the class. The point here is not to have the children divide the words into syllables by visual rules, but rather to develop an awareness that words are built from parts known as syllables. We can detect these parts through listening carefully as the word is pronounced. You may again want to have the children clap the syllables as they attempt to detect the number. Write the words under the correct classification group as a decision is made by the class. This can be done on the chalkboard.

Names work very well for this, too:

Sue
Mary
Geraldine
Elizabeth
Anastasia

Al
Robert
Abraham
Englebert
Maximilian

(Does anyone know any six syllable names?)

* * *

Ask the children for suggestions of multi-syllabic words (contumacious, terrific, etc.). Choose one word and ask the children for ways in which the last syllable can be changed. For example, the word "psychedelic" might become "psychedelephant" or "psychedermic." Divide the class into groups. Have each group choose a word and write a list of syllabic variations. The lists could be presented as chants, emphasizing the rhythmic quality of syllables.

* * *

Place words which contain prefixes or suffixes on tagboard cards, one word per card. Display the cards in random order for the children either on a flannel board or on the chalkboard. Ask them to look at the words and think of a way in which the words might be grouped. Allow for variations in the kinds of grouping, but especially emphasize the possible grouping by like affixes. Discussion of each prefix and suffix group can center around the meaning of the root words and the added or changed meaning that comes about as a result of the addition of the affixes. What meaning does the prefix or suffix have in itself? Have children experiment with using the root words, then the root plus the affix in sentences. You may want to use a bulletin board as a classification area where children can add words to the groupings already begun as they discover new words using the patterns. Vary the number of words and affixes introduced at any one time with the age and maturity of the students.

* * *

To emphasize the meanings of word affixes, have the children create new words that can be interpreted by knowing the meaning of the affix. Examples for "aqua" might be "aquaphant" (an elephant that lives in the water) or "aquatary" (a wet secretary). A "pseudodile" might be a fake crocodile. A "semiserpent" could be half a sea serpent.

* * *

Make up nonsense words. After the words are defined, add a prefix or a suffix and ask the children how the meaning has changed.

blorp = rest
unblooped = unrested (unblooped?)

Put a nonsense word in a sentence. Challenge the class to find substitute words, containing the same affixes, which would fit in the sentence.

It was a very unbloopful day.
It was a very uneventful day.

* * *

Have the children look up the word "circle" in the dictionary. Ask them to find other members of the "circle" family (circular, circlet, circumference). Make more word families, possibly developing them into a bulletin board display. Good words to use include "catch," "scribble," and "sign."

* * *

Read the poem, "Jabberwocky," by Lewis Carrol. Discuss possible meaning in the first stanza. Discuss whether an exact meaning is necessary for the enjoyment of the poem. Have the children either illustrate sequentially or write a news article about the Jabberwock event. The poem could be dramatized or read chorally. Emphasize enjoyment of the nonsense words for their sounds as well as possible interpretations.

Jabberwocky

'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe:
All mimsy were the borogoves,
And the mome raths outgrabe.

"Beware the Jabberwock, my son!
The jaws that bite, the claws that catch!
Beware the Jubjub bird, and shun
The frumious Bandersnatch!"

He took his vorpal sword in hand:
Long time the manxome foe he sought --
So rested he by the Tumtum tree,
And stood awhile in thought.

And, as in uffish thought he stood,
The Jabberwock, with eyes of flame,
Came whiffling through the tulgey wood,
And burbled as it came!

One, two! One, two! And through and through
The vorpal blade went snicker-snack!
He left it dead, and with its head
He went galumphing back.

"And hast thou slain the Jabberwock?
Come to my arms, my beamish boy!
O frabjous day! Callooh! Callay!"
He chortled in his joy.

'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe:
All mimsy were the borogoves,
And the mome raths outgrabe.

-- Lewis Carroll

* * *

Ask the children to read the below poem, challenging them to phonetically sound out the words. Have them attempt to create their own poems using nonsense words. They could also substitute real words for the nonsense words.

Over the stiver and by the sneal

*Omitted due to copyright
restrictions.*

-- W.A. Pherson

* * *

Encourage the children to develop a playful as well as serious attitude toward words.

Tongue Twisters

Have the children write alliterative sentences. A good poem to illustrate this is

Sarah saw Susan skip suddenly.

Alphabetic Sentences

Challenge the children to attempt writing several sentences using the words alphabetically:

A boy came during early French.
Good helpers increase jovial kindness.

Letter Sequence Sentences

Write a series of letters on the board. Have the children write as many sentences as they can using those letters in the sequence given:

g----- l----- f----- p-----

Gerald loves frozen peas.
Giraffes like fancy potatoes.
Girls lack free passes.

Write a poem on the board, leaving out the rhyming words. Ask the children to suggest words that might go in the blanks:

I fear the wrath
Of the Underslung Zath
Will someone else tell him
It's time for his _____.

The poems could be more complex for older children or non-rhyming sections could be left out.

Go over and play with the Gumplegutch, Tommy,
The Gumplegutch loves to _____ (play)
You may bounce on his _____ (belly)
And call him old Nelly
And fill up his nostrils with clay.
Don't be 'fraid of his fangs
Or that one yellow _____ (eye)
Or the scales on his _____ (tail), my dear,
Go over and play with the _____, Tommy,
I'll wait for you here.

* * *

Many words are printed on tagboard, one word per card, among which are words that can be built into compound words. The cards are placed face up on the table. Two or more children rotate, selecting one card at a time, which they place in front of themselves. The object of the game is to join cards to form compound words. The child may pass if he sees no possibility for word joining. The game ends when no player is able to form another compound word. The child may pass if he sees no possibility for word joining. The game ends when no player is able to form another compound word. Words that are under question may be checked on a teacher made answer list or in a dictionary depending on the age of the student.

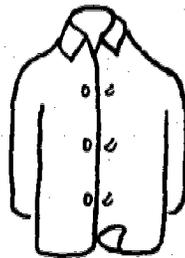
* * *

You may wish to have children illustrate compound words which they in turn present to classmates as riddles. This would be an excellent follow-up for an activity of the kind found on page 60 of the first grade New Directions in English text. On this page children are asked to solve compound word riddles like the following:



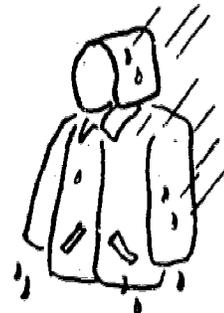
Rain

+



Coat

=



Raincoat

The children's illustrations may be drawn on oaktag, or pictures of each word may be found and pasted on the oaktag in the above pattern. A brainstorming session in which compound words are listed may be held prior to the illustrating, or you may want to supply children with a list of compound words from which they can choose for their illustrated riddle. Older children may be asked to find a compound word on their own.

An extension of the above activity would be to have children create new compound words by joining existing words in a new way. This activity is especially fun to do with partners. The new words may apply to a real object or an imaginary thing. Children may want to illustrate their new words and place them into a book of "New Compound Words."

* * *

Have the children make up funny poems using rhyme and homonyms:

Who knows more than
A new gnu knew.
A new newt knows
In a blue newt suit.

* * *

Have the children brainstorm a list of multi-syllabic words. Make the words into a chant. Divide the class into groups and have each group experiment with setting up a rhythmic pattern by planning the location of accents. For example, secretary, ordinary, veterinary!

* * *

To apply editing skills in written composition: making appropriate selections and arrangements of draft for various audiences, for various purposes, in various forms, with increasing attention to the authenticity and clarity of one's own "voice".

Elementary

Junior High

Senior High

Activities for this expectation have been gathered in the Basic Skills section.

To express an idea with one's own consideration for form:
a poem, a story, a written sketch, or whatever choice one
might make of his own accord

Elementary

Junior High

Senior High

One of the ways to encourage children to develop their own written forms is to give them opportunities to experiment with several forms.

The following ideas are from the book Wishes, Lies and Dreams by Kenneth Koch which can be obtained at the E.S.C. library.

Invite the children to write wish poems. Here are some suggested formats from Koch:

1. I wish I was _____.
2. If I was _____,
I would _____.

Examples from six-year-olds at Hillaire elementary:

If I were a giant giraffe,
I would sparkle with colors.

If I was a muddy shoe,
I would go muddy gush, muddy gush,
o-o-o- ick!

I wish I was a snow kitten.

I wish I was a cat
Because I wouldn't have to go to school
AND
I wouldn't have to color on paper.

You may wish to tell the children that they must use a color or sound or noise in each line or once somewhere in their poems. Some days the kids can be animals, machines, nonsense things, etc.

* * *

Ask your librarian or invite a regional author/authoress to come to your class and discuss how she or he goes about writing a book. After this experience, the children may want to write their own books.

* * *

Show the film, The Story of A Book, and have the children follow a similar process in writing their own stories.

Children should be given the opportunity to move to music in order to interpret and create through movement. Many records and tapes are available in the schools which supply a wide variety of rhythms, themes, and moods. Have children listen to and then move to various types of music. Give them an opportunity to describe the music in words. Is the music happy music, sad music, angry music? Is it fast or slow? How does it make you feel? What can you do to the music? What makes that a good thing to do to the music? Children may be allowed to create stories to music. This they can do individually or in groups as a form of interpreting what they hear and creating a "Story in Movement." If children work in groups, give them an opportunity to present their story to the class and follow the presentation with talk about the story and how it was interpreted by the dancers as well as by the audience.

* * *

Have students discover and note sounds around the school. These may be written down for later oral reports to classmates. Good possibilities for study are: the playground at recess, the library, the multi-use room during a class, orchestra practice, a kindergarten classroom, the school office, the schoolroom at lunch time. Children may want to write their sound notes up in the form of a riddle or "guess-me" poem. These can be presented to their classmates, and they in turn try to guess the location described in sound terms.

* * *

Read Ray Bradbury's short story, "All Summer In a Day" in The World Of Language, Book 6. Discuss ways in which man might adapt to life on another planet. Make up an imaginary planet, allowing the children to brainstorm for ways in which the planet might be different (no sun, always a fantastic amount of noise, thick layers of fuzz growing quickly on everything). Divide the class into groups or have them work individually. Have them brainstorm and make a list of ways in which man would have to adapt his technology and adapt physically to living on the planet. (On a dark planet, man might grow feelers or develop a large nose.) Using their brainstorming lists, have the children write science fiction stories or make up plays about life on their planet. A picture of an adapted human could accompany the text.

* * *

Invite the children to make up rhyming riddles:

A fruit flavored coin = a lime dime
A plump rodent = a fat rat
A cheap sour vegetable = a nickle pickle

* * *

Is Dr. Doctor In?

Condensed from FAMILY HEALTH
RICHARD ARMOUR

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* * *

Factual information presented in a science unit could be combined with creative writing to produce science fiction. After finishing a unit, such as The Human Body, ask the children to use their knowledge in the writing of a story. They might copy a movie theme and write about a journey through inner space, the human circulatory system. They might use their knowledge of the planets to write a story about an excursion to a particular planet. Emphasize that the facts presented should be fairly accurate. The plot comprises the fictional part. A good author to use as an illustration of science fiction is Ray Bradbury.

* * *

The following assignment would be well timed if given either just before or right after summer vacation:

Discuss summer camp and ask the children to share some of their pleasant and funny camp experiences. Have them brainstorm a list of things they might want in a perfect summer camp. Have the children write advertisements for funny summer camps. If possible, either make up or bring in a camp advertisement to help the children develop a format. The following example could be used.

Camp Kiddie Joy

Kids! Are you ready for a summer filled with fun and excitement?
Parents! Do you want a true long vacation from the little dears?
If the answer is yes, the place for your kids is the one and only
"Camp Kiddie Joy."

Our fantastic camp offers all the below extras:

Delicious Food

Our world famous dieticians work day and night to bring to your children such delights as steak of giant newt, toadstool hash, poison ivy and tarantula salad, and many other taste tempting treats.

Activities

Your children can participate in body building sports such as:

1. The around the world swim.
2. Aligator wrestle.
3. Hot lava fights.
4. Hikes to the den of the poison lizard.
5. Survival lessons in the pool of quicksand.

Crafts

Build your child's creative ability as he participates in nose stitching classes, python dress design (working from the inside out), and fingernail clipping crafts.

Counselors

Our counselors are selected from the finest stock of tame gorillas in the world. They really know how to handle the kids and their skill will really tear you up.

Fill in the coupon below and be the first to sign up your child for a summer of fun!

.....
Name _____

General Health _____

Allergies (check the below)

gila monsters _____

killer bees _____

black widows _____

gorilla fur _____

Funeral home to call in case of emergency _____

* * *

Have the children compose a "poetry pack." Give each person in the class about six 3 x 5 cards. Take the class out on the field and have them choose some natural object to describe in their poems (clouds, trees, etc.). Ask the children to write one thought or description on each card, keeping in mind that they will be using the cards to make a poem. The writing need not be complete sentences. Entries could include a series of "ing" words, verbs, adjectives, or other word combinations. When the class returns to the room, have the children shuffle the cards and lay them out in random order. They continue repositioning and improving the cards until they have the poem-form that they like. The finished poem could then be written in final form.

* * *

There are at least two possible introductions to this activity. One is to furnish the class with a kite or two. Take the class outside to watch the kite as it flies. If possible allow each child to fly the kite while the others watch. You may want to use cross-age helpers to help fly the kites if the children are too young to handle it themselves. The second introduction would be to have the children actually construct kites. The art teacher could help you in the planning and the children in the actual construction. After the kites are finished, a field trip to a nearby field or park can be planned so that the kites can be flown.

Prior to flying the kites discuss some of the things to consider while watching the kites. Questions as the following might be posed in order to focus the children's attention on possible considerations: How high will the kite go? What will it see when it is flying? How will we look to the kite? How will it feel when you are holding its string? What will the kite do to you? How would you feel if you were the kite? What might you want to do? What things might happen as the kite was flying? What might the kite yell to you? What will the kite look like to you? How will it move?

After flying the kites allow time to discuss the experience. Again questions as those above will come up. Have children be kites demonstrating movements and feelings of kites. Suggest that they write about the kite-flying experience. This can be a factual account or a story. The child may wish to write as if he were the kite telling about his feelings or views.

* * *

You might begin this activity by displaying pictures of children in various emotional states: happy, sad, hurt, scared. Ask the children what feelings they think the children in the pictures are experiencing. As a class, list the feelings that various children in the room have experienced. Talk about the situations surrounding the feelings. At this point you may want to read some poetry which relates to feelings. Excerpts of stories can also serve this purpose. Encourage children to dictate or write stories about their own personal experiences involving feelings. These may also be done on tape to be played for classmates later.

* * *

Children might choose to "advertise" something, giving it the qualities of something else. For example, the earth might be advertised ironically as follows:

For Sale

Beautiful site for a home. Covered with lovely yellowish mist most of the year. Only several billion people. Never have to worry about wild animals, as they will soon all be extinct.
(The Earth)

or

This little beauty is going at rock bottom prices. Look at all the fantastic extras you get. Comfortable swayed seat, sleek fur upholstery, four powerful legs, sleek tail for air conditioning. This baby has a fantastic one h.p. motor. It runs on grass and hay. This is the one deal you can't resist. (A horse)

* * *

The limerick form of poetry provides a structure for the child and avoids the sometimes stilted quality of rhymed serious poetry. Limericks can be developed around a theme, such as people's names, or can be random. The limerick contains five lines. The first and second lines rhyme with the fifth line, and the short third and fourth lines rhyme. The best way to teach children the limerick form is to read a number of limericks and write a class limerick. This should provide enough guidance so that the children can take off on their own. Below are student and professional examples.

There once was a man from Darjeeling,
Who in his stomach had a very queer feeling.
He lay flat on his back
And took some Contac
And threw up all over the ceiling.

-- (written by a 3rd grader)

I give you now Professor Twist,

*Omitted due to copyright
restrictions*

-- Ogden Nash

* * *

Changing words and adapting verses of familiar songs allow the child to work within a framework and helps him to develop syllabic rhythms in his poetry. A good song to use for a first experience is "The Twelve Days of Christmas." Children could retain the basic framework and add new verses as below:

On the first day of Christmas, my true love gave to me
A poison cobra on a sticker tree.

Have the children sing the songs after writing. Other possible sources might be "I did what I Could," or chants such as "One, two, buckle my shoe."

* * *

Poems developed around a format such as the song "This Old Man" provide a framework for children's humorous poetry. Start the children out with a portion of a poem as illustrated below and let them continue with their own verses based on progressive numbering.

Little wee tiny nots lived in some jugs,
Instead of small cars, they traveled on slugs.
The first one was slimiest, he was number one,
This little one stopped to engage in some fun.
The second was salted, he was number two,
He stopped for too long and turned into slick goo.

* * *

To revise ideas reflecting the reactions of a live audience

Elementary

Junior High

Senior High

Have the children write their own paper, with the intent of writing for a specific audience. The children need to determine what types of information, jokes, cartoons, and illustrations that the particular audience appreciates.

Example of audiences:

- younger or older students
- parents
- teachers
- principal
- coordinator
- school librarian or secretary
- custodians
- superintendent

After publication invite some of the people for whom the paper was written to come and respond to the paper. Were the contents and articles appropriate? Suggestions? You may then have the children write a paper that is fun and appropriate for their own class, and compare the types of articles, how they differed, how another audience might respond to what they liked in their own paper.

* * *

Arrange with a teacher from another school to exchange letters with her students. The exchange works especially well if the other school is in the same district or locale. Letters can then be easily exchanged through the school mail or hand delivered. If the other child lives close by field trips with pen pals can also be more easily arranged and some children will make contact independently through use of the telephone or through visits arranged by parents. It is also more effective if the children exchanging letters are approximately the same age.

Set aside a special time for letter writing each month. It is difficult to plan for more than one letter a month, especially with younger children as the project can be very time consuming. Cross-age helpers during letter writing time can help considerably. The entire class may write their letters at the same time or they may be written independently and placed in a specially marked box or envelope for proof reading. Individual proof reading can be done with the child by the teacher, an aide, or a cross-age helper. Final drafts of letters can be made if necessary following proof reading with the emphasis placed on the importance of making the letter legible and meaningful to the receiver. Encourage children to include pictures, stories, poems, riddles, or other items which they think might interest their pen pals. Letter form should be taught although it should be varied according to the age and maturity of the children involved.

When letters are returned from the other class, allow ample time for children to read and enjoy them. Have the children share their letters with classmates if they wish. Talk about the ideas and the enclosures in the letters. If the children are not answering the letters immediately, you may want to collect them until letter answering time so that the children will be able to refer to the letters in answering any questions that were asked. The children are very possessive of their letters and will want to keep them, so be sure to return the letters to the children after they have answered them.

* * *

To apply preserving skills in written composition: spelling,
punctuation, capitalization, usage, appearance

Elementary

Junior High

Senior High

Activities for this expectation have been gathered in the Basic Skills section.

To present an idea through speaking, both formally and in-
formally, in discussions, skits, panels, oral presentations

Intermediate students can choose a primary book with the intention of taking this book to a primary classroom and convincing the primary students that it is a book that they should read. The intermediate student should read the book himself, and become very familiar with it. He or she may then practice before his peers telling about the book, without reading it and without telling the complete story so that another youngster would want to read the book. When the student feels confident, he should visit a primary room and, after telling about the book, give it to a youngster who is enthusiastic about reading the book.

* * *

Play for the class a recording of some exciting natural event (example: a storm, the ocean, a stampede). Brainstorm on the board all of the individual sounds that make up the total sound setting. Go through the list and ask the children to suggest a way of reproducing each sound using objects in the room (tapping on desk, sliding hands together, etc.) Order the sound list in a logical sequence as below:

Storm -- gentle rain
 hard rain
 thunder
 lightning
 wind

Discuss ways in which the sounds can be built to a climax. Divide the class into groups, each group representing a particular sound. Point to each sound on the board and bring the groups in one at a time. Increase the volume for climax and diminish. Extension: Divide the class into groups and have each group develop their own sound symphony. After a performance, have the class discuss what they were trying to represent.

* * *

Students can be given an opportunity to suggest a new body extension. This can take the form of an informal oral explanation and description or students may want to make a more elaborate presentation to the class. This might include a rough sketch of the invention, a name for it, a description of its possible use, and the reasons for its need. (Pages 55-57 in the third grade New Directions in English can serve as a good introduction to this activity.)

* * *

For sheer joy of language nothing can be more effective than choral reading or the speaking of poetry. Almost any poem can be read by a group or groups of children in a variety of patterns. Informal choral reading or speaking is especially enjoyable as the children can take part in the planning of the interpretive reading. You might begin choral reading with nursery rhymes already familiar to the children. Read or speak the poem as a total group. Then ask the children to suggest ways in which the poem could be divided so that various small groups or individuals might read specific lines. Group the children and try their suggestions. You, too, may suggest an alternative pattern. Experiment with different expressions, rhythms, and volumes as well. Discuss the versions tried and the children's reactions to them.

Before attempting choral reading of unfamiliar poems have the children read the poem through silently or you may want to read it through for them as they follow the words on paper. Then read the poem through as a total group. Follow this by having children suggest different reading patterns. Discussion of poem divisions, volume, expression, and rhythm should be encouraged. Allow the children to experiment with various suggestions and evaluate the results as a group. You may want to tape the versions so that the children can listen to them as they talk about the interpretations.

After much choral reading has been done as a total group, you may want to have children plan and present poems as small groups. All small groups can plan and interpret the same poem. Then comparisons of the various readings can be made. Or you may want to have children form their own groups, select their own poems, and present them to the class.

Informal choral reading as described above is especially effective with primary children. Intermediate children may enjoy a more formal approach to choral reading as well as the informal approach. A good reference source for teachers interested in formal choral reading is the book, Let's Enjoy Poetry by Rosalind Hughes. The book is an anthology of children's poetry with suggestions for the teaching and reading of each poem. The book is designed for the intermediate grades but could be used with older children as well.

Poems for informal choral reading can be found in any good children's anthology. Three good sources are Poems Children Will Sit Still For, compiled by Scholastic Lucky Book Club, The Reading of Poetry, by William D. Sheldon, Nellie Lyons, and Polly Rouault, and The Sound of Poetry by Mary Austin and Queenie B. Mills. Another excellent source of poetry is the children's own writing. Children thoroughly enjoy creating chants and poems for choral interpretation. They may also add to or change existing poems and then use them for choral reading.

* * *

Read the following poem to the class. Have them divide into groups and read the poem chorally. Part of the group could pantomime the poem or the reading could be recorded and played as the entire group pantomimes the story. Have the groups experiment with phrasing, dynamics, and vocal effects.

Overheard on a Saltmarsh

- Group 1) Nymph, nymph, what are your beads?
Group 2) Green glass, goblin. Why do you stare at them?
1) Give them me.
2) NO.
1) Give them me. Give them me.
2) NO.
1) Then I will howl all night in the reeds,
Lie in the mud and howl for them.
Goblin, why do you love them so?
They are better than stars or water,
Better than voices of winds that sing,
Better than any man's fair daughter,
Your green glass beads on a silver ring.
- 2) Hush, I stole them out of the moon.
1) Give me your beads, I want them.
2) NO.
1) I will howl in a deep lagoon
For your green glass beads, I love them so.
Give them me. Give them.
2) NO.

* * *

Many teachers are dissatisfied with Show and Tell or Sharing because it does not seem to accomplish the goals it was designed to accomplish; namely, to develop children's oral communication skills. Instead it is often a boring time during which the same children share events or objects while the rest of the class fidgets because they cannot hear the speaker or because what is being shared is not interesting or important to them. The following are some suggestions that may help to make Sharing a more alive and worthwhile English experience.

1. Vary the structure of the Sharing period. At times have the children arranged in small groups. They can then share with those in their groups rather than the total class. This makes shy children less frightened of the group and allows for greater participation and interaction among the sharers and listeners. At other times arrange the class as a total group. Have the children form a circle or other arrangement in which they can face each other directly. The closer the children can be to the speaker, the better. If sharers can remain in their "spots" while talking to the children, they may be more at ease as well.
2. Organize the Sharing period in such a way that it is limited in time and does not drag on until everyone is bored. In order that all children have a chance to share, you may want to establish a sign-up list for each week. Establish a set number of spaces for signing up for each day of the week, for example five. If five children have already signed up for that day, a child may sign up for another day of the week. Children may sign up any time prior to the Sharing period. This sign-up technique gives you an opportunity to keep track of the sharers and to approach children individually either to

encourage them to share and to help them plan a sharing experience, or to counsel with children who tend to monopolize this and other classroom activities. There is a need to be a listener, too.

3. Plan oral speaking lessons in English classes in which children talk about and develop speaking skills. The class may want to draw up a list or poster on which good speaking characteristics are given. During or after Sharing periods regularly evaluate the speaking. Did everyone hear the speakers? Did they plan what they were going to share? Were we good listeners? Did we ask good questions? How could the period be improved?
4. Make Sharing an experience in interaction rather than confining most class members to inactive spectator roles. Encourage listeners to ask questions of the sharer. You as a participant may serve as an example, but participate less often as children begin to play the role of questioner.
5. At times plan topics to serve as the basis for Sharing during the week. These topics can be related to or correlated with ongoing English units. Examples might be:
 - a. Set aside a week during which children share their mothers' or fathers' jobs with classmates. This could be part of a unit on the family. Children may wish to bring their parents who in turn might explain what it is they do for a living. Arrange a time for each child to have an opportunity during the week to share the job of his parent.
 - b. Another week might be devoted to introducing pets to the class. Each child may sign up for a time during which he tells the class about his pet or some animal in his neighborhood. Don't be surprised if children ask to bring their pets. If they do, you may want to arrange with parents to pick the pet up after Sharing.
 - c. Encourage children to read favorite poems or stories to their classmates during Sharing periods. This is especially effective if you or an aide has enough time to work with the child before his presentation.
 - d. Children may be encouraged to share their personal writing with classmates during Sharing. This may be a story, poem, riddle, or play. As children become more sophisticated in their sharing skills, encourage them to plan and present puppet shows or plays for classmates during Sharing.
 - e. During a unit on friends, you might ask children to think of some nonliving object that is a real friend to them. Ask that they share this friend with their classmates during some Sharing period during the week. They may bring the friend if they like.

* * *

Methods of Developing Discussion Techniques

1. Brainstorming

A possible first step to developing good discussion techniques would be to have the children practice brainstorming. Working as a class, ask the children an open-ended question, such as, "How could you improve your fingernails?" Encourage as many alternative suggestions as the children can think of. Have the children brainstorm following these rules:

- a. Accept all suggestions
- b. Make no negative comments
- c. The wilder the idea the better

The next step would be to have the children brainstorm in groups. Emphasize contributions by all members and ask the children to abide by the brainstorming rules.

2. Role-Playing and Dramatics

Group activities which result in role-playing and dramatic presentation could be used to help the children to learn how to cooperate in a group. For role-playing, the children could be confronted with any unresolved problem, such as how to deal with a child that has just called you "fatty." The enactment could be either improvised or planned by a pair of children. Dramatics might require more sophisticated planning involving more people. The themes to be dramatized might be reenactments of something read, seen, or heard; original plays, or pantomimes. Stress total group planning and involvement.

Discussion Roles

Teaching Language as Communication to Children by Frank B. May (available in the Curriculum Library) has an excellent chapter called "Thwarted Discussion." In this chapter, he outlines the problem areas encountered in discussion, lists common roles assumed by individuals, and gives constructive ways of improving student discussion. The process below is an adaptation of May's basic technique:

1. Give the class a topic to discuss and divide into groups. Tape the groups as they discuss. Pass out a ditto listing some of the common discussion roles.

Boss -- Bossy but not mean. Tries to talk more than anyone else.
Tries to get the group to agree with him. Keeps explaining to others why his idea is best.

Blocker -- Always cutting down others. Never agrees. Uses words like "stupid" or "dumb."

Blob -- Sits there and does nothing. (Never tells what he's thinking.)

Chameleon -- Agrees with everyone. Always nodding or repeating what has been said. Contributes nothing new.

Playboy -- Goofs around and distracts others. Generally disruptive.

Good guy -- Tries to draw others into the discussion. Asks things like, "What do you think?"

Go-between -- Tries to calm people down and make peace for all.
Tries to get people back on the subject.

- Home body -- Always relating things to personal experience. Tells endless anecdotes about things that have happened to him
- Baby -- Always trying to get the sympathy of others. Tells about the tragic events in his life.
- Peacemaker -- Tells others that he likes their ideas. Encourages group members.
- Organizer -- Keeps the discussion on the right track. Summarizes what has been said.

Discuss with the class which roles might be constructive and which would be destructive to a discussion. As the tape of a discussion is replayed, have the children practice rating the members of the discussion as to their roles. It might be ego-deflating to classify people in the groups orally, so keep the lists private. The children could be asked to classify themselves and their discussion roles.

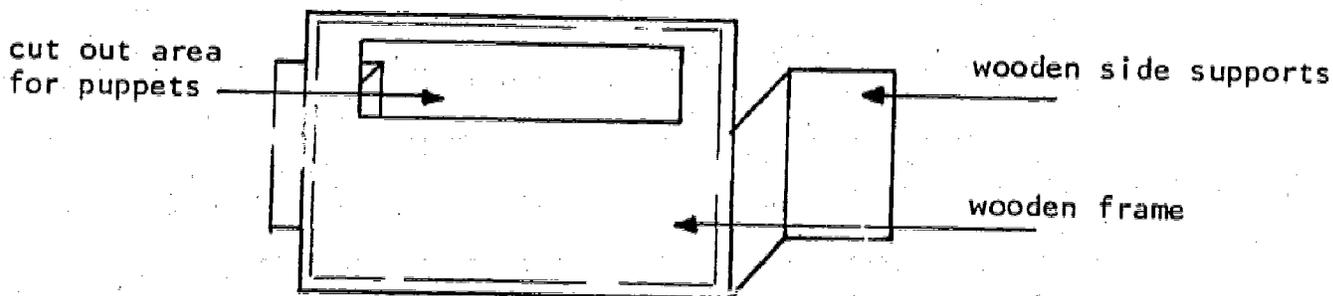
2. Cut apart the ditto containing the different roles and ask for volunteers to hold a mock discussion. Fold the slips containing role titles and give one to each of about six children. (The ensuing discussions might be more successful if you choose the bolder students for the first demonstration.) Give the members of the group a discussion topic and have them assume their roles as they discuss. Tell them to exaggerate if possible. After they have discussed for about five minutes, ask the class to guess what each person's role was. Again emphasize positive and negative roles. Experiment with different combinations of roles.
3. Have five to eight students carry on a discussion over a lively issue in front of the room. Do not assign roles. Assign two or three observers for each one of the discussants. After the discussion see if the observers can agree on the role or roles which each discussant naturally played.

* * *

The key to this activity is the selection of a picture that arouses interest in the children and stimulates much flexible thinking on their parts. The selection must be made on the basis of the age, maturity and interests of the students involved. Show the picture to the children and talk about what they see in it. Have them speculate on what they think happened just before the picture was taken. Allow for many different interpretations. Ask them to tell what they think happened just after the picture was taken. Again allow for many different ideas. Have various children tell a story based on the picture beginning with before-the-picture-was-taken through the time of the picture and into the future after the picture was taken. These stories may be done individually on tape, orally in front of the group, or in written form if the children are writing well enough. An excellent source of interesting and unusual pictures is The Sounds of Language. Each text has several pictures chosen specifically for storytelling. The book also furnishes the teacher with suggestions on picture reading activities. This series is available in limited supply from the district warehouse.

* * *

There are several ways of introducing puppetry to the class. One of the better introductions is to have a puppet operated by yourself introduce himself and puppets in general. A simple hand puppet works well. Ask various children to operate the puppet. Have them experiment with different voices and movements. What can they make the puppet say or do? Ask the children if they would like to help develop a puppet corner in the classroom. Discuss the things that you will need for your corner. There are several sources for puppets. Children can bring puppets that they have at home. Garage sales are excellent sources of school or teacher purchased puppets. They can also be made by students. This is especially effective with older children. A puppet stage can be made by placing a sheet over a table or a simple stage can be made from wood. See the drawing below:



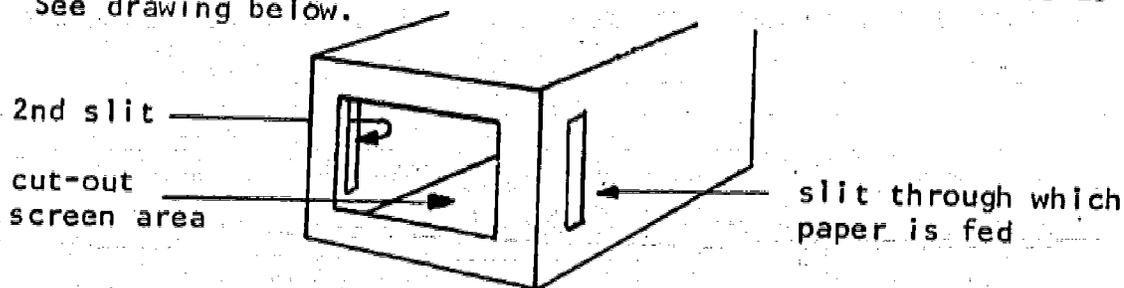
There are unlimited possibilities for the use of puppetry in the development of language skills. Some suggestions follow:

1. As informal play furnishing practice in oral sentence composition, voice inflection, tone, pitch, enunciation. Younger children especially enjoy participating in chants without actually performing.
2. As a form of interpreting literature through acting out stories or poems which have been read to or by children.
3. As a stimulus for writing stories in the form of puppet scripts which children can present for themselves or for their classmates.

Guidelines for the use of the puppets and the Puppet Corner in general should be developed by the class. When the corner is first initiated, the teacher may have to stress compliance with the guidelines.

* * *

As an introduction to this type of activity, you may want to create and present a filmstrip story for the children. The story should be simple and short, possibly about something a pet of yours has done. Illustrate the story on sheets of paper of the same size. Scotch tape the sheets together in the proper sequence. You may want to roll up the sheets on a paper towel roller for easy handling. An ordinary cardboard box can serve as the screen for the filmstrip. Cut the bottom out of the box so that it serves as the screen. Cut slits in two sides of the box so that the strip can be fed across the screen. (The slits should be as wide as the strip.) See drawing below.



As the strip is fed through the slits, you can narrate the story, or you may want to tape the story and then regulate the movement of the strip to the tape narration.

After presenting the filmstrip to the children, talk about the story. Show them the process you used in making the filmstrip. Then suggest that they make a filmstrip to share with classmates. This may be an individual or small group project.

* * *

To have a piece of one's work published

✓ Elementary

_____ Junior High

_____ Senior High

Make up an alphabet book for a particular subject or object. For example, the alphabet book for an ocean might include A-algae, B-bathyscape, etc.

* * *

Have the children collect, draw, or paint pictures of pets to place in a classroom pet dictionary. You may want to have each child select a different kind of pet so that there is only one entry for each species as dog, cat. With older children you may want to make the dictionary larger by including various breeds of a species. Have children label their pictures. Then, as a class organize the various pages in alphabetical order. Place the dictionary in the classroom library.

* * *

After children have had a chance just to enjoy poetry either through listening or independent reading, suggest that they begin a booklet of poems. This booklet can be a combination of poems they have written and poems written by others. The collection can be classified in many different ways. The book itself is a group of poems which could be classified as Poems I Like. The poems could also be grouped according to subject or type depending on the purposes and maturity of the children involved.

A variation would be to have children make a collection of poems around one subject or topic as poems about mice, poems about the family, poems about people.

* * *

You might begin by asking, "How many of you have newspapers in your home?" Discuss what a newspaper is and why it is read by people. You may want to explore the word "newspaper" by breaking it into two parts and talking about the meaning of each part. Explore the feelings of children toward the newspaper. Some of them may actually resent it because it absorbs much of their parents' time. Have children bring newspapers from home or you may supply them with papers. As partners explore the papers. As children find interesting sections or pictures, talk about them as a class. Encourage children to ask questions about the things they discover in the paper. Especially emphasize the parts of the paper that might have something for them. The comic section, the sports pages, the weather report, and picture sections are often interesting to children.

After exploring the newspapers you may want to suggest that children might like to have a classroom newspaper which they would publish for themselves and their families. Talk about the kinds of sections they might want to include in their paper. Examples follow: The major news section could cover classroom news of special importance to them. They may want to have a sports section to cover physical education and recess activities. Children may suggest a comic or joke section.

The newspaper should be kept simple and fairly short, especially with young children. If possible the paper should be published regularly; once a month works well. Children can volunteer for or be assigned to complete publishing tasks.

* * *

You may begin by exploring children's magazines. It is especially effective if classroom subscriptions to a few children's magazines are possible. These then can serve as a basis for exploration. Talk about what a magazine is and why people use and enjoy them. Set up a reading corner where magazines are kept and encourage children to use the corner in their free time.

After children have thoroughly explored and talked about magazines, you can suggest that they might like to publish a magazine of their own. Talk about the kinds of things the magazine could include. Stories, poems, essays, jokes, riddles, and advertisements might be mentioned. Discuss the frequency of publication. Should it be a quarterly or monthly magazine? Set up a specified area where children may turn in articles or items for the magazine. A specially marked box or envelope in the reading corner can be used for this purpose.

Tasks can be identified and assigned to students in the room. It is helpful if a few members of the class serve as an editorial board, whose job it is to select, organize, and proof-read materials submitted for publication. All children in the class should have the opportunity to serve in many capacities through the year.

After each magazine publication, take the time to read, evaluate, and enjoy the magazine together. Place extra copies in the reading corner, other classrooms and possibly the school library. Encourage children to submit writing done in English class as well as independent writing which they have done at school or home.

* * *

Many of the activities in the English class involve student writing or projects. Individual or small-group work of this type can be bound into books which may be placed in the classroom library for others in the room to share. Many different types of books can be published throughout the year. The following are a few suggestions, many of which have already been mentioned elsewhere in the handbook.

1. Primary children can publish a wide variety of picture books based around units or activities from English or other classes. One such book would be a picture book of pets organized in some way, possibly by species.
2. Children can develop a classroom telephone and address book in which each child and the teacher is listed. These can be arranged as a regular telephone book, alphabetically.
3. Classroom dictionaries may be developed patterned after regular dictionaries. Words which are used and needed by children in their writing can be placed on appropriate pages.
4. Brief autobiographies can be written by each child in which he tells his classmates about himself and his family. The book can be liberally illustrated.
5. Individual or total class anthologies of the children's poetry can be bound and added to as the year progresses. These may be classified by topic or by child.

6. Children can write stories in the form of novels and illustrate them for classmates. These can follow the pattern of the books the children are reading in which one or two sentences may be placed on each page with liberal use of accompanying illustrations.
7. Anthologies of classroom short stories can be developed. These may center around one topic such as Halloween or they may be a random selection of stories.

* * *

To be involved in a dialogue about one's own writing
and the writing of other students

Elementary

Junior High

Senior High

An effective way to have students become involved in discussing their own writing and the writing of others is to have the class write and publish a newspaper.

1. What kind of audience is the article for, and is it appropriate for that audience?
2. What facts need to be included?
3. What makes an interesting article?
4. What makes one article more interesting than another?
5. Is it grammatically correct? (spelling, punctuation, structure)

* * *

Have the children develop a Food Book in which they organize foods into groups according to personal criteria. For younger children the book will probably be very simple with as few as two classes or groups, Foods I Like and Foods I Dislike. With older children, more sophisticated groupings may be developed. Have the children draw or collect pictures of the foods they believe fit into the groups they have developed. These can be pasted or drawn onto the appropriate pages. Children should be encouraged to share and compare their books. Questions related to the differences in classifying various foods will probably arise from comparisons.

* * *

To work together on a common project

Have the children role play a machine.

1. A child individually selects the machine he wants to be, and pantomimes it for the audience to guess.
2. Then two or three children build a machine together, each child being one part of the machine.
3. The children make their machine have moving parts, so the machine has to function and move as a unit.

To begin the idea for a moving machine, choose, for example, a vacuum cleaner. Ask the children what needs to be first, next, etc. As each child's part is added to the machine, his machine motion begins. You may have an end product of ten children moving and vacuuming as an amazing unit. The audience can be helpful in suggesting many different ways for pieces of the machine to operate.

* * *

Follow the suggestions given by Kenneth Koch in his book Wishes, Lies, and Dreams for a collaboration poem. If you have non-writers, you write the poems of the children and read them back. You can write them on tag board charts for all to see. It's amazing how thrilled the children are to hear their work read back.

For the students who are writing, each can write his own verse and hand it in, then the teacher can compile and read all of the responses. You can establish the format, for example, with first graders: "We are all going to make a wish and there has to be a color in your wish", or simply "Each poem is going to be anything you'd want to wish for."

* * *

Show the film Holiday from Rules (K-6). Discuss or write about the following:

1. What is a rule?
2. Criteria for establishing rules (safety, order, efficiency, etc.).
3. Who makes the rules?
 - in our class?
 - in our school?
 - in your family?
 - in our city?
 - in our country?
4. How does each of these groups decide the best way to make rules and decisions for their group?
5. Can you think of an easier or better way to establish rules?

In small groups have the children establish their own plans for establishing rules: a room clean-up, a fire drill, a sharing session, a lunch procedure.

1. Have the members in each group select an activity to plan and establish rules for.
2. After the rules have been carefully planned and explained by the group, have each group lead the rest of the class in their task.
3. After each task the entire class or individual group may critique the effectiveness of their rules and discuss alternative methods for procedure.

This can be quite an extended project. Each group may be given a week or more to carry out their project, allowing time daily to evaluate their system. By keeping daily charts on problems, solutions, time taken to complete their tasks, etc., they may at the end of their project more easily evaluate the best way they found for working together as a group

* * *

Stage a "black box" experiment. Find five pieces of junk (things with wheels and simple shapes are good). Put each piece into a box and wrap the box with black paper. Divide the class into five groups and give one box to each group. By moving, shaking, and turning the box, the groups attempt to discover the approximate size and shape of their object. Each group records their observations and makes a sketch of the object as they think it to be. Boxes are opened and observations are evaluated.

* * *

The following activity can be done as a total group or in small groups. The small groups allow for greater participation by individuals. Bring or ask children to bring a specific item of food, for example, an apple. Supply each group with the sample. Give oral directions or have the set of directions printed indicating the avenues of investigation. Appoint a scribe or recorder to take notes on discoveries and/or observations made by his group. These may be organized as follows: Looks, Touch, Taste, Smell. (With younger children, the notes are necessarily brief, although this may be overcome if cross-age helpers are used as recorders for each group.)

First experiences in this kind of activity need to be more teacher structured. Later children can choose their own avenues of investigation of a subject. You may want to have children respond to one question at a time. The following are examples: How does the apple look? What colors is it? Does it have a stem? Are there any surprising things about the appearance of your apple? What shape is it? Can you describe the shape? How does it feel? On the outside? Cut it open. What does it look like now? When you bite into your apple, what do you notice? Is this related to smell, taste, feel? What reactions do you have to the apple? If you like it, can you tell why? If you hate apples, why? Is it the looks, consistency, taste? If this activity is done as a total group, children may just be allowed to respond orally to the questions asked. If small groups are used, allow time for each group to report their findings. At this time you may want to ask further questions as various groups report and compare their reactions. One question at this point might be, "Why were there different reactions to the apple by various groups or individuals?" (Good food items are cotton candy, marshmallows, pickles.)

Divide the class into groups. Have the class picture a particular situation (example: your sister setting the table). Have each group represent a different mood (anger, happiness, fear, boredom). Have the groups write a paragraph describing the situation. Their paragraph should reflect the mood that they are in. One person in each group could read the paragraph while the others act it out.

* * *

Discuss the meaning of the word "conversation" with the children. Ask them for situations when they or the people around them use conversation. You might want to differentiate between conversation, discussion, and argument at this time. Allow children to plan a conversation with one or two classmates, then role-play the conversation for the class. Follow each role-playing with discussion emphasizing the characteristics of a good conversation.

You may want to establish a Conversation Time each day when children are given ten minutes to converse with classmates. Two good times for this activity are the first thing in the morning as children enter the class and at lunch time while the children are eating their lunch. After the conversation period it is occasionally good to review the class guidelines for the activity. Children need practice and training in conversing without causing general classroom disruption.

Another possible strategy would be to establish a Conversation Corner. This can include a throw rug and various displays. Children can be encouraged to use this corner when they have their work completed and wish to share something with a classmate or two. The establishment of such a corner necessitates that much work be done in formulating class guidelines for the corner and that reminders be given to children who are having difficulty in operating under the guidelines.

* * *

To respond to a situation in which no obviously correct answer can be determined; to deal with possibilities rather than certainties

THE WAY I SAY THINGS MIGHT BE

Elementary

Junior High

Senior High

Show the film Rock in the Road (appropriate for all grades). Ask the following questions:

1. Why did the first two men replace the rock?
2. Why do you think the third man did what he did?
3. How did you feel about the actions of these three people?
4. What would you have done? Why?

* * *

Have short, intense listening periods in the classroom (about one minute in length). With young children it helps to have made "Hearing Masks" which the children use when they are listening for sounds. The children are asked to close their eyes or put on their Hearing Masks. They are to listen carefully to detect as many sounds as they can in the one minute time period. Arrange for no planned sounds, just let the children listen to the sounds of the classroom. After you call time, have the children list as a total group or in small groups all the sounds that they heard. If small groups are used, be sure to allow for the groups to report to the total class. Discuss the various sounds heard and the words that could be used to describe the sounds. Questions relating to form and wording may come up such as: Which is a better way to describe a sound, the clock or the ticking of the clock? Is one better than the other? How? Why? What do these sounds you heard mean to you? How do you react toward them? Are words sounds? At this point you may want to start a list of Sound Words which can be expanded as new words are discovered or created.

* * *

Mount pictures of objects that are hard to recognize when viewed out of context or without explanation (magnified sugar crystals). List four multiple choice answers per picture for the question, "What is it?" Example: a) diamonds, b) cubes of ice, c) sugar crystals, d) transparent dandruff. Let the children guess which it is. Discuss the role past experience plays in helping decide upon an answer. Why was it difficult to decide? What would help make the decision easier? Allow the children to choose and write multiple choice guesses for pictures which they find. Have the class guess and discuss which were hard to guess and why.

* * *

Use paint chips to illustrate a continuum. Choose colors that lie in between two primary colors (Bahama Blue and Surf Green). Colors should be close enough so that they could be classified as blue or green. Allow each child to name the colors without knowing what anyone else has named them. Compare the names and discuss things that are difficult to divide accurately. Other examples are seasons, ages, darkness, and light.

* * *

Discuss food and ways in which it becomes classified. Discuss the systems of classification involving time of day and type of food. Children might collect and classify food pictures in different ways. The following assignment might develop from the above activity:

Describe a fantastic room. It is one of twenty-seven rooms in a millionaire's mansion. Each room in his house has a particular theme. He loves food, so the rooms tend to be styled after his favorite types of food.

Choose a theme, such as hamburgers, and allow the children to brainstorm for all of the things that go along with hamburgers. They then utilize this list in decorating an imaginary room. For example, the room might have lettuce leaf curtains, a catsup fountain, onion slice rugs, and a pickle couch. After discussing a room as a class, the children could develop rooms of their own. They could either write about these in a narrative way or draw pictures of them.

The above lead-up can also be used to motivate the construction of fantastic airplanes. Again discuss things that go together, such as foods in the fantastic house. Discuss ways in which a plane could be constructed, using a theme. What would a flying tortilla look like? What goes with tortillas? It might have a tortilla body, taco propellers, enchilada wings, hot sauce tail, and Pepto Bismol wheels. Planes need not be limited to food. Things such as flying pillows and bikes also work quite well. The children can build their planes from construction paper. After construction, they could write about a battle or a race between their plane and another plane in the room.

* * *

The book, How to Ooze and Other Ways of Traveling lists a number of ways of getting from one place to another. Give the children a situation, such as discovering a way to get from one side of the street to the other, and have them brainstorm for unusual ways of getting there (ride a crocodile through the water pipe, fly on fifty balloons, tie worms together and have them pull you, grease yourself and slither across).

* * *

Brainstorming is a method which can be used to develop alternative answers to a particular question or problem. It could be introduced by giving each child an object, such as a piece of velvet or a toothpick. Have the children brainstorm for as many different uses for that object as they can think of.

They could also brainstorm for the solution for a particular problem. For example, they have been given the task of designing a new school desk. Have them brainstorm for as many improvements as they can think of.

A drastic situation could be set up for them. For example, they are trapped at the bottom of a twenty-foot pit filled with snapping crocodiles. They have only a sheet, two pillows, and five sticks. How do they take care of the crocodiles and escape?

Brainstorming can be creative or practical. In a practical situation, a list could be brainstormed and the individual's contributions evaluated and revised.

* * *

Have the children make up a repair manual for zoo animals. For example, if the elephant's trunk fell off, what could you use as a substitute (garden hose, enlarged spaghetti). What could you substitute for a camel's hump (pillow, sack of potatoes). The children could illustrate their substitute part and give instructions for putting them on the animal.

* * *

To confront a situation that will stimulate a variety of
alternative responses or questions; to share the responses
and questions with other students

Show the film, Junkyard (appropriate for all grades).

Ask the question, "Is a junkyard beautiful or ugly?" Encourage the students to share their opinions with others.

* * *

Show the film, Snow (appropriate for all grades). For teaching ideas that apply to this film and many others, consult the guide included in the film can which was written by the Bellevue English Coordinator.

* * *

Bring or have a child contribute an animal to serve as a class pet. Allow ample time for children to get to know the animal, observe him, feed him, and care for him. The animal can serve to stimulate unlimited numbers of discussions, class writing, and individual writing projects. The following are some examples: 1) Have the children begin thinking of a name for the pet based on his characteristics. Each child can present his name to the group along with supporting reasons for the name's choice. The class can select a name from the choices presented. 2) The class can keep a journal of the pet's activities, growth, care. This may be done as a total class or individual children may be appointed in a rotating fashion to serve as recorders. 3) Children can be encouraged to write descriptions of the pet, either in general or during a specific time period as feeding time. This may take the form of small group work or individual writing. 4) They can write out instructions on the care or training of the pet. 5) Children can compare the animal to some other animal. This works especially well if a new animal is added to the classroom after the children have had time to concentrate on the first animal. 6) Children can use the pet as a main character in a poem or story. The pet may take on human characteristics or do unbelievable things as well as serve as the basis for realistic writing. These stories or poems can be made into books for the classroom library.

* * *

Pair the children and give each pair a blindfold. Have one child blindfold the other. The blindfolded child will be the observer and the other child will be the recorder. The recorder hands a small food object to the observer. The observer, without guessing what the object is, must describe the object, using the sense of touch and smell. He then puts the object into his mouth and describes it using his sense of taste and touch. He swallows the object and the blindfold is removed. Record some of the observations made by the class on the board. Discuss which observations are most useful. Ask the children at what point were they fairly sure of what they were testing. Which sense was most valuable in describing the object? Which was most valuable in guessing what it was?

* * *

Give the students a sentence in which a word needing clarification is used. (Joe walked to school.) Have the class brainstorm alternative words for the underlined word which help to clarify meaning. These may be listed on the board as they are given (strolled, wandered, strode, hobbled). You may want to have children demonstrate the variations in meaning that the new words give to the original sentence. Discuss the relative clarity and degree of imagery which the various words supply to the reader.

You may then want to arrange the class into groups. Give each group a sentence in which one word is underlined. Have them explore alternative words for the underlined word which would increase imagery. Have them present their alternatives to the class through role-playing. They may want to have a group member read the new sentences as various members act them out or they may want to act out the sentences and then have classmates guess the new word before they identify it.

* * *

Mount pictures of objects on separate cards. Place the cards in envelopes. These may be placed in a game area for independent use or the envelopes may be used in a group situation. The children select an envelope, take out the cards and group the various pictures into "families." They then supply a label for each family.

Example of one envelope; each card would contain a picture of the named object:

				<u>Possible Labels</u>
shark	goldfish	salmon	swordfish	{
apple	orange	banana	peach	{
car	train	plane	bike	{

* * *

Bring in a large number of leaves of different types and forms. Discuss generally how the leaves are all alike. Discuss a few of the basic differences. Divide the class into groups. Give each group a pile of leaves. Have them put the leaves into categories according to similarities. Have groups make labels for each category and turn them face down. Have groups change places. Keeping the same leaf piles, have the groups think of labels for the piles and write them on cards, placing the cards face down next to the original cards. Keep groups rotating until all groups have labeled all leaf piles. Then have them return to their original places and turn over the labels. Have each group present their original labels and read labels others have written for their groups. Discuss why some are different. This could lead to a discussion of labels given to people which vary with the person who is the viewer (a child might be an angel to parents and a pest to friends at school).

* * *

Have the children bring pictures of people from magazines or papers. Encourage the children to bring a wide variety symbolizing people of different ages, sizes, sexes, races, features, clothing, jobs. Place these on tagboard backing so they can be handled. The class can work as a total group, in small groups, or as individuals in completing the activity. Have them sort the pictures into "boxes" or groups. After they have the groups developed, have them furnish each group with a label.

Go through the grouping process more than once, each time thinking of a new way of grouping the people represented in the pictures and labeling the various groups developed.

* * *

Give the students an appealing question and have them brainstorm for creative and unusual answers. A motivating choice might be, "What are some perfect excuses for not turning in homework?" Encourage creative answers, such as, "I was attacked by Mongolian Death Lizards on the way to school and they ate it." This might be developed into a contest, with a prize of a free night of homework for the best entry.

* * *

Share a picture with children in which action is involved. Pictures involving children of your students' ages are most effective. Talk about the possible stories behind the pictures. What happened before the picture was taken? Ask various children to dramatize a possible ending for the picture story. Allow for many variations. After each child or group of children dramatize the ending, ask for the observers to interpret what they saw and how they read the dramatization. Allow the actors to explain what it was they were saying if they wish to clarify or explain. The Sounds of Language Series supplies many good pictures for storytelling which can also be used for dramatization purposes. This series is available in limited supply from the district warehouse.

* * *

To speculate on how something came to be the way

it is or to be said the way it was said



Elementary

Junior High

Senior High

Show the film, Rabbit Hill (grades 1-6, available - Seattle Public Library). Discuss the animals' and people's feelings.

- Why were the rabbits worried and excited about the "new folks?"
- Why did the workers think the "new folks" were crazy?
- Why do you think the "new folks" acted like they did?
- How do you think the animals will feel if different people moved in?

* * *

Make a list of familiar sounds on the board. Discuss which sounds would be familiar to all people. Which would be unfamiliar to some? Discuss what sounds might have been familiar to cave men but not to us. What sounds might have held special importance to Indians? How might we view these sounds?

* * *

Tape some sounds of animals such as a cat purring, a bird chirping, or a dog barking. You may also want to use the sounds of objects such as a clock ticking or a door slamming. Play each sound, then have the children imitate the sound. It is good to tape the sounds of the children's imitations so they can listen to their own. Have them singly or in pairs name the sound or think of a word that imitates the sound. Have the children share their words, listen and compare their imitations to the original sound, and discuss the similarities and differences. Do our imitations sound like the original sound. Like each other? Why are there differences? Are we all hearing the sound alike? Why can't we imitate it exactly? Do our words fit the sound? In what ways?

* * *

Make a tape of various sounds. Play the tape and have children either in groups or individually group the sounds according to characteristics. Labels may be supplied or children may form their own group labels (Screechy Sounds, Crunchy Sounds, Tapping Sounds, Rubbing Sounds, Frightening Sounds, Soothing Sounds). To facilitate grouping, each sound can be given a number on the tape so that the children only have to list the number under the desired label. After the sounds have been grouped, discuss and compare the lists. If they vary, discuss why different people feel or interpret sounds differently. Which labels were associated with the greatest number of differences among individuals? Can this be explained?

* * *

You might introduce this activity by asking children how they were given their names. If they do not know, ask that they check with their parents and report back to the class. Allow them to share their name backgrounds with classmates. Have children speculate on why names are given to people, variations in naming criteria, and origins of specific names and names in general.

Suggest that they invent a new name which they would like to give to someone or keep for themselves. With older children you may ask that they do this as a written assignment. When the children present their new names to their classmates, have them give their basis for the name. Possible reasons might include: a pretty or catchy sound, relation to a favorite object, relation to a personal characteristic.

* * *

Set up an area in the classroom where displays will be placed for labeling. Change the displays often, each time placing a collection of objects that have at least one common characteristic. Have the children explore the objects and think of a name or label for the display. Encourage them to consider more than one label for any one group. Later in the day discuss the various labels that children have supplied and their reasons for them. Groupings can be based on such characteristics as: shape, color, smell, material, or use.

Later you may want to have children rotate in supplying the display. They can place chosen objects in the Labeling Corner for classmates to explore and label. At the end of the day they can compare their thinking with that of their classmates.

* * *

To confront events that require predicting possible effects

Explore man's effect upon his environment.

1. What was the environment like before man's industrial intervention?
2. What are the results of man's inventions?
3. What needs resulted in the inventions?

After discussing the above topics, the children may discuss or write about: "What might the world be like now without these inventions?" or, "Why do people desire these things?"

The film Cities in Crisis is a good resource for this topic. Even though the film is quite technical in places, the excellent photography depicting cities in crisis more than conveys the message.

The sound film strip Environment of Man can also be used as a resource.

* * *

Have children bring samples of written information that could be used as a basis for planning future actions. With younger children you may want to supply the samples. Some examples are: maps, weather reports, newspaper or magazine articles on places or things of interest, ads.

Use these as stimulation for discussion of how language in these specific forms might affect our future actions. Speculate orally or in written form on what you might plan to do after reading any one of the samples.

Example: An advertisement for a 10-speed bike

Possible Resulting Actions: You buy one.

You plan a bicycle trip for the weekend.

You decide to sell your bike.

You repair your broken bike.

Discuss as a class some of the danger or trouble spots around the school grounds with the principal. These may involve problems caused by objects or they may be the results of student actions. Have the children make warning posters related to the various problems brought out in the discussion. This would be a good small group project with each group in charge of a specific problem. Have the children post their warning signs as tools designed to prevent future accidents or bad scenes.

* * *

Instruct the children to write a paragraph on any given topic. Give no instructions other than the title. The following day, give them a similar assignment but tell them that any messy paper will be thrown in the garbage and must be recopied. Compare the two paragraphs and discuss how language helped to extend their knowledge of the future and may change their actions in accordance with that knowledge. List things that affect a person's future actions, e.g., weather reports, due date for a report.

* * *

Before going on a field trip or having a guest speaker in the class, allow for a period during which children brainstorm the questions they think should be asked during the following activity. Their questions should be listed on the board or taken down on tape for later reference.

You may want to divide the questions into groups and have children be personally responsible for seeking answers to certain questions or you may want to duplicate the list and give each child a copy to take with him during the trip or visit. He can refer to it to focus on the kinds of things he wants to find out during the activity.

After the activity use the list of questions to serve as a basis of the follow-up discussions. Which questions were answered? Which were not asked? Which were unanswerable? Which require further research or trips?

* * *

Ask the children for names of several favorite television series. Discuss the hero of the series and what special qualities he possesses (example: The roadrunner is smart and fast.). Have the children brainstorm for possible changes in the series if the main character did not possess these various traits. For example, if the roadrunner were slow, the following might happen: he would be eaten, the coyote would get fat, the series would end.

* * *

Hide a "treasure" such as a piece of candy on the playfield. Tape secret clues as to where it is hidden in strategic places around the playfield. Divide the class into groups and give each group the first clue. This clue will, if they interpret it correctly, lead them to the next clue. The clues might be worded in the following way: Look for the next clue under the synonym for house in a very valuable place (found under home plate in a baseball "diamond). Groups could be sent out one at a time and given a time limit or four different treasures could be hidden in different parts of the playfield.

* * *

To speculate about what people might become

Elementary

Junior High

Senior High

Ask children to write or illustrate their speculations on what people might become as a result of our changing environment.

- Examples:
- a. What will people look like in 1000 years if the climate grows warmer? Colder? Wetter? Drier?
 - b. What might happen to people if machines replace brain power and all physical labor?

* * *

Have each child collect items including a written message by himself to be buried for the future. Place these in a sealed container. This may be a jar sealed with wax. Have the children bury the containers in their own yards or some other place which is legal and leave them for someone to find. Their written messages illustrate writing for the future. The person who finds and reads the message will have received a message from the past. Children may want to include a request that the receiver contact them as part of their message. You will find that some children will want to write to themselves and then plan to recover their own messages from the past.

* * *

Collect objects for an archaeological hunt and hide them on the playfield or bury them in sand. Pottery, rags, burned wood, food remains work well. Before sending the children on the hunt, discuss ways in which man gathers information about pre-verbal societies. Discuss famous archaeological discoveries, showing pictures of objects found and let the children guess what the objects were used for. Send the class outside and have them collect and catalog materials hidden. Working in groups, have them attempt to infer information about the "Playground Indians."

* * *

Mount and display pictures of people dressed in distinctly different styles of dress such as a person in furs, hippie dress, jeans, business suit. Discuss dress as a physical extension into the future. Have the children select a style of dress according to the image of himself in the future he wants to create. Have the children display examples. Discuss.

* * *

To invent, expand, and transform sentences

Have each child select a short sentence from a reader or compose a sentence of his own. Have him write the sentence on a prepared strip of tagboard. Lined tagboard works best. Then have the children cut the strips into pieces, one word for each piece. Have each child shuffle the pieces of his sentence changing the order of the words. Then have each of them exchange their cards with their partners. The partner's job is to rearrange the cards into a logical order. After all children have completed their sentences, have them compare their version to that of the original. Did the partner arrange the sentence as it initially had been written? In what ways is it different? Which version makes the most sense, or is one better than the other? If the second arrangement is identical to the original, how is it that the partner was able to guess the original sequence of words? Did a change in word order change the meaning of the original sentence? If so, in what way?

A variation you may wish to use with younger children is to supply them with premade strips on which the words have already been printed. They then only have to cut the words apart before handing them to the partners.

* * *

The literature series, Sounds of Language, uses the technique of transformation to teach sentence patterning and word order. The student is given a sentence and asked to change the word order without changing the meaning:

Singing happily, she clapped her hands as she did her work.
As she did her work, she sang happily and clapped her hands.

Other examples could be taken from the children's own writing.

* * *

Have children cut out advertisements from magazines and recombine the sentences' parts to make new advertising slogans. For example, the child might cut out, "Does the sleeping tablet you're now taking start to work in twenty-one seconds?" and "One hour later, it won't get hungry again." He could combine the two separate lines to form sentences such as, "Does the sleeping tablet you're now taking get hungry again one hour later?"

* * *

Pass out magazines or newspapers and have the children cut out five nouns, five verbs, and ten descriptive words. Segregate the words in three boxes. Let each child select five nouns, five verbs, and ten descriptive words from the boxes. Have the children compose five sentences using the words. They could be given particular sentence patterns or allowed to create in any form.

* * *

Select about five advertisements that contain a catch phrase, such as "Winston tastes good like a cigarette should." Circle the subject part of the sentence and have the children brainstorm for possible endings:

Winston tastes good like...a pile of rotten peaches.
twelve molded cantaloupe.
fried bees in tuna oil.

* * *

To experiment with word invention; to speculate

about outcomes of our changing language

Have children experiment with colors through the use of water colors or paint. By blending colors, they can create "new colors," which in turn they can name and display for classmates. The names may take the single word form as "Slursh," a multi-word form such as "Dirty-yellow," or a combination of color words such as black plus green equals "Grack."

* * *

Listen with eyes closed for one minute. Then record (on the board) sounds heard. Have a child choose one of those sounds. Make up phonetic nonsense words to imitate that sound. Associate that sound with colors and discuss in which situation would that sound be like a certain color.

Example: Breathing

Nonsense word -- spush, snush

Red -- Breathing of an angry person

White -- Breathing on a cold day

Green -- Sick breathing

You may also have children write words that might be used to describe breathing as: gentle, steamy, heavy.

* * *

As a class, invent a nonsense word. Write a definition for the word. Give the word about two different meanings. Have the children use the word in sentences so that the intended definition is clear. This process could also be done in reverse. Write three sentences using the same nonsense word. Have the children write the multiple definitions.

Example: 1. The snop was too cold to drink.

2. I like to snop in the winter.

Possible Definitions: 1. water

2. ski

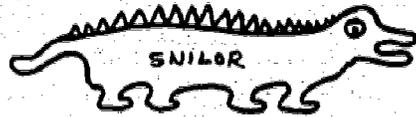
* * *

Many of the activities involving the children in the classroom can also be used to furnish them with labeling experiences. The following is a partial list of labeling activities of this type.

1. Have children label or title their art work. If they are not yet writing, the teacher can serve as scribe.
2. Have children use titles for their stories. These serve to label the work.
3. Have children make a title page for the books that they write.
4. Have children help in creating labels for articles or areas in the room for ease in organizing and locating materials (Drawing Paper, Game Area).
5. Have children help to create labels for bulletin boards and displays that are set up in the classroom.

* * *

Invite the children to make strange rulers (they may be in the shape of animals or things). They should be 12" long. Have them name the unit represented by the length of the ruler (blobophiles, snilers, etc.) and measure the width of the room. Discuss whether giving the unit a different name affects the results of the measurements? Is a width of five snilers different than a width of five feet? Why do we call the standard unit a foot? Why are all rulers 12" long? If your hand is over 11" long, why don't you wear a shoe on it, because it must be a foot?! A good extension of this activity might be to have the children write legends about how their rulers came to be a standard unit of measure (example: starched snakes were used instead of hippos because they were easier to carry).



* * *

Think up compound animal names that tell something about the animal. An example might be, gyrogeronamus = spinning hippo or centiwheel = centipede with wheels.

Have children develop and name their own animals or think up a new name for an existing animal based upon some characteristics of that animal.

Example: Hippo = Silver Wobble
Tubohips
Jellobelly

The class could then attempt to guess what the animal's original name was from the new names.

* * *

Project several advertisements in which the product name displayed has special appeal for the readers. Examples might be Profile bread, Cold Power soap, Kool-Aid drink. Discuss the possible reasons for the choice of product name. Ask what each name is supposed to make the reader think of or do.

Give the children a list of products and ask them to invent a new product name that is designed to have special appeal for the consumer.

Examples: car = Lightning Bolt
iodine = Red Gold
aspirin = Ache-a-Way

The above activity may be done in small groups. You may also want to have the children design an advertisement featuring their new name.

* * *

Have the children brainstorm for a list of combined words. Some examples include smog, boatel, motel, and floatel. Have the children take their names and combine them with another name. For example, Robert and Carl might produce Rarl. Have them combine food names. For example, a grape and a plum might become a grump.

* * *

Have children experiment with creating new words by substituting other letters, blends, endings, suffixes, or prefixes for the original. These may be real or nonsense words.

Examples: <u>dog</u>	<u>float</u>	<u>foot</u>	<u>kindness</u>
log	coat	foom	tableness
bog	moat	fooz	roughness
fog	boat	foob	sickness
cog	scoat		treeness

Discuss the words which the children have created. Are they words which have already been invented? What do the various words mean? If they are truly new words, what might they mean?

An extension of the above activity is to have children purposely build nonsense words through substituting new letters for a given part of the original word as:

<u>Buckle</u>	<u>selfish</u>
Ruckle	melpish
Rackle	rappish
Sackle	sapish
Meckle	

Have children read their words as a chant. They may experiment with arranging a choral reading with classmates. Talk about the feel and sound of the words. How do they roll off the tongue? Do they appeal to the ear? What parts of the words make them appealing to the listeners? The chanters?

* * *

After children are familiar with syllable structure of words, have them experiment with word structure through inventing new words of a given syllable count. You may want to supply them with a beginning or ending syllable.

Examples:

Make two syllable words beginning with em.

em(plat) em(go) em(floot)

Make three syllable words ending with ____ rak, ____ erk, ____ meb.

(flatorak) (smikamerk) (flebomeb)

Allow them time to share their favorite words with classmates. Ask children to attempt to pronounce the words they have created. Did all children realize that every syllable must have at least one vowel sound? In sounding out the words which they have created, use the phonetic rules and combinations which they have learned to use in working with regular English words.

* * *

Discuss common affixes used in modern advertising. Some of the following might be used:

super -- Superiffic (terrific + super)
ex -- Kleenex, Windex (excellent)
un -- Uncola (unequal, unused, etc.)
rama -- Motorama (panorama)
matic -- Hydromatic (automatic)
eria -- Booketeria (cafeteria)

The above list includes the affix, examples, and the possible origin of the affix. The children could make up some new advertising terms using the above affixes. For example, margerine might be advertised as the "unbutter," or a baby care center might be called a "babateria."

* * *

To investigate the difference, if a statement had been made by a different person or in a different time



THE WAY I SAY THINGS SHOULD BE

Elementary

Junior High

Senior High

Mount a picture of a very frilly evening dress. Show the picture to the class and have the children write a description of the dress. As each child reads his paragraph aloud, discuss whether his view is positive or negative. You may want to pick out words or phrases that serve as clues to his attitude.

An alternative would be for the teacher to read the paragraphs and have the children discuss whether the paragraph was written by a boy or a girl and give reasons for their guess.

* * *

List several situations such as:

1. A lion stalks through
2. A rattlesnake rattles
3. A large banana split appears

Ask the children what kind of person might feel positive about #1. Who would feel negative? Discuss when they might feel positive or negative and what might cause a change in their reactions or feelings. Discuss the other situations in the same manner.

* * *

Prepare a description of some well-known person and make the copy into a transparency. Project and discuss which things in the paper might have been recorded by any observer and what things show traces of the person doing the recording (subjective and objective recording).

* * *

Send two pairs of children out of the room. Call in one of the first pair and hand him a piece of cotton. Ask him if it is soft or hard. Hand him a piece of rubber hose. Is it soft or hard? Call the second child into the room. Hand him a piece of steel and ask the same question. Then hand him the same piece of rubber hose. Call the third child into the room and have him compare an ice cube and a tin can. Call the last child in and hand him a warmed metal rod and the tin can. Which is hot and which is cool? Ask the children why the same things were classified in opposite ways. Discuss the role of relativity in classifications. Ask the children for examples of comparisons that are relative (size of kids in the room, shortness of skirts, etc.)

The "Screaming Yellow Zonkers" box has some good examples of relativity (Screaming Yellow Zonkers are lighter than 35 hummingbird wings, 200 bee tongues, the world, etc.).

* * *

To encounter a situation in which judgment must
be reserved until all of the evidence is in

✓ Elementary

_____ Junior High

_____ Senior High

Show several pictures of easily labeled people to the class (pilot, bum, model, etc.). Ask the class to identify each person. As they provide labels, ask them to list characteristics that made them give that person the label. Ask them if the people might possibly be given another label? Can a hippie also be a student, a father, a teacher? How could we be sure that our labels are correct? What dangers might there be in labeling a person? See labels on page 33-5.

* * *

Experiment with grouping class members in various ways. This would probably be done best as a total group. Ask the children to think of different ways in which the class could be grouped. Responses might include by color of hair, color of eyes, height, sex, age, special talents.

Talk about the various ways of grouping and the criteria used, why we sometimes group people, and the possibilities for flexibility in grouping. Have the children construct groups based on some of the criteria they have established. You may want to get into the feelings involved in the grouping of people. Do people always like to be grouped? If not, what might cause a person to have hard feelings about being grouped in a certain way?

* * *

"It" selects an object in the room. The class is given twenty questions in which to guess the object. "It" calls on various children in the room to ask questions. The questions must be able to be answered with a yes or no answer. If the answer to a question is yes, the same child is allowed to ask another question. If the answer is no, then "It" selects another child to ask the next question. The child who guesses the object becomes "It." If the object is not guessed, "It" tells what the object was and chooses another object for the next game.

After the children have played a game or two, discuss the kinds of questions that have been asked. They may vary from questions which are random guesses such as "Is it the clock?" to questions which limit the area of search as "Is it in the front of the room?" to logical guesses based on past question and answer information. Discuss the relative value of different kinds of questions. The game develops questioning and inference skills as well as encourages children to work cooperatively in seeking solutions. One of the hardest things for children this age to do is to pass up an opportunity to wildly guess and possibly become "It" in order to ask a limiting question which will give someone else or the class as a whole the opportunity to win.

* * *

Just before physical education class tell the children that you are going to play a new game today. Instead of making a lengthy explanation of the game, tell them that they will have to learn how to play the game by asking you questions about it. Call on children who have questions and answer them. Do not answer beyond the frame of the question. After all questions have been answered, go outside to play the game. Do not make any further explanations unless some child asks a question of you.

You may want to tape the question period described above. After the game has been played, talk about how it went. Did the children have enough information to play the game without difficulty? Were all the right questions asked? Did all the children listen carefully and understand the answers? Which questions unlocked the most important information? At this time you may want to play the tape so that children can review the questions and the response they elicit.

* * *

Present the class with a riddle to answer:

Lives in winter,
Dies in summer,
And grows with its roots upward!
(An Icicle)

-- Mother Goose

There are many possible sources for riddles. Every elementary library has books of riddles or books which contain a section of riddles. Children's magazines also furnish riddles at their level of maturity.

Allow several children to guess the answer to the riddle before giving the correct answer. Discuss the clues which the riddle gives. Which words have unusual or special meanings in the riddle? (lives, dies, grows, roots) What are the special meanings for the words?

Display several riddle books or magazines in which riddles can be found in the classroom. Suggest that the children select a riddle to share with the class. You may want to set aside the Sharing Period for the week as Riddle Time so that the children can present their riddles to the class. A few a day is much more effective than allowing all the children in the class to ask their riddles on the same day. Discussion of the clues and unusual uses of words can follow each riddle.

Encourage children to write their own riddles. These can be presented orally to classmates or a classroom riddle book can be developed. Children may enjoy having puppets ask their riddles as well.

* * *

To make and support a value judgment

Elementary

Junior High

Senior High

Show the film, The Lemonade Stand: What's Fair (appropriate for all grades). Have the students express their opinions for a fair solution.

* * *

Show films from the Let's Talk series (primary). Have the students discuss what they would have done.

* * *

Have children make two lists: Things I Like and Things I Dislike. (This can be done on tape or dictated if the children are not yet writing.) After the lists are completed, compare them. Talk about the differences in the lists as children read or play them. Why don't we all like the same things? Dislike the same things? Are these differences good or bad? Both? A variation of the above activity is to list one thing liked and disliked by each child in the class on the bulletin board or a chart. Then discuss them as above. You can also talk about the things that are liked or disliked in common by children in the class.

You may want to have children write Like and Dislike poems or stories.

* * *

Divide the class into two groups based on their like or dislike of a thing, for example, a frog. Give each group a specimen to observe and describe. They may want to list characteristics under categories such as: size, color, shape, feel, smell, feelings. From their notes have the group write a brief description of the animal. This could be given orally or taped if children are not yet writing.

After the various groups have given their descriptions, discuss the differences in the descriptions. Are they alike or different? In what ways? Did the groups choose different kinds of words to describe their objects? In what ways are they different? How different are the actual animals each group observed? Can you explain why the differences in the descriptions exist? Can you tell from the description how the group felt about the object?

* * *

Ask the children to write descriptions of a common object that might incite some emotional reaction. Compare papers, noting the relative amount of sensory data versus personal reaction. Have the children underline words in their own papers that are personal reactions. This activity might lead into a comparison of editorial versus factual news writing.

* * *

Have the children classify comic strips according to different criteria (Comics I Like, Comics I Don't Like, Exciting Comics, Dull Comics, Single-Episode Comics, Serial Comics, Humor Comics, Drama Comics).

Discuss the validity of each type of classification. Which methods of classifying are the most accurate? Which might not be useful because of the role of personal opinion?

* * *

Develop a situation for the children. For example, they have just crashed in the middle of the desert and must try to walk out to safety. They can carry only a limited amount of material. Give the class a list of available survival material and have them decide in groups which things they will take. Ask them to rate the items according to importance and be able to defend their rating. The list below is used by NASA in training astronauts for emergencies on the moon:

- matches
- magnetic compass
- five gallons of water
- mirror
- dehydrated food
- rope
- axe
- first aid kit
- pistol
- parachute silk

Shuffle the groups and have new groups rerate the list by discussing the ratings of their original groups. Try to come to an agreement as a class on a rated list.

* * *

Read the book, Animals Should Definitely Not Wear Clothing, to the class. Have the children make up some other reasons for animals not wearing clothing (hippo clothes would take too much material, slugs would drown in their own slime, chickens would have trouble laying eggs). Make up a list of similar negative statements (animals should not brush their teeth because...animals should not wear shoes because..., etc.). Have the children choose a favorite statement and write supportive reasons.

* * *

To generate alternatives for specific action; to
pursue to a conclusion a single course of action;
to assume responsibility for the results

Elementary

Junior High

Senior High

Show the film The House of the Seventh Master (appropriate for grades 1-6). Discuss as a group what the film was about, what was the author saying. Have the students respond, orally or in writing to the following question:

What are some alternatives to the actions of the first six masters?

Choose the alternative that you feel is most appropriate and tell why you think it would be the best course of action.

* * *

Show the film, Lemonade Stand: What's fair? (appropriate for grades 1-6). Have the children list on the board as many solutions to the problem as they can. Have each student make a commitment to one solution and respond to why he or she thinks that this is the fair solution.

* * *

Show the film Treehouse (appropriate for grades 1-6). Discuss the children's perceptions of the film:

1. Why was the man bulldozing?
2. How did the boy feel about the man and his job?
3. How did the boy feel about the big bulldozer?
4. Why was the boy's treehouse so special? Why couldn't he simply rebuild his treehouse in his own yard?
5. Was it necessary to clear the plot of land?
6. What would have happened if the man would have stopped clearing the land?

You may have the children, after discussion, commit themselves to one solution, then, orally or in writing, present evidence for the fairness of their solutions.

* * *

To be involved in establishing criteria for selecting
the best way of doing something

✓ Elementary

_____ Junior High

_____ Senior High

Draw a large machine on the board. At the input end, write a list of words. Tell the children that this machine is a type of computer that sorts words into categories. The words will go into the computer and some of them will come out in a group. The kids' job is to try to out-guess the computer and write a label for groups of words which describes how they have been grouped.

A variation of this game would be to pick objects in the room to go in a particular category or group. For example, you might say, "Members of my group include the clock, Tom's glasses, and the fish bowl. What similarity do you see in these items? Make a label for the group."

* * *

Suggest that children make a Touch Book for which they collect or draw pictures of things which they have touched. As a group develop labels for the chapters or divisions in the book. These might include such things as: Soft Objects, Smooth Objects, Rough Objects, Hard Objects.

It would be fun to have children work in small groups to complete their booklets. They could then share and compare the things which they explored and classified according to touch. Did any of them explore the same things but place the object in a different classification group? How could this happen? Who is right? Who is wrong? Are we both right? Can a thing be in two or more groups?

* * *

Prior to taking a field trip encourage the children to discuss methods of collecting important information to be used in later classroom discussion and activities. Some possible methods might be to take pictures or important and interesting materials, take notes on findings, or bring back specimens.

Following the field trip organize the trip material as a class according to class-defined criteria. Two examples are:

1. On a zoo field trip, the children may take photographs of various specimens. If older, they may also take descriptive notes. Later, in the classroom, the photographs can be classified into groups for display purposes. Appropriate written descriptions may accompany the photographs. This could also be in the form of a class book.
2. During a field trip to the beach, the children may collect non-living or living specimens if the natural balance of living things in the area is not disturbed. Later, in the classroom these can be classified for display purposes according to the class criteria. Discussion may also be organized around the classification system.

* * *

To seek out criteria for the best way of communicating
in a specific situation

Have each student write a message asking the receiver to perform some action. Pass the message to a classmate at a given signal. You may want to pair the children prior to this time so they exchange the message with a partner. At a given signal the receiver interprets the message and acts it out. You may want to have the total class perform the actions at once with somewhat humorous results. Small groups may be asked to perform their actions while classmates watch and guess what they were asked to do, or each individual may act out the message while others guess what he was asked to do. Discussions of language as a way to pass thoughts from one mind to another can follow.

* * *

Divide the class into five or six groups. Take one basic event such as The Conquest of Mt. Everest. Have each group communicate this event in a different way...dramatics, pantomime, poetry, speech, etc. Discuss the various methods of communicating information and the ways in which they are effective.

* * *

Follow this sequence in emphasizing the many ways of communicating one idea:

1. Communicate some idea by thought or pose; do not use movement or voice (stern look)
2. Communicate by adding movement to your pose
3. Communicate through movement and voice
4. Write about your thoughts
5. Write about your thoughts in one paragraph
6. Write about your thoughts in one sentence
7. Write about your thoughts in one word

Discuss the effectiveness of these ways of communicating. What does each accomplish that the other does not?

* * *

Play the game "Telephone" with the class. Children are seated in a circle for the game. A student or the teacher whispers a message to the person sitting next to him. That person in turn passes the message to his partner, etc. The message travels around the circle in this manner until it returns to the sender. The last person to receive the message repeats it aloud for the class. The original sender then tells what his original message was. The change in the message as it was passed along is usually quite significant and humorous.

After playing the game, talk about the changes and the possible causes of the changed communication. You can then lead into a discussion of communication blocks and the problems that arise because of them. This also can lead into talk about the need for careful use of language. Encouraging children to speak clearly and loudly in order that their messages be understood can also be a part of this activity.

An extension of the above activity is to send a message in a foreign language or one made up of nonsense words. Do not explain to the children that you are using anything other than English. After the message is given orally, you can supply the original. The chances of complete change in the message are far greater. Often there is no similarity at all. This is especially effective with older children in illustrating the language barriers that exist in just hearing another language correctly.

* * *

The following activity can be done as a total group or in small groups. The small groups offer opportunity for greater individual participation. Present the group or groups with an object. Their task is to study the object and ask as many questions about it as they can in a given time limit. Have them list their questions on paper or transparencies. If you are working as one group, you may want to write the questions on the board as they are asked.

After time has been called, have the children group the questions in some way. Possible groupings might be: (1) What, Why, How, When, and Who; or (2) Questions that can be answered through observation; (3) Questions that can be answered through experimentation; (4) Questions that can be answered through consulting others; (5) Questions that can be answered immediately; (6) Questions that require further research; (7) Questions that cannot be answered; (8) Questions that may have more than one answer.

If small groups were used, have each group present their questions and groupings to the rest of the class. Compare the questions and their groupings from the various small groups.

Discuss the types of questions asked and the relative value of the various kinds of questions. Which questions can be answered by observing the object? Which questions require you to do further research? Which questions are the most interesting to you? Why? Which questions would lead you to find out the most about the object? Are any of the questions unnecessary or irrelevant? If so, why?

You may want to end the activity by having each child or group of children select what they think to be the five most valuable questions asked of those listed and briefly explain their choices on paper.

* * *

Divide the class into small groups. Give each group a poem or selection from a story. Each group may have the same selection or a different one. Ask the groups to read the selections and decide on the three most important questions that can be asked about the selection. Have them list the questions on paper or a transparency. Then have the various groups share their questions with the total class and explain why these are important questions to ask. If the groups all had the same selection, compare the questions and discuss the differences in them. What makes a good question? Are there different kinds of questions? If so, what are they? Is one kind of question more valuable than another kind? If so, in what way or when? Why do we ask questions?

A variation of the above activity would be to have children pass their questions and selections to another group whose task it is to attempt to answer the questions asked. Then, discussion of the kinds of questions and the responses they elicit can be held.

* * *

To attempt to persuade another to one's own belief

✓ Elementary

_____ Junior High

_____ Senior High

Book 5 of the New Directions In English series has a section on the language of advertisements. After introducing the techniques of persuasion to the class, have the children develop their own advertising campaign. Have them make up a poster, write a T.V. commercial, and make up a can or box label (after studying a real label). The campaign could be carried out and the students could auction off their products. The products could be priced so that the campaign expenses, cost of materials, and profit margin could be figured into the price.

* * *

To state to one's self a view of the relationship between
the self and other people, other places, other times

Elementary

Junior High

Senior High

Allow the students some time each day for journal writing. This may be kept in a personal notebook and does not have to be shared with anyone, although many do like to share with others or with the teacher. Primary students should also have picture paper included since their entries may frequently be in the form of pictures. For kindergarten children and beginning first grade children the teacher can write whatever the child dictates for his picture.

* * *

Have the students make a word or picture-collage which shows what they feel they are like.

* * *

Have the children write stories about things which frighten them the most. Have them include in the stories the experiences that made them form the association of fear. You may want to have children share their stories with their classmates, but this should be voluntary as fears are a very personal thing and children do not always want to share them with others.

* * *

Have each student and yourself bring a snapshot of themselves to school. Be sure to include a picture of you as a member of the class. Place the photographs on the bulletin board. Then have each child draw a picture of himself. Place these next to the photographs. Have the children print their names on oaktag strips. Place these under the pictures of each person.

Discussion should revolve around the forms of symbolizing the reality of "Me." Be sure to include in the discussion the first dimension, the real me. The photograph, the drawing, and the name are all ways of representing or symbolizing a person.

With older children you could expand this even further by having the children write a description of themselves to accompany the other forms of "Me." Children may place their name on the back of the paper and you can read the descriptions or post them in random order. Then classmates can attempt to match the person to the description. (Encourage children to include personality characteristics as well as physical characteristics in their descriptions.)

* * *

Have each child bring a picture of himself, or take a Polaroid picture of each child in the class. Discuss the physical differences and similarities of the children in the room. Have children cut out pictures of others their age and contrast and compare themselves to these children. Talk about the pictures as symbols of the reality of the individuals. Sample questions might be: How are we different? How many different colors do we come in? Are we all the same size? Shape? How are our features different? In what ways are we alike? Would it be good if we were all exactly alike? In what ways? What problems might there be if we were identical?

Stress the common characteristics of all humans as well as the desirable uniqueness of each of us.

* * *

Have the children make tapes which classify themselves as unique human beings. These may serve as riddles for classmates to guess the person described. An example might be:

"I am a boy. I am taller than most boys in the room. I have brown hair and blue eyes. I live on S.E. 6th Street. I ride my bike to school. I have a dog named Sam."

Play the tapes and have children compare the verbal descriptions with the real humans around them in order to guess who made the tape. Discussion of likenesses and differences can also take place.

A variation of classifying self would be to have each child write or dictate a "Who Am I" poem. This could include many different answers to the questions which serves as a title. An example would be:

Who Am I?

I am a girl.
I am Mary.
I am a sister to Ann.
I am a person.
I am a first grader.
I am a Smith.

* * *

To weigh the personal consequences on oneself and on
others of the various identities one might try out
or encourage in oneself

Show the film Rock in the road (appropriate for all grades), and have the children discuss or write about the implications:

1. What would you have done?
2. What is the "right" thing to do?
3. What could have been done?

* * *

With the aid of the school counselor some of the following materials may be shown and discussed.

Exploring Moral Values: Warren Schloat

First Thing Series: Guidance Associates

Developing Understanding of Others: DUSO Kit

* * *

Find a book on Indian names and read to the children the section that describes how Indians were given their names according to experiences in their lives. Most elementary libraries contain books in which this information can be found. Move from this to other naming systems such as Korean. Discuss our way of naming people, which is usually based upon personal associations and preferences of parents. Give the class a list of names with the original meanings included. Have them select a new name, based upon knowledge of their lives and characteristics, which they might adopt. They could be asked to write stories telling how they earned their name.

* * *

You might begin by talking with the children about what "getting along" means. Have them give examples of things they do that are getting-along actions. What are some things that children do that are not getting-along actions? These responses can be organized on two charts under the appropriate labels: Getting-Along Actions, Not-Getting-Along Actions.

A variation of the above activity would be to have children collect pictures showing children getting along together and children not getting along. These could then be classified as they were pasted into a book or placed on a bulletin board. Discussion around the proper classification could develop. This offers much opportunity for children to discuss personal actions and those of their playmates as they relate to getting along or not getting along.

* * *

You might begin by asking the class, "What is a friend?" Allow them to give various definitions or descriptions of a friend. You may want to list (on the board) characteristics of a friend as the class suggests. Questions such as the following might be considered: What do you do with friends? What do friends do for you? Do your friends change? Why? Why do some people become your friends? What do you do for friends? What kinds of things do you tell friends? Would you tell just anyone? Why not?

At this point you might want to read a poem related to friends or friendships to the children. "My Friend John" by Charlotte Zolotow is such a poem. Discuss the kinds of things this boy does with his friend.

Children may write or dictate poems or stories about their favorite friends. These may be placed on tape for classmates to share or they can be made into a booklet. Some children may not want to share their writing with classmates because friends are often a very personal experience to be shared only with oneself.

An extension of the above activity might be to have children discuss the things around them that they have or now consider to be friends. Many times objects become special friends. This too may serve as a source of oral or written stories or poems. You might want to ask children to bring an object which is a special friend to them and share it with their classmates.

My Friend John

I know everything about John

*Omitted due to copyright
restriction.*

-- CHARLOTTE ZOLOTOW

BASIC SKILLS
IN THE ENGLISH LANGUAGE ARTS PROGRAM
BELLEVUE PUBLIC SCHOOLS

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No one realizes more fully the shortcomings of this publication than the contributors themselves. Their work is intended as a beginning rather than an end, but it is too important to keep hidden until expanded and finished. Where assumptions and activities are stated boldly, they are that way in order to be specific and unmistakable, the better to stimulate discussion around clearly stated issues that all of us are still struggling with.

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FORWARD

This project began as a CIP project attempt to answer certain questions...

Just exactly what are the basic skills?

Do they have to be taught in any particular order?

How is it that a kid can learn the definition of a noun every year for five years, and act as if he'd never heard of it the year after that?

How is it that a kid who can flawlessly repeat the book definition of a noun, a verb, and even a sentence cannot write a complete sentence?

We leave it to you whether those questions have been answered, but that is what we were trying to do.

If ever proof were needed that a piece of writing can have a life of its own, this Basic Skills project is it. What began as a mild little exercise six months ago has grown into a living, vibrant thing, very nearly out of control. As a fascinated observer, I feel in many ways like a famous gothic doctor near the shores of a lake in Switzerland.

All of this is to say that of the names listed on the front cover, no one of us is responsible for all that appears here. We all began with a simple desire to put down some things that we thought would help kids write better. We worked in bits and pieces largely; writing some in small groups, working or researching alone sometimes, and in almost no case working as a total group on the total document. Therefore no one of us would agree with every word contained here.

This is said because the document is going to make some people happy and some people mad. If the paper makes you happy, probably you ought to say something nice to one of the contributors. But if it makes you mad, it's kind of hard to find any one person to blame. I guess I'm it.

Jim Sabol

SOME RATHER STARTLING ASSUMPTIONS ABOUT THIS PROGRAM

Basic skills is by no means a universally understood term. Perhaps most people would respond to the question -- "Basic skills for what?" -- with the reply, "for writing." Therefore this is essentially a writing program. The implication is clear, however, that we also need to develop programs in the basic skills for speaking, for responding to literature, for using language sensitively, for interpersonal relationships, and other basic operations of languaging man.

The Bellevue School District has published many proposals and guides over the years for the teaching of writing. Only a foolhardy person would claim to possess the final answer. What follows, however, has been developed from a wider framework of scholarship, has received more classroom testing than most. As such it is an apt beginning for a district-wide dialogue from K through 12 on this most important of questions, how can we teach writing effectively?

This supplement is included in each teacher's notebook, K-12. It seems especially important in the area of basic skills that each teacher in the district see and understand what teachers of other grades are doing.

A fundamental assumption of this program is that the basic skills must be taught in their basic sequence of drafting first, editing next and preserving last. We think it not extravagant to say that unless the student has achieved at least some beginning skills in drafting, it may not only be pointless but probably harmful to propel him into editing and preserving skills. What is not so clear is how much time each student requires for each step. Probably each student will need to experience activities leading to mastery of all three skills in every grade. What must be avoided like the plague is a hurried race through drafting in order to reach the respectability and "safe" ground of preserving.

The rush to impart a mastery of preserving skills for the sake of appearance -- the rather advanced "cosmetic" skills of usage, punctuation, and neat margins -- before kids have had a chance to achieve success in the fundamentals of drafting and editing, is likely a leading cause of kids' failing to learn any of the skills.

This is an appeal to return to the basic skills. But of the basic skills, let's start with the most basic. Appearances are not enough.

ANOTHER NOTE

It is an injustice to students to teach writing merely as "communication." Students complain about learning to write, as well they might, if writing is merely the business of transferring ideas on paper.

Writing is important because it is one of the most effective ways of getting thoughts straight. A person can clear up a lot of doubts, can come up with a lot of new ideas, can get things fairly well figured out through discussion or reading. Both are important, especially for other reasons, but neither can approach writing as a means of really clearing your head.

If one hasn't already, tomorrow a student will ask, "If we develop a way for instantaneous telepathic communication of thoughts, will we still have to take writing?" The question is not impertinent.

If all that writing is for, is to communicate, the student's point is well-taken; writing: who needs it? People who want to communicate an idea call up, shout, whisper, phone a telegram, drop in, call a meeting, or wave their arms at you. People who want to figure out what they really think, what is worth thinking, what the extent of their own honesty is, write.

Of course, none of this makes sense if we torture writing by slicing it into "expository" and "creative." It would be hard to think of writing more creative than filling out an income tax form or writing a "research" paper, both of which are designed not just to inform, but to create an artful as well as true impression of one's character and condition.

If it is useful to distinguish kinds of writing perhaps we can get more mileage from the distinctions between writing that states my understanding of what I have heard or read, of what I think might be, of what I believe should be, of the way I appear to myself -- questions that are tied to purpose.

Perhaps the British, in whose schools eyewitness observers say kids seem to enjoy writing, have the best idea of all; distinguishing merely between personal writing and documentary writing, concentrating in the schools especially on personal writing in which one sifts through his perceptions, sorts out, arranges and rearranges the way the world seems to be. Whether this takes the form of a poem, a wee story, a straightforward account, or a drama is not sufficient cause for labeling people as "creative" writers with the inescapable implication that everyone else -- indeed the same child at another time -- is "uncreative."

Writing for personal purposes -- in whatever form -- in order to determine and set forth as truly as one can what one thinks and imagines is an experience that should not be denied to any child, especially at the expense of making him -- at the one extreme -- a filler out of forms or -- at the other extreme -- a junior literary critic. Writing is to say the way I think things are, or might be, and in so doing to discover the wellsprings of my own authenticity. Each kid, each human being, needs a chance to do that whether he is going to college, to vocational school, into military service, into the arts, or whatever.

And that will be just as true in an age of instant telepathic thought transference as if we get bombed back to the stone age.

CONTENTS

The basic skills of writing cover a lot more territory than most of us have assumed. This table is provided to give an overview of the scope of these basic skills:

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INTRODUCTION TO THE BASIC WRITING SKILLS OF DRAFTING

What is basic for a student depends upon where he stands in his mastery of the various skills required for the different stages of the writing process. Roughly, this process consists of a first stage we can call drafting, a second stage we can call editing, and a third stage we can call preserving.

During the drafting stage the student puts down on paper the beginnings of his ideas. He is involved simply in beginning to think through his early thoughts by getting them down on paper, in any form. The thoughts may come out in telegraphic notes to himself. They may come out as little sketches and diagrams or as disjointed (even "incorrect") sentences. At times they may come out as fairly long pieces of fairly smooth and unified prose. But the point is that when he is drafting, the student is engaged in an act of thinking through. In this stage he is simply trying to gain control over his early thoughts by trying to get what is inside him outside him, on paper.

As the student works to think through his early thoughts, he is in fact taking notions and feelings that are dim and jumbled and bringing more clarity, order, and power to them. The earlier stages of the writing process give the student an opportunity to develop his powers of thought. It is by thinking things through, by using his language to convert dim and muddled thoughts into clearer and more orderly ones, that the student begins to define his reality for himself. The student who is proficient in this kind of thinking-through actually has stronger, more useful, more finished thoughts and meanings in his mind. His grasp of his world, of his reality, is strong and clear. He is surer of what his role -- and thus his importance -- might be in the scheme of things.

During the first or drafting stage, it is basic that the student learn how to start and how to maintain a flow of words and ideas, no matter how muddled, how fuzzy, how rough, how ragged they might at first be. It is basic that he learn how to use various techniques to keep his mind occupied with his topic long enough to produce the quantity of draft necessary to think through his ideas. This can be seen as basically a problem of learning to ask many and different kinds of questions of one's topic. As you continue to ask questions of a topic, your answers provide that quantity of draft necessary to think your way through it. The materials in the sections on word caches, basic sentence patterns, and "How to Continue Asking Questions" deal with this basic questioning skill.

Thinking-through also requires a variety of ways of thinking -- and thus of writing -- about a topic. The process can be illustrated with how you might think through the problem of what to do with a strange mushroom you find in the woods. Your thinking-through usually begins with the thing, the mushroom, itself. You look at it, feel it, smell it, perhaps even taste a bit of it. In short, you begin to think about it by exploring your senses, by making use of your powers of perception.

But if you are at all cautious, you probably feel that you have not yet thought things through enough; you might feel the need for more precision. And at this point you might begin to get more analytic: You might compare the strange mushroom with those described in your mushroom hunter's field guide -- looking for

similarities and differences between it and known specimens in the book. You begin to fix its relationships with other specimens, which require you to look for specific attributes: Does it have pores or gills? Are the gills brown or white? Attached to the stem or free? Does it have a smooth cap, or a wrinkled one? This process of analysis and abstraction allows you to establish its relationships to other known mushrooms.

At some point you begin to think of the more general implications of this mushroom or, perhaps more accurately, the more general implications of the act of your eating it. Some mushrooms can make you very ill, can in fact kill you. You might even think in terms of an analogy. Eating an unknown mushroom is a little like stealing the giant's goose; you will probably get away with it, but if you're wrong, you're very wrong. These analogies and implications give a more general significance to your thinking-through of this simple little fungus growing in the woods.

Finally, you must arrive at some sort of conclusion. You must evaluate the mushroom. At this point you have moved into a kind of thought involving very abstract values like "good" or "not good," "palatable" or "not palatable," "edible" or "poisonous."

Thinking your way through this mushroom and what to do with it involves you in several different ways of thinking: There is the concrete exploring of your senses as you look at and smell it. There is the more abstract kind of analysis in which you try to identify its crucial attributes and use them to relate your specimen to descriptions in your field guide. There is the pursuit of more general implications and analogies. And finally there is the value judgment you make when you arrive at a conclusion about this particular mushroom and what you should do with it.

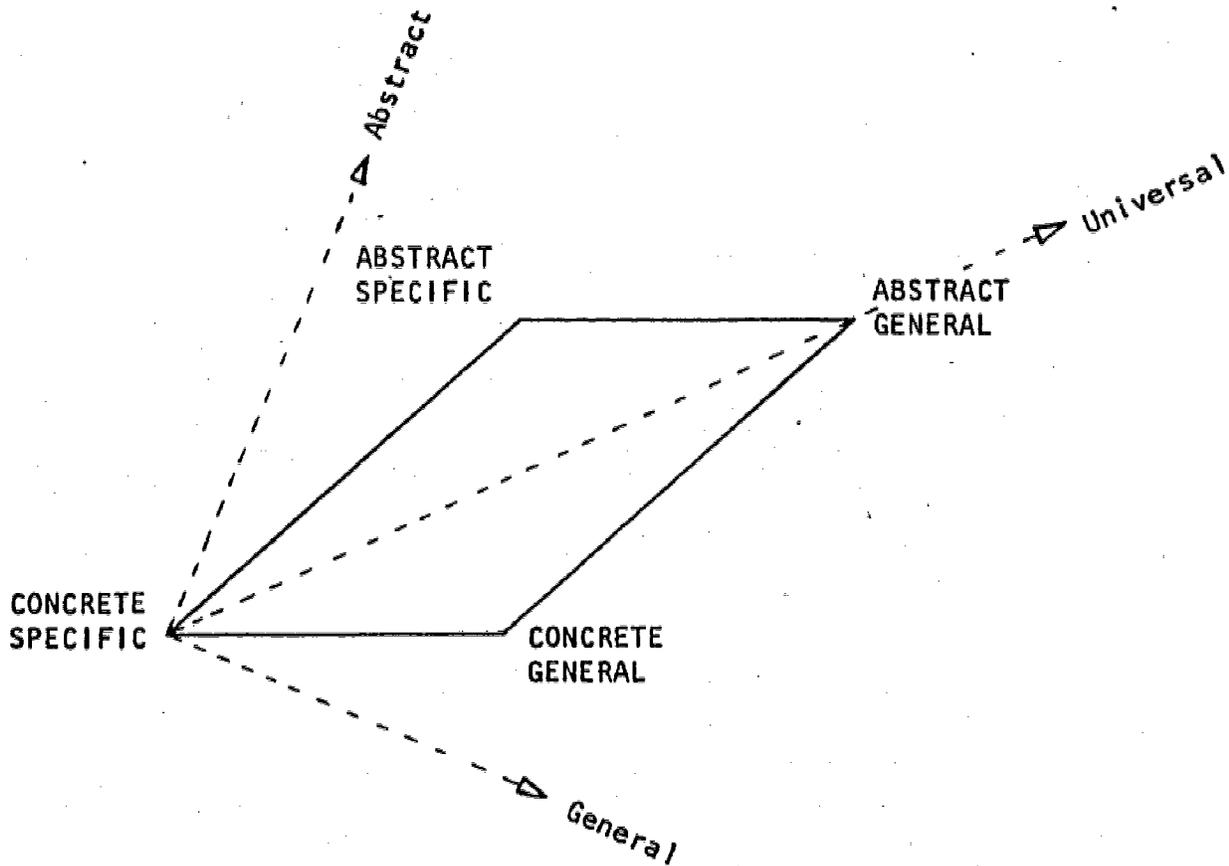
Teaching a child to draft about a topic is basically teaching him how to think about it in these different ways, to think about it and to write down his thoughts.

The following description of drafting skills and activities is based on the types of thinking just discussed: that kind of concrete thought involving the senses and perception; that more analytical search for attributes and relationships; that search for more general implications and analogies; and that process of evaluating and concluding, or drawing a "moral." There is nothing sacred about the sequence offered here. But the student should be helped to keep moving among the various modes of thinking-through.

Not having anything to say is usually caused, not by a lack of ideas, but by a fixation upon one way of thinking and talking about a topic. The best way to avoid this fixation is by simply being able to use many different ways of thinking-through.

The chart on the next page is an attempt to represent in diagrammatic form these four kinds of thinking-through identified by Dr. Donald Cummings.

For people to whom diagrams have appeal, the sketch below illustrates the relationships between the four kinds of thinking-through mentioned in the preceding introduction. For people who prefer to skip over to the next page and get right to the specific activities, that's O.K., too.



Abstract Specific

Relationship between this thing and other things of the same kind:

What this specific mushroom is like compared to other specific mushrooms

Abstract General

General conclusions from this/these things:

Deciding whether it's a good idea to eat this mushroom, to eat mushrooms generally

Concrete Specific

Qualities of the specific thing:

This actual mushroom before me and what it's like

Concrete General

General implications:

What it means to eat a mushroom; where mushroom-eating fits into the scheme of things

The Chart on Page 7 as a Drafting Aid

One of the ways the chart on the previous page can actually be handy is in encouraging kids who are rutted in one of the chart's corners to move around a bit.

For example: a kid who writes lots of anecdotes that don't appear to add up to anything could be praised, not criticized, for doing a nice job with CONCRETE-SPECIFIC. But now it's time to add some ABSTRACT-GENERAL themes, and here's how that works . . .

or: a kid writes lofty morals and themes with but scant support. This writer could be encouraged to see that his (ABSTRACT-GENERAL) conclusions, although admirable, would be much more believable, even understandable, with some foundation of CONCRETE-SPECIFIC details.

or: a kid suffers from the "right turn" syndrome; that is, he habitually detours around the (CONCRETE-GENERAL) bottom of the chart to get from CONCRETE-SPECIFIC to ABSTRACT-GENERAL. This writer could be encouraged to take a left turn at CONCRETE-SPECIFIC to try drafting his way through the categories, analogies, and similes of ABSTRACT-SPECIFIC as another route to achieve his paper's payoff theme.

PART ONE: DRAFTING SKILLS

The Word Cache

The Anglo-Saxon word for "speaking" meant to unlock the word hoard.

If it makes sense to collect stamps, coins, silver spoons, model cars, or fishing lures, it makes just as much sense to collect words -- new words, old words, stimulating words, uplifting words, useful words, provocative words, favorite words.

Most collectors have special boxes, racks, or cabinets to store and protect their treasures. Thus, the word cache: "a *hidden* place for storing *provisions* or implements, especially as used by *explorers*."

In which of us are the meanings of words not hidden in our private associations? In which of us are not words a basic provision which enables thought? Which of us is not an explorer of language?

It is not an overstatement to say that without the word, one may be forever prevented from having the idea. Students should be encouraged to keep a word cache notebook to include

nouns: interesting names of interesting things

verbs: words that happen -- and make things happen

adjectives and adverbs: words that make me all nervy and shakous

key words in a play, poem, song: when taken together, forming an
idea-map or fabric of a work

key words in a discussion: a cumulative effect that sets a tone
and perhaps gives another message

key words from which to write: attacking the problem of I-never-
know-what-to-write by jotting words
that come to mind about a topic;
seeing the shape that emerges

trouble words: words I always misspell, words that trigger semi-
colons, words whose meanings I forget from one time
to the next

All of the activities and suggestions that follow assume an actual word cache. Students should keep envelopes, folders, notebooks, and boxes full of collected words. The classroom wall or table should have space for pinning up or depositing words of interest on tagboard cards, and folders or boxes for collecting and ready dipping-into.

Activities for Making and Using a Word Cache

(In this draft of the program, activities are unspecified as to elementary, junior high, or senior high. Perhaps that's not a bad thing. Perhaps another person's idea might work with kids in many grades.)

VERB, ADJECTIVE, NOUN, ADVERB, PREPOSITION, CONJUNCTION, PRONOUN CACHES: Mix up the caches freely and ask students to regroup them and consider their reasons for classifying certain words together.

Draw from all the caches and ask students to generate new sentences after the models in the sentence pattern section (page 23). Encourage students to record what caches they have to draw from to make complete sentences.

PREPOSITION CACHE: Starting with a basic sentence modified by a prepositional phrase, draw from the preposition cache and see how the meaning changes as the preposition changes.

Actually use an object and, as students draw a preposition card, see how many of them they can move physically around that object, in the manner of the preposition.

Sally, please place this box

over	
under	the table.
beside	
up to	
down from	
alongside	
away from	
by	
with	

CHARACTER ANALYSIS: Students begin with blank cards and build a character-word cache from a play, novel or short story, writing down descriptive and illustrative words, comments, phrases said by or about a character or characters. From this cache will come the basis for character analysis in discussion and writing. If students have already begun to discuss a character or characters, this same exercise might be used to edit and shape a further exploration and ordering of ideas and impressions after the discussion.

SEVEN FROM SAM: The next seven word cache activities are combinations of ideas suggested by Dr. Sam Sebesta and Jim Sabol in their University of Washington workshops on creativity.

IMAGINARERIE: Invent words for new animals. Example: kangarooster. Keep these in your word cache for use in writing basic sentence patterns in the next drafting unit, or for use in writing fanciful stories.

ENLARGING YOUR WORD CACHE: Comb the neighborhood for old Reader's Digest magazines. Clip and mount items from each issue entitled "Picturesque Speech and Patter." The Sounds of Language series also offers a good hunting ground for collecting exciting words from "real" literature.

COLORING THE CACHE: A word cache does not have to be a dusty envelope. Students will enjoy making notebooks in which their favorite entries are illustrated with colorful pictures. The combining that takes place in such a notebook is a stimulating source of story ideas.

FRUIT BASKET: Give each child a piece of manuscript paper with a picture of a fruit pasted in one corner. Encourage the kids to write words to describe the look, the feel, the taste, the smell of the fruit. If, after discussion, each child transfers his words to word cache cards, the assembled cards each child makes can form the basis of a riddle for the other kids: look at my cards and tell me what fruit I'm thinking of! There's no really good reason this won't work with twelfth graders who might make cards for the personal characteristics of Hamlet, Polonius, Goneril, Ahab, Sisyphus.

The cards from the fruit activity above can be entered in word cache collections titled "Sense Words." You can think of other categories. There's no reason word cache categories have to be labeled just "nouns," "verbs." There can be word caches for good things to eat, good names to be called, good places to visit, good things to do on foggy days, etc.

More Ways to Enlarge the Word Cache--

ALLITERATION: Choose a consonant sound. Then choose an adjective, noun, verb, adverb in that order which begins with the same sound and put them together to form four-word sentences pertaining to a particular subject. Halloween example: Gray ghosts gasped grotesquely. Combine this word cache activity with the basic sentence patterns activity.

READING AND VOCABULARY: From a story in the children's readers, select the new words and write them on a word cache card. Then prepare sentences with blank spaces into which these words could fit. (The more words, the more sentences you'll need.) Discover the meanings of the new words by trying to fit them into the context of the prepared sentences.

The words identified above can be kept in a class word cache: "See how full the box is getting with all the new words we've learned this year." Before the words are entered in the cache, students can write on the card the various parts of speech the word can be (this always depends upon how the word is used; there is no such thing as a word being a certain part of speech before it has been spoken or written in some context) and sample sentences in which the word is used. This running class word cache is handy to have when you want to refer to a word we've already learned that occurs in a story three weeks later, or when you want to dip into a commonly shared vocabulary for writing a class story together.

For the word cache entries above, children can find adjacent words that can go with the new vocabulary word. If the word is "mostly" a noun, have the children list adjectives that fit before it, and verbs that fit after it. If the word is "mostly" a verb, list nouns and adverbs. If it is "mostly" an adverb, list verbs. If it is "mostly" an adjective, list nouns.

DEFINITION CACHE: The phrase list below, remains constant, although the teacher can readily make changes to make it more appropriate for a particular class. The list on the left is invented anew by the teacher or students from words that seem particularly connected with a work of literature each time a new book is read by the class. Once the two lists are on the wall, students choose or draw a term from the word list, then move down the phrase list, stopping wherever they are particularly taken by the connection. The student completes the phrase and, in so doing, gives everyone in the room something new to think about for that piece of literature.

For example, from the lists below try combining

Justice in Billy Budd is measured by ...

Imagination in Where the Wild Things Are can be found in ...

Word List

Phrase List

courage
 imagination
 power
 miracles
 creation
 honor
 feminity
 masculinity
 freedom
 discipline
 mercy
 justice
 humor
 humanity
 English
 wisdom
 knowledge
 conscience
 responsibility
 insight
 understanding
 compassion
 truth
 reality
 human nature
 belief
 inquiry
 myth
 good
 evil
 God
 kindness
 meanness
 honesty

moves like
 goes with
 looks like
 is connected with
 has the characteristics of
 happens because
 changes into
 embodies
 follows
 precedes
 is grouped under
 is like
 is unlike
 results in
 follows the word
 precedes the word
 corresponds with
 is opposite to
 is measured by
 extends to
 stops at
 feels like
 can be found in
 is possessed by
 results in
 exists as, in
 was evident in
 is proved by
 is exaggerated in
 is experienced as
 can be explained as
 acts like
 occurs where
 occurs when

START

in (insert title)

COMPLETE

WORDS AND BEHAVIOR: For older students the article reprinted below offers an interesting variation on the word list/phrase list activity, with regard to the word "peace."

U.W. Law Prof's New Book Analyzes Lethal Conflicts

By Svein Gilje
The Seattle Times, July 30, 1972

(Svein Gilje is a Times staff writer specializing in defense and international issues.)

Does a "nation of murderers" make that a "war-mongering" nation?

Does a high crime rate in Mainstream, U. S. A., turn the country into a war-hungry nation? Or does a low crime rate, particularly in homicides, make us peaceful?

Is there a tie between murders, or lethal conflict among individuals, and wars, lethal conflict among nations?

Can one explain aggression in nations out of aggression in man? Just how do you explain human aggression?

These and other intriguing questions are raised by Dr. Roy L. Prosterman, a University of Washington law professor with wide-ranging interests, in a new book, "Surviving to 3000. An Introduction to the Study of Lethal Conflict." (Duxbury Press, Belmont, Calif., \$5.50.)

Thus Prosterman adds to the growing list of publications that go into the issues of war and peace.

OF COURSE, much has been written and said about war over the years. The historians have treated wars extensively. The politicians think of them as important (though not necessarily desirable) milestones. The economists measure them in monetary terms, in costs to a nation and in periods of boom.

The scientists look at key scientific-technological

strides made in times of modern war, largely because of accelerated research being demanded to carry on the war. Just think of Project Manhattan when man split the atom toward the end of World War II.

Peace, on the other hand, is vaguely thought of as something that exists while war is not being fought. It appears to be a condition that is "just there," automatically in absence of war, being in the background waiting for war to end.

Prosterman takes issue with those who suggest that, if there is no war, there's peace. He speaks of the state of war, the state of non-war, (a passive period during which lethal conflict merely is absent), and the state of peace.

"THE STATE OF PEACE," Prosterman says, "is a state in which events are understood and actively dealt with. It is a state that recognizes that conflict will always be with us, and that it must be processed actively, enthusiastically, understandingly — and nonviolently."

So a nation ought to arrive at a "peace strategy" that it

can pursue either unilaterally or jointly with other nations.

Peace strategy, he adds, is possible if pushed by national leaders and by the citizens of the society.

Though to the average citizen it may seem an immense and hopeless task to "work for peace," Prosterman recalls that so appeared the situation for the environmentalist five years ago.

"A congressional enactment requiring Detroit to clean up its cars by 1975 was as 'unimaginable' five years ago as a legislated end to classified research and espionage laws is today," he writes.

PROSTERMAN HIMSELF has undertaken numerous peace initiatives which, at first, may have seemed hopeless but now are facts or on the way to become facts. I am thinking of his work in pushing for and authoring the Land Reform Act in South Vietnam, now in its final stages of being carried out; his consultative work on land reform for the Brazilian government and his plan for land reform to help settle Palestinians on the West Bank.

In fact, while you're reading this, Prosterman and a team of researchers are on an around-the-world tour to work on other reform proposals.

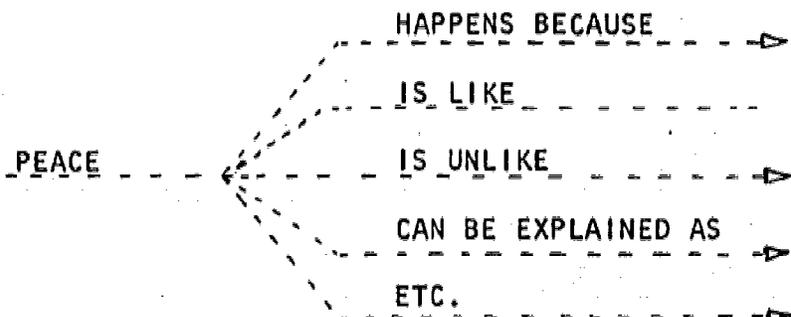
What about the question of correlation of murders and wars?

Prosterman concludes that the one does not necessarily lead to the other. Statistics show that some nations with the highest rates of murder-suicide, or internal group conflict, have barely been touched by war.

Going beyond the simple "body count," Prosterman notes that "the smallest quarrel (murder) also appears to be the most impulsive." Likewise the lethal riot "appears to be an impulsive rather than a premeditated killing." He adds:

"Unfortunately, we are no more able at present to predict riots than to predict murders."

The 424-page paperback grew out of Prosterman's active involvement in the U. W.'s Conflict Studies the past few years. It is not the type of reading you'd take along to the beach, but it will add significantly to the growing library on conflict studies.



ESSAY ANALYSIS: All that is provided here is a list of blank cards and an essay that is meant to persuade or to provoke discussion. The students are asked to go through the essay and write down the words and phrases which seem important to them in some way. They then discuss the reasons for their choices with the group, and a sorting process takes place. The first sorting may establish a first-to-last order of ideas. The second may discard some phrases and focus on others which most closely emphasize the ideas. The third may seek out oversimplifications or logical difficulties in the material, being sensitive to some of the following characteristics:

- either-or thinking; good guy-bad guy oversimplifications
- highly abstract language
- loaded words
- bias hidden by scattering, revealed through rearrangement of the cards
- relative concreteness of negative, positive ideas.
- cliches, euphemisms
- words and phrases that are reused, to what purpose?

Students should try to determine how use and placement of individual words and phrases determines the tone; how the context determines the meaning, how distortions occur when ideas are considered out of context. The end of the process may be the creating, orally or in writing, of their own reaction to the ideas in the essay.

LEVELS OF ABSTRACTION: Have students begin with blank cards and make a word cache of terms we use for describing people. Sort the cards according to degree of abstraction. What words are general? What words are specific? Are there subgroups? What different areas of personality are we covering? Which words refer to facts, which opinions? From this raw material and discussion let students see whether they can devise a system for categorizing the whole human race. Discover to what extent their system leaks, by trying to make the system work for one living human model. Then ask students to write a character sketch about a real person with the words that seem most precise and useful to them, consciously beginning with more abstract words and making them have reality by the use of concrete detail.

ASSUMING VARIOUS ROLES: Make a word cache of various roles we assume. (For instance, mother, teacher, student, nurse, lover, lawyer, child.) The roles may be drawn out of current reading, as may the problems, such as those that follow. Students should have the opportunity to change roles and pursue the same problem in a series of dramatic improvisations. See how different people handle the same role. Here are some sample problems:

- financial insolvency in the family
- a child is about to go to war
- a marriage is breaking up
- a kid is in trouble at school
- a person wants to commit suicide
- a daughter becomes a feminist

METAPHORS: Have students make a word cache of very concrete words and phrases. They could begin with the already existing noun cache. Then have them move the phrase "is like" in between different combinations of nouns. Add words until they are satisfied with the results. Students might use this technique as part of the composition task of describing a person or an object vividly. For this and other word cache activities, it helps to use a separate card for each word or entry to facilitate experimentation with new combinations.

SENTENCE STRUCTURE: Introduce a vocabulary word generated from class content; for example, the word misogyny might be taken in a women's studies course. Students are asked to generate specific sentences based on that idea and the use of the sentence pattern models in Section Two. Can they make the statement say essentially the same thing in each sentence pattern, or does the idea change as the form changes, necessarily?

ROLES AND VALUES: Examine a picture that represents a person of another race, sex, age, class, or culture. Family of Man is a good source. For each person in a picture, the students make two category cards: Who I Am, What I've Seen. Students complete additional cards with answers they think likely for the person represented in the picture, then discuss and role-play their cards.

Some insights that might emerge from this exercise:

- The difficulty of assuming roles with little knowledge of history, tradition or life style of others.
- The pervasive influence of our own value system in assuming roles outside our experience.
- The persistence of stereotyped thinking for others outside our social milieu.
- The patronizing attitude we often assume unconsciously when speculating about people of another race or class.

HISTORICAL CONTEXT: In an exercise to discover historical bias by class, race, sex in defining the idea of "human nature," or "what it means to be human," students make a word cache of qualities that describe desirable or model human characteristics from literature of another historical period (Lysistrata -- Pre-hellenic Greece, Shakespeare -- Renaissance England, The Scarlet Letter -- Puritan New England). From this cache the students arrange the words in order of importance for the period and then again in order of importance for themselves. The difference in arrangement illustrates the similarities and changes in the definition of what it means to be human.

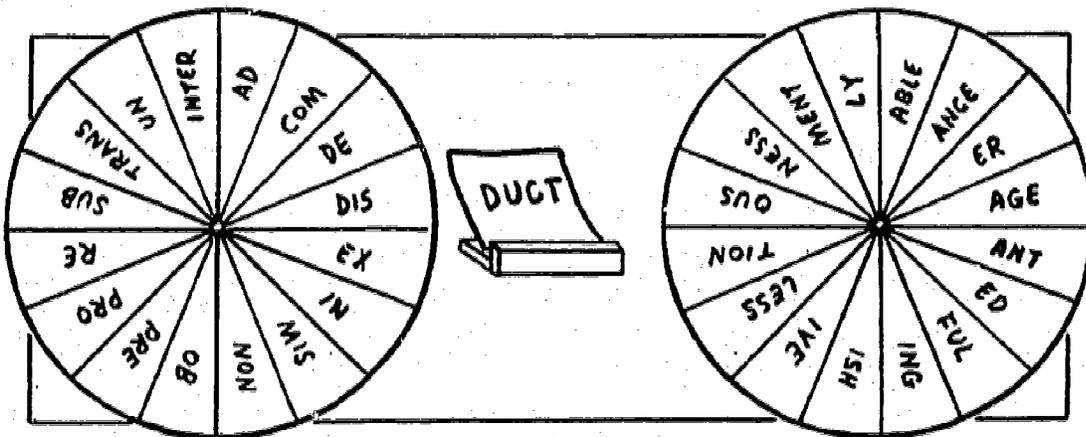
Example 2: Students arrange the words as they think they might be arranged by various social classes in their reading (royalty, peasant, merchant) to discover which class is the model for humanness.

Example 3: Students arrange the qualities by current and historical associations with femininity and masculinity to discover the sex bias that has come to the present in defining human nature.

JUST THE FACTS, HE SAID: Either students or teacher chooses a controversial issue from class discussion, reading or current media. Students group themselves into various interest groups and make one set of key word and phrase cards that explain the facts of their position. They make a second set of persuasive words, to be used to convince the other groups of the correctness of their position.

After each group has constructed both a factual and persuasive set, they present their material to the others. When presentations are concluded, the original lists could be readjusted in light of what the groups have heard from one another. A summation of the activity, either in discussion or writing, might illustrate: the many ways in which persuasion tactics are often questionably factual; the way ideas are modified by challenge; how facts are detrimental to a given position; how ideas are tentative until tested in practice.

WORD WHEELS: The word constructor below can be made from wood or cardboard. Each of the wheels is pinned through the center in order to rotate freely. The middle tray is glued or nailed to permit standing root cards upon it.



The entries listed on the next page for the word wheel are those which appear to have the most frequent usage in ordinary English.

OOPS! The wheel on the right, above, will have to be lettered just the opposite if the print is to be right side up when the wheel rotates a suffix into position alongside the root card. Don't make our mistake!

Prefix Entries
for Left Wheel

Root Cards
for Tray

Suffix Entries
for Right Wheel

AD To or Toward
 COM With or Together
 DE Down or Away
 DIS Apart From
 EX Out or Formerly
 IN Into
 IN Not
 INTER Between
 MONO One or Alone
 MIS Wrong or Wrongly
 NON Not
 OB To, Toward, Against
 OVER Above
 PRE Before
 PRO Forward or in Favor
 RE Back or Again
 SUB Under
 TRANS Across or Beyond

CEPT To Take or Seize
 DUCT To Lead, Make,
 Shape, or Fashion
 FER To Bear or Carry
 FIC To Make or Do
 GRAPH To Write
 LOG Speech or Science
 MITT To Send
 POS To Put or Place
 PLIC To Fold, Bend,
 Twist or Interweave
 SCRIBE To Write
 SIST To Stand, Endure,
 or Persist
 SPECT To Look
 TAIN To Have or Hold
 TEND To Stretch

ABLE Capable of
 AGE Process of
 ANCE Fact of
 ANT One Who Does
 ED Past Tense
 ER One Who Does
 FUL Possessing
 ING Act of Doing
 ISH Resembling
 IST One Who Does
 IVE Having Nature of
 LESS Without
 LY Like a
 MENT State of
 NESS State of
 OUS Having
 TION State of

OTHER SPELLINGS:

AD A, AC, AG, AL, AN,
 AP, AR, AS, AT
 COM CO, COL, CON, COR
 DIS DI, DIF
 EX E, EF
 IN IL, IM, IR
 OB OC, OF, OP
 SUB SUC, SUF, SUG, SUP,
 SUR, SUS
 TRANS TRA, TRAN

OTHER SPELLINGS:

CEPT CAP, CAPT, CEIV,
 CEIT, CIP
 DUCT DUC, DUIT
 FER LAT, LAY
 FIC FAC, FACT, FASH, FEAT
 LOG OLOGY
 MITT MISS, MIS, MIT
 POS POUND, PON, POST
 PLIC PLAY, PLEX, PLOY, PLY
 SCRIBE SCRIP, SCRIV
 SIST STA
 SPECT SPEC, SPI, SPY
 TAIN TEN, TIN
 TEND TENS, TENT

OTHER SPELLINGS:

ABLE IBLE
 ANCE ENCE
 ER OR
 TION SION

PART ONE: DRAFTING SKILLS

Basic Sentence Patterns

A sentence a day keeps incompleteness away. A sentence braved is a sentence learned. A rolling sentence gathers no loss. A class that sentences together improves together. Prose is architecture, not interior decoration.

Whatever Hemingway meant by his addition to the otherwise sparkling witticisms above, it seems clear that kids should have a chance to practice and extend their understanding of the English sentence.

It seems unlikely that memorizing definitions of sentences will help and the Reed-Kellogg diagramming promulgated in the thirties has not exactly covered itself with glorious results. If kids are going to learn how to build sentences, it seems like a sensible idea that they should do that by building sentences.

Taking things apart can be a lot of fun -- if it's not important that the object run after you're through with it or if someone else will clean up the mess. Putting things together can be messy too, but on the whole something positive often results and makes the mess worthwhile.

It may be possible to learn the English sentence without being messy -- although the experience of our major writers makes that seem unlikely -- but for sure it's not going to happen unless a kid gets a chance to build sentences with his own two hands.

This is a program in sentence building -- with kids' hands as well as heads.

This is a serious proposal that kids build a sentence a day beginning with the basic blueprint patterns of the language. Manipulating words from the word caches into sentences of one's own making, following sentence patterns, will give visual illustration to the idea that language is structure. It will also involve the student in working out structural problems, from modifier placement and verb form to punctuation and spelling.

The word-cache plus model-sentence activity will facilitate the drafting process by offering models for the variety of ways in which an idea can be expressed, and by showing the effects of sentence-form on meaning.

By using correct models and the student's own capacity for sentence-production, we teach by positive example rather than by the find-the-mistake-and-correct-it method. The latter method never answers the question, why did the kid make the error in the first place?

What we ought to have right here is a stack of printed basic sentence pattern models for each teacher to hang on the classroom walls. But there's only so much you can do in one summer so we don't -- yet. (Anyone want to help?)

Basically, the plan works like this: Consult the basic pattern list included on the following pages, and note the dotted lines around each pattern. These lines indicate how a teacher might write the sentences with felt pen on tagboard and mount them on the wall. Place the model sentences around the classroom. Students should see them.

NEW DIRECTIONS IN ENGLISH

Book 1

Pre-Sentence Experiences:

1. Speakers of all languages describe their experiences
2. Speakers of English experience natural objects and words in parts and divisions ("things" separated from "actions")
3. Speakers of English give names to things
4. Speakers of English give names to actions
5. Speakers of English interchange names flexibly; a noun is a verb is a noun

Reference Pages:

- 3, 8-10, 12, 14-15, 66, 75
- 2, 19, 54-55, 60-61
- 6-7, 11, 48-51, 63
- 4-5, 16-18, 21-25, 67
- 52-53, 58-59

(Development of a sense of the sentence begins with imaginative experiences in the first and second grade books. It is not impossible but is certainly an uphill struggle for a child who has not had these experiences to develop sentence sense.)

NEW DIRECTIONS IN ENGLISH

Book 2

Pre-Sentence Experiences:

- | | <u>Reference Pages:</u> |
|---|---------------------------|
| 1. Speakers of English see comparisons in their descriptions of things and actions | 2-3, 5-7, 13, 15-21, 76 |
| 2. Speakers of English describe natural objects and words as if they had parts and divisions | 8, 36, 78, 86, 91 |
| 3. Speakers of English name things in terms of membership classes | 29-30, 37 |
| 4. Speakers of English name actions in terms of membership classes | 33-35, 38-39 |
| 5. Speakers of English must live with both the problems and the enrichment caused by their flexible use of language | 11, 31, 37, 53, 75, 79-81 |
| 6. Speakers of English use word parts to show number and time. | 82-85, 87-88 |
| 7. Speakers of English use start and stop signals to mark written sentences | 92-95, 97-101 |
| 8. Speakers of English use sentence patterns that can be expanded and transformed | 90, 96 |

Standard Sentence Pattern:

Noun Part + Verb Part

89-90

Book 3

Standard Sentence Pattern:

Sentence = Noun Part + Verb Part 155

Book 4

Standard Sentence Pattern:

Sentence = Noun Part + Verb Part 63

Book 5

Basic Sentence Patterns:

Pattern 1 S = N + V 179

Pattern 2 S = N + V + DO 182

Pattern 3A S = N + LV + C-n 185

Pattern 3B S = N + LV + C-adj 185

Pattern 3C S = N + LV + C-adv 185

Book 6

Pattern 2A S = N + V + IO + DO 159

Book 7

Pattern 2B S = N + V + DO + OC 207

Book 8

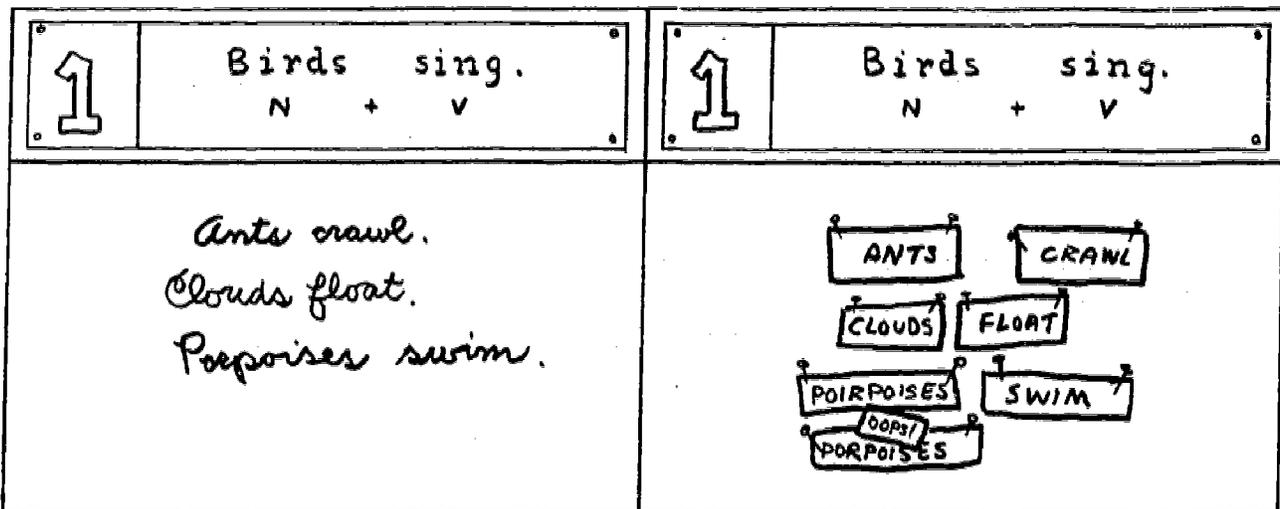
Review of All Above 124 - 125, 314-316

Activities for Generating Basic Sentences

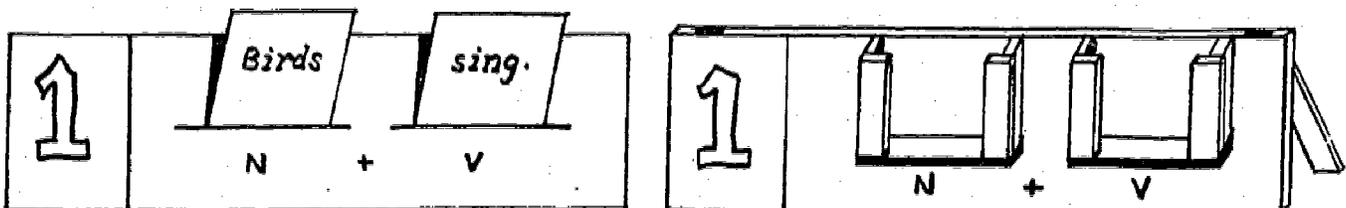
The first activity is for the teacher, or the teacher and students together, to produce models of the basic sentence patterns for use on the wall or table. They could look like this, made of tagboard and printed with felt pen, perhaps in colors:



But it would be helpful if the models can be displayed just above the blackboard or bulletin board so that students may write or post their own sentence directly below:



An alternative arrangement is to make the models with slots or holders to contain the sentence parts:



Once you have decided on a method of construction, here are the basic pattern models for which you may need cards, depending on what grade you teach:

PATTERN 1:

Birds		sing.
N	+	V

PATTERN 2:

Birds		make		melody.
N	+	V	+	DO

PATTERN 2A:

Chickens		give		farmers		eggs.
N	+	V	+	IO	+	DO

PATTERN 2B:

Cats		consider		mice		tasty.
N	+	V	+	DO	+	OC

PATTERN 3A:

Kangaroos		are		marsupials.
N	+	LV	+	N

PATTERN 3B:

Pandas		are		furry.
N	+	LV	+	ADJ

PATTERN 3C:

Winter		is		here.
N	+	LV	+	ADV

Note: Before you race off to make these models, check the pattern expansion exercises in the editing section.

Further Activities

MAKING YOUR OWN: A class may develop its own series of sentence models from words and ideas they like better than the ones provided.

* * *

LIVING SENTENCES: Print some nouns and verbs from the class word cache on extra large cards and distribute them in random order to students standing in a row who will hold them up in the front of themselves. The students will need to rearrange themselves in order to form a sentence. (This never fails to remind one of the Christmas pageant which was supposed to begin with five children marching on stage, each holding a card with a letter to spell, H - E - L - L - O, and then the boy with the 'O' got on the wrong end!)

* * *

SENTENCE NOTEBOOKS: Students can use their own word cache to form sentences according to the model patterns. These can be kept in a notebook. Occasionally students can get together to form stories from sentences collected in their notebooks.

* * *

ACTIVITIES WITH WALL MODELS: The teacher introduces a specific model and asks students to generate their own version from the word caches. This can readily be tied to recent reading, field trips, discussions or interests.

* * *

FROM READING: The students are working on a specific story or discussion. The teacher introduces a sentence model incidental to the main task of understanding the story or event, but helping that purpose by affording a structure in which students may put forth their ideas. Amazing things will happen if half the room states their idea in Pattern 2 but the other half uses Pattern 3.

* * *

TROUBLE-SHOOTING: Students having specific difficulties with sentence structure and punctuation are directed to the models and the word caches, and helped to generate sentences which confront and work out the problems.

* * *

Word Drafting Supplement

to

BOOK 4
PAGE 50
NOUNS

NEW DIRECTIONS IN ENGLISH

Fill in the blanks with interesting nouns from your word cache.

EXAMPLE: The shrewd detective solved a complicated case.

1. The powerful _____ repaired the leaky _____.
2. The busy _____ gabbed for long hours.
3. The fast elevator left my weak _____ on the first floor.
4. Our crazy cat gobbled up the meek _____.
5. The sad driver stepped from the smashed _____.
6. The gleeful baby banged on the interesting _____.
7. The vacationing family drove across the deserted _____.
8. The unhappy schoolboy growled about the wet _____.
9. I held my throbbing _____ after I dropped the heavy _____.
10. The snoopy _____ searched for some sloppy _____.

Word Drafting Supplement

to

BOOK 4
PAGE 36
VERBS #1

NEW DIRECTIONS IN ENGLISH

On the line under each sentence, write five words that can fill each of the blanks in the sentence. Check your word cache for possible answers.

1. Gradually the snow _____.

2. The general _____ all day.

3. She _____ the gum that was on the table.

4. Ray _____ the car.

5. The students _____ to the classroom.

6. Sap _____ from the tree.

7. The object _____ terrible!

8. Birds _____.

9. Phil _____ up the mountain.

10. Sue _____ the football.

Extra copies of any page in this notebook are available in classroom quantity from the coordinator.

Word Drafting Supplement

to

BOOK 4
PAGE 39
ADJECTIVES #1

NEW DIRECTIONS IN ENGLISH

From the word cache below, choose words which sensibly complete the following sentences. Use each word only once. There are more words in the list than you will need.

1. The _____, _____ dog leaped into the air.
2. Little Jimmy was unhappy about his _____ record.
3. The _____ rabbit stood by quietly.
4. The _____ duckling waddled into the _____ pond.
5. The _____ door startled us as we walked slowly through the _____ house.
6. The _____ boy walked across the _____ lawn.
7. The _____ apple was placed on the _____ table.
8. That carpenter is a _____ worker.
9. The _____ gentleman bought us _____ milkshakes.
10. As a safety patrolman you should be extremely _____.

funny
yellow
fast
good
awful
full
grassy
clean
beautiful
hot
creaking

wet
bright
ugly
broken
delicious
thumping
smelly
dangerous
twelve
wrecked
tiny

ordinary
sorrowful
violent
advancing
skillful
wealthy
dreary
cute
cautious
cool
brown
nervous

Word Drafting Supplement

to

BOOK 4
PAGE 39
ADJECTIVES #2

NEW DIRECTIONS IN ENGLISH

Complete the sentences by filling in the blanks with adjectives.

1. The _____ pupil was congratulated by the _____ teacher.
2. The _____ car performed poorly on the trip.
3. The _____ coach was happy to work with the _____ quarterback.
4. The _____ bike stood near the _____ building.
5. The _____ bus took forever to reach the city.
6. _____ boats drifted slowly past the dock.
7. He popped his _____ buttons when he tried on the _____ uniform.
8. The _____ horse trotted slowly along the _____ path.
9. The test was extremely _____.
10. Our _____ puppy tripped over the hose on the lawn.

Word Drafting Supplement

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PAGE 47
VERBS #2

NEW DIRECTIONS IN ENGLISH

Use each word cache below to make a sentence, supplying your own verb or verbs to create the action. Underline all your verbs. Add whatever words are necessary to make your sentence sensible.

EXAMPLE: prey, anteater, busily, hungry, unlucky

Possible sentence: The hungry anteater busily hunted its unlucky prey.

1. allowance, quickly, generous, boy, Dad

2. drum, cool, noisily, daily, guy

3. enormous, fiercely, gorilla, target

4. popcorn, pool, accidentally, Bill

5. napkin, naughty, gleefully, messy

6. rhinoceros, river, rambling, carelessly, shallow

7. race, sprinter, good, speedy

8. wind, tent, ground, howling

9. landlord, greedily, sneering

10. glue, gloves, Tom, fuzzy, foolishly, sleepy

A REMINDER: Check again the word cache activities, many of which can be combined with sentence pattern activities.

* * *

ROLF STROMBERG



**Music Beautiful
Piatigorsky Makes**

WAS THIS A PRINTER'S ERROR,
OR HAS SOMEONE NOT HAD THE
THE BELLEVUE BASIC SKILLS
SENTENCE PATTERN
PROGRAM?

2.
10.
11
51
105.
m-
1b-
1-
5.
as
100
201
30.
17
he
m
1
1
16
15
87
0V

It is truly presumptuous to comment about some musicians. They are artists so far advanced in their realm that they are in many ways above criticism. That's the case with Gregor Piatigorsky, who gave a stunning concert last night in the Opera House with the Seattle Symphony.

Some cellists in this world may match him on occasion: none will surpass him. He proved that so convincingly last night as he performed the world premiere of Grant Beglarian's Diversions for Viola, Cello and Orchestra, along with Milton Katims, who stepped down from the podium, and then was the soloist in Antonin Dvorak's Concerto for Cello and Orchestra.

Piatigorsky is a master. Any comment...

The Post-Intelligencer
DRAMA/ARTS

C 10

Tues., Oct. 3, 1972

S★

again excellent solo work by flutist Scott Goff and a brief moment by concertmaster Henry Siegl.

The world premiere of Beglarian's work was stimulating. It is divided into eight short segments: a march, A Sad Song, A merry Song, Canonic Discourse, Fantasy, Menuet, Gigue and a March. It is highly melodic, in the modern sense, but not glaringly dissonant.

Piatigorsky was superb as was Katims, who surrendered the podium to Joseph Levine for the Beglarian. Piatigorsky gave meaning and Katims... he is a

was not as polished as one would like.

Not until the fourth movement did the Symphony come alive, and do the Allegro con spirito with alertness and vigor. It wasn't so much that they weren't inspired — they seemed to be just "inspired," if one can say that.

The rest of the evening consisted of Joaquin Turina's "Danza Fantasticas," which is pleasant enough, and which received a fine reading from Katims and the Symphony. There was a nice but brief solo by principal cellist Ray Davis. The second move

PART ONE: DRAFTING SKILLS

Questions That Form Ideas

Have you ever seen a student whose head was not spilling over with ideas and chatter -- until he picks up a pencil? Have you ever seen a student who, given an assignment, grinds out a sentence and a half, then collapses from sheer intellectual exhaustion with "Can't think of anything more to say"?

Contrary to what might seem obvious from the example above, lack of ideas is not a major problem in kid's writing. Kids don't need stimulation or motivation for more ideas. What kids -- and everybody -- need is help with the ideas they have.

People need some means of shaping, carving, rolling, turning, testing ideas that are within them, but unexpressed; that is, not pressed out.

Perhaps the most basic skill in pressing out ideas and maintaining the momentum of continuing to think about a topic is the basic skill of question-asking. Using for an example one of the dullest assignments imaginable -- "Write about courage" -- the examples that follow illustrate how even a dull, unformed idea can be quickened, and thinking energy sustained, through the use of question-asking.

The ability to ask the questions that follow, suggested by Prentice-Hall's Thinking and Writing, An Inductive Program in Composition (1969) should be part of every student's repertoire of basic drafting skills:

Note:

As with every other page in this publication, indeed in the entire notebook, extra copies in class quantity are available from the coordinator.

QUESTIONS ABOUT...

1. Action, mental or physical movement
WHAT MOVEMENTS DO YOU ASSOCIATE WITH THE ACT OF COURAGE? WHAT THOUGHTS?
2. Agreement, concord
WITH WHAT THINGS IS COURAGE IN AGREEMENT? WITH WHAT DOES IT GO?
3. Appearance, the external image
WHAT DOES COURAGE LOOK LIKE? A PERSON WHO HAS IT?
4. Association, a logical physical or mental connection
WITH WHAT THINGS DO YOU CONNECT COURAGE?
5. Attribute, that which is characteristic of a person or thing
WHAT ARE THE CHARACTERISTICS OF COURAGE?
6. Cause, that which brings about a result
WHAT MAKES COURAGE HAPPEN? WHAT THINGS DOES COURAGE MAKE HAPPEN?
7. Change, an alteration
WHAT THINGS DOES COURAGE EASILY CHANGE INTO? UP TO WHAT POINT IS IT STILL COURAGE? WHAT CHANGES DOES COURAGE MAKE HAPPEN?
8. Character, an individual portrayed in a story
WHAT CHARACTERS CAN YOU THINK OF WHO HAVE HAD COURAGE?
9. Chronology, an arrangement based upon the criterion of time
WHAT COMES BEFORE COURAGE? AFTER?
10. Classification, the grouping of objects, facts, or events in accordance with established criteria
IN WHAT CLASSIFICATION SYSTEM DO YOU PLACE COURAGE? WHERE?
11. Comparison, an examination which reveals likenesses or differences
WHAT IS COURAGE LIKE? UNLIKE?
12. Conclusion, an outcome
WHAT ARE SOME LIKELY OUTCOMES OF COURAGE OR COURAGEOUS ACTION?
13. Context, the words appearing before or after another word or phrase which help establish the intended meaning
WHAT WORDS ARE LIKELY TO APPEAR JUST BEFORE OR AFTER COURAGE IN A STORY?
14. Correspondence, a matching of item with item, or a matching of items in one series with items in another series
WITH THE WORD "COURAGE" APPEARING IN A LIST OF GOOD THINGS, WHAT WORD WOULD IT BE ACROSS FROM IN A LIST OF BAD THINGS? IF "COURAGE" APPEARED IN A LIST OF BAD THINGS, WHAT WORD WOULD IT BE ACROSS FROM IN THE LIST OF GOOD THINGS?
15. Criterion, a standard by which something may be measured or judged
WHAT STANDARDS CAN YOU APPLY TO AN ACTION TO TELL WHETHER IT IS "COURAGE"?

16. Definition, an explanation which describes and sets limits on the meaning of objects, words, or statements
WHAT IS THE MEANING OF COURAGE? HOW FAR DOES IT GO? WHERE DOES IT STOP?
17. Description, a report which conveys an image of what has been experienced or imagined
DESCRIBE A TIME YOU HAVE EXPERIENCED COURAGE IN YOURSELF OR SOMEONE ELSE
18. Detail, a fine point
WHAT ARE THE FINE POINTS OF COURAGE, THINGS NOT EVERYONE NOTICES?
19. Direction, a point in space, an instruction
WHERE DOES COURAGE SEEM HEADED; WHERE IS A PERSON GOING WHO HAS IT? HOW WOULD YOU TELL SOMEONE HOW TO BE COURAGEOUS, HOW TO GET COURAGE?
20. Effect, a result
WHAT RESULTS DOES COURAGE HAVE UPON THE PERSON WHO HAS IT? ON OTHERS?
21. Entity, that which exists as a distinct unit
IS COURAGE A THING? IS THERE SUCH A THING AS COURAGE OR ONLY COURAGEOUS PEOPLE?
22. Event, an incident
DESCRIBE SOMETHING THAT HAPPENED IN WHICH COURAGE WAS EVIDENT
23. Evidence, that which is used in an attempt to prove something
IMAGINE AN ACT YOU THINK IS COURAGEOUS, THEN LIST ITEMS OF EVIDENCE THAT WHAT YOU SAW WAS, IN FACT, COURAGE
24. Exaggeration, the act of going beyond the truth
WRITE A DESCRIPTION OF A PERSON SAVING A CHILD FROM A BURNING BUILDING, AT FIRST COURAGEOUS, THEN EXAGGERATED. WHAT DOES THE COURAGE BECOME?
25. Experience, an involvement that produces an effect
DESCRIBE AN INCIDENT INVOLVING COURAGE, GIVING ENOUGH DETAILS OF THE ACTION SO THAT THE READER ACTUALLY BEGINS TO FEEL WHAT IT MUST HAVE BEEN LIKE
26. Explanation, that which tells about a particular state in relation to the factors that brought it about.
IMAGINE A STORY IN WHICH CHAPTER THREE SHOWS A COURAGEOUS ACT. NOW WRITE THE PART OF CHAPTER ONE WHICH SHOWS HOW THIS COURAGE WAS DEVELOPED IN THE HERO'S CHILDHOOD
27. Form, an external framework
IN WHAT ORDER OF EVENTS DO YOU THINK OF COURAGE HAPPENING? IF YOU MAKE A PICTURE OF COURAGE, WHAT SHAPE DO YOU SEE FOR IT?
28. Function, a natural or assigned action which is in accord with the intrinsic make-up of a person or thing
OF ALL THE THINGS THAT MIGHT HAPPEN IN A COURAGEOUS ACTION, WHICH ACTIONS BELONG SPECIFICALLY TO THE ACT OF COURAGE?

29. Generalization, a principle derived from particulars
FROM ALL THE FACTS YOU HAVE BEEN ABLE TO IDENTIFY ABOUT COURAGE, WHAT CONCLUSION COULD YOU DRAW ABOUT WHEN IT IS LIKELY TO HAPPEN? TO WHOM? UNDER WHAT CIRCUMSTANCES?
30. Goal, an aim
WHAT IS COURAGE AN ATTEMPT TO REACH FOR?
31. Hypothesis, a reasoned explanation, subject to verification, of what has happened or will happen
UNDER WHAT CIRCUMSTANCES WOULD YOU EXPECT TO WITNESS THE NEXT ACT OF COURAGE? HOW WOULD YOU ACCOUNT FOR THE DEVELOPMENT OF COURAGE IN THE HUMAN RACE?
32. Identification, the act of making something distinct through its name, function, or attributes
HOW CAN YOU TELL COURAGE FROM BRAVERY? FROM COWARDICE?
33. Imagery, mental impressions suggested through figurative language
WHAT WOULD BE A GOOD SYMBOL FOR COURAGE?
34. Inference, judgment based on information, knowledge, or belief
WHAT WOULD YOU JUDGE TO BE THE MAIN REASONS FOR A PERSON'S HAVING COURAGE?
35. Interpretation, the adding of one's view to another's view or set of views
DOES LORD JIM POSSESS COURAGE?
36. Key Concepts, basic ideas that control reasoning within a subject area
WHEN A PERSON IS ENGAGED IN AN ACT OF COURAGE, WHAT SEEMS TO BE HIS THINKING PROCESS? WHAT THOUGHTS OVERCOME HIS FEAR?
37. Meaning, the relationship in the mind of the speaker or writer and in the mind of the hearer or reader between the symbol and the idea it calls up
DOES HUCKLEBERRY FINN SHOW COURAGE WHEN HE BEFRIENDS JIM?
38. Membership, the state of belonging to or being included in a group
WITH WHAT OTHER PERSONAL CHARACTERISTICS DO YOU INCLUDE COURAGE? WHAT ARE THE SET OF ACTIONS OR THOUGHTS THAT COLLECTIVELY ARE CALLED COURAGE?
39. Modification, the act of changing to a limited degree
CAN YOU THINK OF ANYONE WHO HAS GROWN IN COURAGE? CAN COURAGE BE SOMETHING THAT YOU CAN HAVE MORE OR LESS OF? WHAT IS A LITTLE COURAGE?
40. Motive, need or desire that results in action
ARE THERE REASONS THAT COULD MAKE A PERSON BE COURAGEOUS ONE TIME AND NOT ANOTHER TIME?
41. Name, a word or group of words by which something can be identified
FROM WHAT LANGUAGE IS THE WORD COURAGEOUS? WHAT DID IT MEAN ORIGINALLY?
42. Narration, a linked succession of happenings or ideas
TELL A LITTLE STORY TO ILLUSTRATE COURAGE

43. Negation, denial, opposition, or nullification
MAKE A LITTLE PRESENTATION TO SHOW THAT THERE IS NO SUCH THING AS COURAGE:
THERE ARE ONLY PEOPLE WHO WANT SOMETHING VERY BADLY
44. Observation, the act of seeing or being aware of objects or situations
THINK OF THE LAST TIME YOU WITNESSED COURAGE AND MAKE A LIST OF EVERYTHING
YOU CAN REMEMBER ABOUT IT
45. Object, something tangible
LOOK AROUND THE ROOM; COULD ANYTHING IN THE ROOM BE USED BY A PERSON IN
AN ACT OF COURAGE? COULD COURAGE ITSELF BE SOMETHING PHYSICAL; THAT IS,
CERTAIN NERVE IMPULSES OR BRAIN CHEMISTRY?
46. Opinion, a personal or group viewpoint
WHAT IS YOUR OPINION OF THE VALUE OF COURAGE IN OUR SOCIETY? WHAT DO
PEOPLE IN YOUR DISCUSSION GROUP THINK?
47. Order, a systematic arrangement
MAKE A SERIES OF THREE-PICTURE CARTOONS IN WHICH THE ORDER OF PICTURES IN
EACH IS 1) CHALLENGE, 2) DECISION, 3) COURAGE
48. Organization, the act of arranging items to function interdependently
according to a specific purpose
PLAN A LIST OF CHARACTERS FOR A PLAY THAT WILL ILLUSTRATE COURAGE; DECIDE
THE ORDER OF THEIR APPEARANCE AND WHEN EACH WILL BE ON STAGE WITH ANOTHER
49. Part-Whole, the relationship between a member and the total
DISCUSS THE SHOT HEARD ROUND THE WORLD AS PART OF A LARGER SOMETHING
WITHIN THE COUNTRY; DESCRIBE THE SOMETHING WITHIN THE COUNTRY AS PART
OF A LARGER SOMETHING WITHIN THE WORLD
50. Pattern, a form established by recurrence
DO YOU SEE ANY PATTERN IN VARIOUS ACTS OF COURAGE; IS THERE SOMETHING
COMMON TO THEM ALL?
51. Place, a specific location
IN ANY ACT OF COURAGE YOU CAN RECALL, WHAT DID THE PLACE WHERE IT OCCURRED
HAVE TO DO WITH IT?
52. Point of View, a physical, logical, or emotional position from which some-
thing is viewed
DESCRIBE AN ACTION WHICH ONE OBSERVER WOULD CALL COURAGEOUS BUT ANOTHER
OBSERVER WOULD CALL SELFISH; WHAT ACCOUNTS FOR THE DIFFERENCES IN PERCEPTION?
53. Predication, the act of assigning actions, states, or qualities used as
complements
PRINT THE WORD COURAGE ON A CARD; EXPERIMENT WITH PLACING VARIOUS VERB-
CARDS AFTER IT. TRY "IS," "MIGHT BE," "SHOULD BE," "ATTEMPTS," "OCCURS"
54. Preference, principle of favoring some over others
MAKE A LIST OF FIVE DESIRABLE PERSONAL CHARACTERISTICS INCLUDING COURAGE;
CHOOSE THREE THAT YOU WOULD MOST WANT FOR YOURSELF

55. Priority, the order of selection or placement according to importance
MAKE A LIST OF CHARACTERISTICS YOU MOST WANT A PERSON TO HAVE WHO WILL SHARE A DESERT ISLAND WITH YOU; CHANGE THE SITUATION TO A PLANE CRASH
56. Procedure, a series of actions directed toward an end
WRITE A MILITARY MANUAL LIST OF PROCEDURES FOR DEVELOPING COURAGE IN NEW RECRUITS; WHAT SHOULD BE DONE WITH SUCH A LIST? WHAT PROCEDURE WOULD DOING THAT TO THE LIST BE PART OF?
57. Quality, an attribute
THE QUALITY OF MERCY IS NOT STRAINED; WHAT WOULD YOU SAY ABOUT THE QUALITY OF COURAGE?
58. Reason, stated cause for opinion or action
NAME ONE GOOD REASON WHY I SHOULD HAVE COURAGE
59. Recall, the act of bringing back something through memory
HOW MANY ACTS OF COURAGE CAN YOU REMEMBER FROM REAL LIFE COMPARED WITH THE NUMBER YOU CAN REMEMBER FROM READING? FROM TELEVISION?
60. Reference, person or work consulted for information or recommendation
WHAT WOULD YOU FIND IF YOU LOOKED IN THE LIBRARY FOR READINGS ABOUT COURAGE? OF THE SOURCES YOU MIGHT LOCATE, WHICH WOULD BE MOST AUTHORITATIVE?
61. Relationship, a physical or mental association
WRITE THE WORD COURAGE ON A CARD. ALONGSIDE THAT CARD PLACE CARDS WITH NAMES OF PEOPLE, OF LITERARY CHARACTERS, OF PLACES, OF MOVIES. STATE WHAT COMES INTO YOUR HEAD AS YOU PLACE EACH NEW CARD ALONGSIDE THE COURAGE CARD. NOW TAKE AWAY THE COURAGE CARD AND TRY TO ARRANGE THE OTHER CARDS WITH EACH OTHER AND TELL YOURSELF WHY YOU'RE PUTTING THEM THAT WAY
62. Reply, a written or oral response
WRITE A LETTER TO THE COWARDLY LION ANSWERING HIS QUESTION, WHERE CAN I FIND COURAGE?
63. Rules, guides for procedure
WRITE A BOOK OF RULES FOR PLAYING THE GAME, COURAGE
64. Sequence, a consecutive arrangement
PLAN AN OUTLINE FOR A SCHOOL ASSEMBLY HONORING DR. MARTIN LUTHER KING
65. Seriation, the placement of an item in a sequence according to its relationship to other members of the sequence
FOR THE ASSEMBLY IN #64, JUSTIFY TO THE PLANNING COMMITTEE WHY THE READING OF I HAVE A DREAM SHOULD OCCUR WHERE YOU THINK IT SHOULD
66. Setting, a time and place for activity
FOR THE PLAY IN #48, WHERE SHOULD THE ACTION HAPPEN? IN WHAT YEAR?
67. Simile, a figurative comparison using like or as
BEGIN A STATEMENT WITH COURAGE IS LIKE . . . COMPLETE THE STATEMENT IN TURN WITH THINGS THAT CAN BE PERCEIVED BY THE FIVE SENSES

68. Symbol, something that stands for something else
YOU HAVE JUST BEEN APPOINTED PRESIDENT OF A COMPANY MARKETING A NEW GASOLINE CALLED COURAGE. DECIDE WHAT ANIMAL, FIGURE, OR OTHER SIGN WILL REPRESENT YOUR COMPANY IN ADVERTISING
69. Synonym, a word having a meaning similar to that of another word
LIST WORDS THAT MEAN ABOUT THE SAME AS COURAGE; RANK THEM 1-2-3-ETC. FOR HOW CLOSE THEY COME TO MEANING EXACTLY THE SAME THING AS COURAGE
70. System, a set procedure; a combination of related parts that forms an integral whole
TELL WHY COURAGE CAN NEVER BE PART OF A SYSTEM
71. Time, a period in which a narrative occurs
NAME TIMES IN WHICH WRITERS HAVE DEVELOPED GREAT THEMES OF COURAGE; IS THIS ONE OF THOSE TIMES?
72. Transition, the process of linking one point to another; that which does the linking
PUT A CARD WITH THE WORD COURAGE ON THE WALL; WAY OVER TO THE LEFT PUT A CARD WITH DISINTEREST; WAY OVER TO THE RIGHT PUT A CARD WITH COWARDICE. NOW TRY TO MAKE NEW CARDS THAT WILL LEAD INTO AND TIE ALL THE CARDS TOGETHER. (IF THE FLANKER CARDS AREN'T YOUR IDEA OF EXTREMES, MAKE YOUR OWN.)

Some Suggestions for Using the Previous List

You could, of course, give the kids one a day like vitamins. But you could also develop skill with the items on the list through:

1. Reading Students identify for their word caches an important word or two from their reading, then group themselves on the relatedness or similarities of their selected words. Each group then runs their word through the list for interesting ways to discuss what they have read.
2. Conferencing Teacher meets with student who has momentarily lost momentum and, using items from the list, inquires, "Have you thought about this?"
3. Outlining List is posted on wall and student throws five darts at it. Resulting five items form preliminary topics just to get drafting started.
4. Giant Collage Begin a gigantic wall hanging in which each work of literature the class reads is represented by a collage depicting one of the list-questions. A visual record of the year's reading results, which ought to be fun in itself.

PART ONE: DRAFTING SKILLS

Principles of Creativity

In an article called "Structure of Intellect" appearing in the Psychological Bulletin (53, 1956, pp. 267-293) J. P. Guilford suggested that the operations of the creative mind are not particularly mysterious. According to Guilford, creativity is largely the manifesting--which anyone can do--of six basic principles. Teachers who remember Dr. Flora Fennimore's year-long in-service course in the Bellevue English Program during 1971-72 will perhaps recall Dr. Fennimore's application of Guilford's ideas with Bellevue children.

Even though this may be too brief to be of much help, we reprint Guilford's six principles here as leads for ideas in the drafting stage:

Capacity To Be Disturbed

What's wrong here?
What's missing?
Where are the gaps?

Fluency

How many things can I use this for?
What comes next?

Divergence

How can I add to this?
What can I substitute for this?
How can I think of this in a different dimension?
How can I combine this in a different way?
How many purposes can I use this for?
What can I put this next to?
What new situation can I put this in?

Analysis

How can I take this apart in a different way?
How can I spread the pieces into new groupings?

Synthesis

How can I put this together in a new way?
How can I recombine these pieces?

Redefinition

How can I make something else out of this?
How can I compare this to something else?

Other ideas for creative drafting activities can be found in:

Don Fabun, You and Creativity, Glencoe Press, 1969

8701 Wilshire Boulevard
Beverly Hills, CA 90211

Making It Strange 1, 2, 3, 4, Harper Row, 1968

FART ONE: DRAFTING SKILLS

Questions That Extend Ideas

SECTION 1: CONCRETE-SPECIFIC

Perceiving the qualities of specific things and specific events

- OVERVIEW:
1. Questioning the senses
 2. Drafting descriptions and narratives
 3. Writing dialogues
 4. Exploring imagery and concrete language
 5. Exploring one's perceptions
 6. Drafting from a point of view
 7. Exploring one's emotional responses
 8. Meditating

PAGES IN NEW DIRECTIONS IN ENGLISH:

Book 4	1-6	Book 6	1-12	Book 8	2-10
	197-203		250-253		95-107
	203-209		257-262		131-151
	212-215		263-270		249
	240-245		327-331		413-421
	276-281		346-352		
			353-360		
Book 5	2-13	Book 7	1-43		
	214-229		353-359		
			389-396		
			397-463		

Questioning the Senses:

(from Herum and Cummings: Plans, Drafts, and Revisions)

Seeing It

What position is it in?

How far is it from you? How far is it from the central figure of the scene? In what direction? What is beside it? above it? below it? in front of it? behind it?

What shape is it?

Is it mostly angles, or is it mostly curves? Are there many small angles or curves, or are there just a few large ones? Is it flat, or does it give a sense of depth? What else is that shape?

What size is it?

Is it large or small compared with you? Is it large or small compared with the central figure of the scene? What else is that size?

What color is it?

Which color seems to dominate? Do the colors contrast sharply, or do they merge? Are they bright, or are they shadowed? Where is the light coming from? What sort of light is it? What else is that color?

Is it moving?

If so, is all of it moving, or just certain parts? Is the movement abrupt? rapid? slow? fluttering? fluid? What else moves like that?

Smelling It

Is there just one smell, or are there many? How strong is the dominant smell? Does it smell like flowers? Is it like fruit? like spice? Is it a burned smell? a resinous smell? putrid? How would you characterize the background smells? What else smells of this scene?

Tasting It

If you tasted the thing, would it be sweet? Would it be salty? sour? bitter? How strong would the taste be? Would it be mixed? What else tastes that way?

Hearing It

Is there sound in the scene? Is there just one sound, or are there many? What sort of sound is dominant? Is it like music, or is it like noise? Is it rhythmic or random? Is it soft or loud? Is it high in pitch or low? Is it constant or changing? If there is any background sound, what sort of sound is it? What else sounds like the sounds of this scene?

Touching It

If you touched it, would it be cold or warm? Would it be wet or dry? Would it feel oily? Would it feel slick but not oily? How soft would it be? How hard? Would it be smooth, or would it be rough? Would the surface flake? Would it scratch? Would it respond? What else feels like that?

Drafting Activities:

Draft descriptions of objects in terms of the five senses.

Sit quietly and close your eyes. Listen. Concentrate on the loudest sounds and describe them to yourself. Try to describe the sounds without identifying their source. Then push the loudest sounds into the background and focus your attention on softer sounds. Describe them. Then try to push all of the sounds into your background and try to focus on the weakest sounds you can hear. Foreground them and describe them.

Do the same with sights.

Do the same with smells.

Do the same with touch. Concentrate on the touch of the chair on your bottom.

Concentrate on the touch of the floor on the bottoms of your feet. Concentrate on the touch of the air on your face. Selectively concentrate on different touches and put all other sensations into the background.

Have different students go into the same experience with different senses open or blocked. Compare their differing perceptions of the experience.

If all men were born sightless, what effect would it have on our language? Notice the visual metaphors in our speech: "I see your point," "I'm looking for a new friend," "You're a sight for sore eyes."

Ants' antennae seem to combine a sense of smell and a sense of touch (synesthesia). So they smell shapes and feel smells. What would the odor of lemons feel like if you were an ant? What would a round shape smell like?

Observe two friends talking. Ignore what they say. Concentrate on what they do with their body language. Describe it.

Consult: Birdwhistell, Kinesics and Context or Fast, Body Language.

Draft a narrative description of a process or continuing event, concentrating on exactly what happens. From literature, draft descriptions of scenes, events, and characters based on the imagery and other sensory information.

Set up a scene - autobiographical, historical, fictional, imaginative -

Describe it from the point of view of character #1

Describe it from the point of view of character #2

Describe it from the point of view of character #3

Write a dialogue in which character #1 and character #2 discuss their perceptions of the scene.

Exploring One's Perceptions:

What things are easy to understand?

What kind of things are hard to understand?

What makes it difficult?

Does your perception change when you are ill?

What changes in your environment cause your perceptions to be sharper? restricted? broadened?

What images come to mind when you think about holidays, dates, a new bicycle, a favorite uncle?

Does the way a person talks evoke certain images of how he might look?
Example: a radio disc-jockey.

Drafting Activities:

Describe a specific object by comparing it with another specific object:
A vase shaped like an egg, a block of wood about as big as a goose, a towel folded like a napkin.

Have the children close their eyes. Then make a series of sounds with classroom objects. Let them write about their perception of the sounds.

Place objects in a large box. Each object should have a unique feature, size, texture, shape. Then let the children feel the objects without looking. They may then draft their responses to the way the objects appealed to their other senses.

Take a field trip to the waterfront. Explain that the purpose of the trip is to explore the smells and shapes of the waterfront setting. Write about the visit.

Have the kids make a tape recording of a short story they have read. The tape will include sounds but not dialogue. Then listen and identify the part of the story the sounds suggest.

Have children role play situations without dialogue. Ask the rest of the class to imagine what the situation was all about.

Show slides of a series of events (news events, historical pictures that have common themes) and ask students to draft ideas about the way they perceive the events.

Invite students to make photo essays. Ask them to select a series of pictures that will depict an overall theme, then encourage them to arrange the pictures in such a way that the rest of the class can perceive what the central theme of the essay might be.

Examine the imagery of body language. Take different pictures of people cut out of a magazine, show them to the children, and ask them to imagine what each pose means.

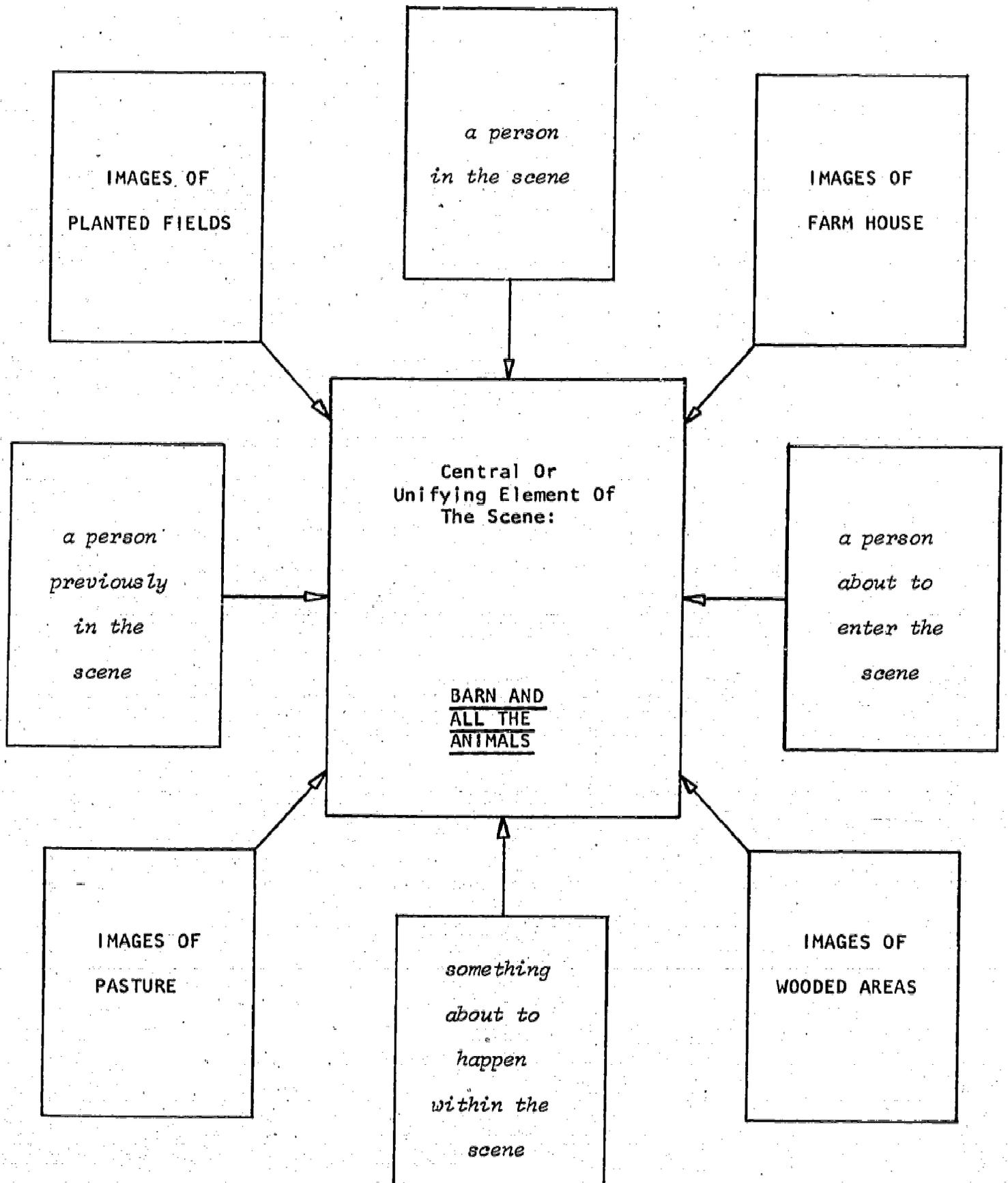
Drafting From a Point of View:

The chart on the next page is intended to show how drafting from a point of view can bring purpose and meaning to the sometimes scattered impressions of a field trip. The idea is to lend a structure which assists in the drafting of concrete details or sensory images about a scene, using two points of view:

1. The dramatic-- in which the writer is limited to the outwardly observable appearance of the scene
2. The omniscient--in which the writer speaks as if he knows all that can be known: thoughts of the characters, fate of the characters, purpose of the characters, etc.

The chart could be reproduced large enough to accommodate pictures. Students could be encouraged to share their images of a scene at a farm, for example, by bringing pictures to place in the squares. Each day the pictures could be changed to provide fresh images to comment upon either as a drafting exercise or for discussion.

The dramatic point of view is a workable beginning place. After describing the observable details of the barn, the pasture, the animals, students could shift to the all-knowing point of view and describe the same scene with knowledge of what is about to happen, what has happened previously, what it all means.



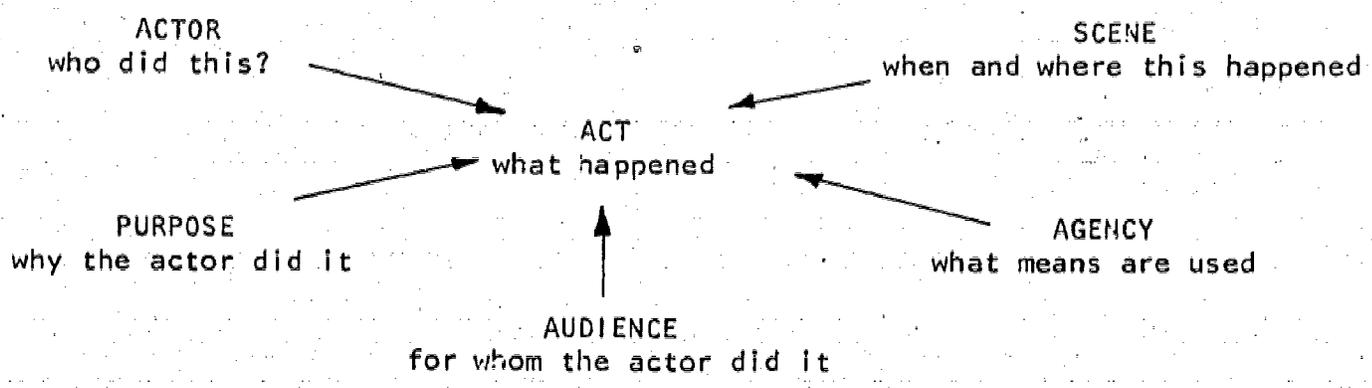
*DRAMATIC
*omniscient

Variations and extensions of this activity could include:

- Drafting details of the scene as viewed by a person who has never been on a farm before, and
- Drafting details of the scene as viewed by a person who has lived all his life on a farm
- Drafting details of a meeting as seen by the main speaker, and as seen by an usher
- Drafting details of a shoreline as seen by a person standing on the bank, and as seen by a fish underwater
- Drafting details of a scene as experienced by Macbeth creeping up the stairs, and as experienced by Lady Macbeth waiting down below, and as experienced by a sleeping groom having a nightmare
- Drafting details of a problem as described in a popular song, and as described in an editorial

Another Kind of Chart for Scene:

Kenneth Burke's pentad (The Grammar of Motives), especially for older kids, offers another useful graphic tool for drafting responses to a scene, or for responding to a work of literature for that matter. Burke sees any human act as occurring within a framework of actor or agent, purpose, scene, agency, and the act itself. Burke doesn't mention it, but we have added audience to the list as another dimension the writer needs to be concerned with:



Exploring One's Emotional Responses to Specific Things and Events:

How does it make you feel?

Angry? Hateful?

Fearful? Nervous?

Joyful? Happy? Proud?

Confused? Anxious? Uneasy?

Appreciative? Loving? Admiring?

Sad? Sorry? Guilty? Ashamed?

Do events ever evoke an emotional response by appealing to your sense of pride?

Do you respond in a generally happy manner to events that are associated with your childhood? Do your childhood experiences sometimes evoke angry responses?

In what ways do various objects appeal to your emotions?

Does going to a certain place make you sad sometimes? Does it make you happy?

Drafting Activities:

Draft your emotional responses to music,
to pictures and collages,
to colors,
to tactile experiences,
to various sound effects,
to various smells,
to events, scenes, and characters in literature.

Draft descriptions of personal or hypothetical situations that elicit strong emotional reactions.

Examine a set of pictures showing national shrines, national heroes, or national symbols. Draft your responses to the reaction or impact these pictures have upon you.

Examine the imagery of pictures or writing that evoke emotion by appealing to your sense of community spirit. Draft your reactions.

Write about the color spectrum and the emotional connections you make with different colors. Example: What does green make you feel?

Describe a scene that originally affected you strongly but has since come to have a different sort of emotional effect.

List and describe five things that make you angrier than anything else.

List and describe five things that make you happier than anything else.

Meditating:

Meditation differs from daydreaming in that it involves a person in an extended period of thought on the same topic. Although the ability to spend a considerable amount of time in disciplined thinking about a topic is a basic drafting skill, we don't know too much about how the mind stays occupied or how to teach it to someone. The questions that form ideas in the previous section may offer some suggestions.

Some other ideas for meditating are:

1. Mentally frame a scene, for example to one's imaginary visual left. Toward the right, imagine a list of things that could be in the scene. Concentrate on moving one item at a time into the scene and arranging it there in some fixed relationship to the boundaries of the frame.
2. Project yourself into the scene one sense at a time, slowly experiencing each item in the scene with each sense in turn.
3. Imagine an idea written in chalk. Allow the chalk to write items that expand the idea but imagine the eraser wiping out all unrelated ideas or distractions.

Drafting Activity:

Work a large, relatively easy picture puzzle with a major, central piece removed. Meditate--this is, think; don't rush for your pencil--about the kinds of things that could possibly be in the missing piece, and what the various possibilities could mean to the whole.

Questions That Extend Ideas

SECTION II: ABSTRACT-SPECIFIC

Conceiving relationships between things and between events

- OVERVIEW:
1. Exploring relationships in space and time
 2. Exploring connections between widely separated historical events
 3. Exploring similarities and differences
 4. Exploring cause-and-effect relationships
 5. Classifying things and events
 6. Exploring abstractions and abstract language
 7. Analyzing
 8. Deductive thinking

PAGES IN NEW DIRECTIONS IN ENGLISH:

Book 4	10-16 19-30 42-43 178-190 303	Book 6	18-25 128-138 304-319 325-339	Book 8	47-62 375-379 408-411 413-421
Book 5	17-29 69-76 290-302	Book 7	43-64 101 109-126 152 267-295		

Exploring Relationships in Space and Time:

- What is the shortest period of time you can imagine?
- What is the longest span of time you can imagine?
- Are the terms space and time synonymous?
- How are space and time related?
- How do scientists measure time?
- How do children measure time?
- How would you compare the life-time of an elephant with a fruit fly?
- How do people react when space relationships change rapidly?
- How does time regulate our lives?
- Is astrology a study of time relationships or space relationships?
- What is meant by a temporary friendship? How long would it last?
- What does the phrase, "Having the time of your life," mean? Does it mean a single incident? A period of time?

What does the phrase, "She led a full and rich life," mean? If a person lives to be a hundred years old, does this mean he has a full and rich life? Could a person live only twenty years and still have a full, rich life?

Exploring Connections Between Widely Separated Historical Events:

How are the events similar?

How are the events different?

Were the events of the same duration?

Did the location of the events have anything in common?

Were the causes of the two events similar?

Were the events predictable?

Were the events avoidable?

Were the events unavoidable?

Were the human motivations in the events similar? If they were different, are they relatable?

What impact did these two events have in common?

Could one event be traced as a partial cause of the other?

Was any lesson learned by society at the conclusion of an event to avoid recurrence of a similar event in the future?

Could common morals be drawn from the final outcome of historical events?

Drafting Activities:

Write about the relationship between two widely separated historical events. Example: The first atomic bomb dropped on Hiroshima and the signing of a nuclear test-ban treaty.

What connections do you see between the following events?

Lindberg solos the Atlantic, Helen Keller learns to communicate

John F. Kennedy is assassinated and a jetliner crashes with 100 passengers aboard

A criminal gets a life sentence and a young person graduates from college

These books and short stories about time - A Wrinkle in Time, Time of the Great Freeze, Time at the Top, Tunnel in the Sky

Compare/contrast the decision to drop the atomic bomb on Hiroshima with the nuclear test ban treaty.

Compare/contrast the forced evacuation of the people of Bikini atoll during the Hydrogen Bomb Tests with the later evacuation of Amchitka Island for atomic underground tests.

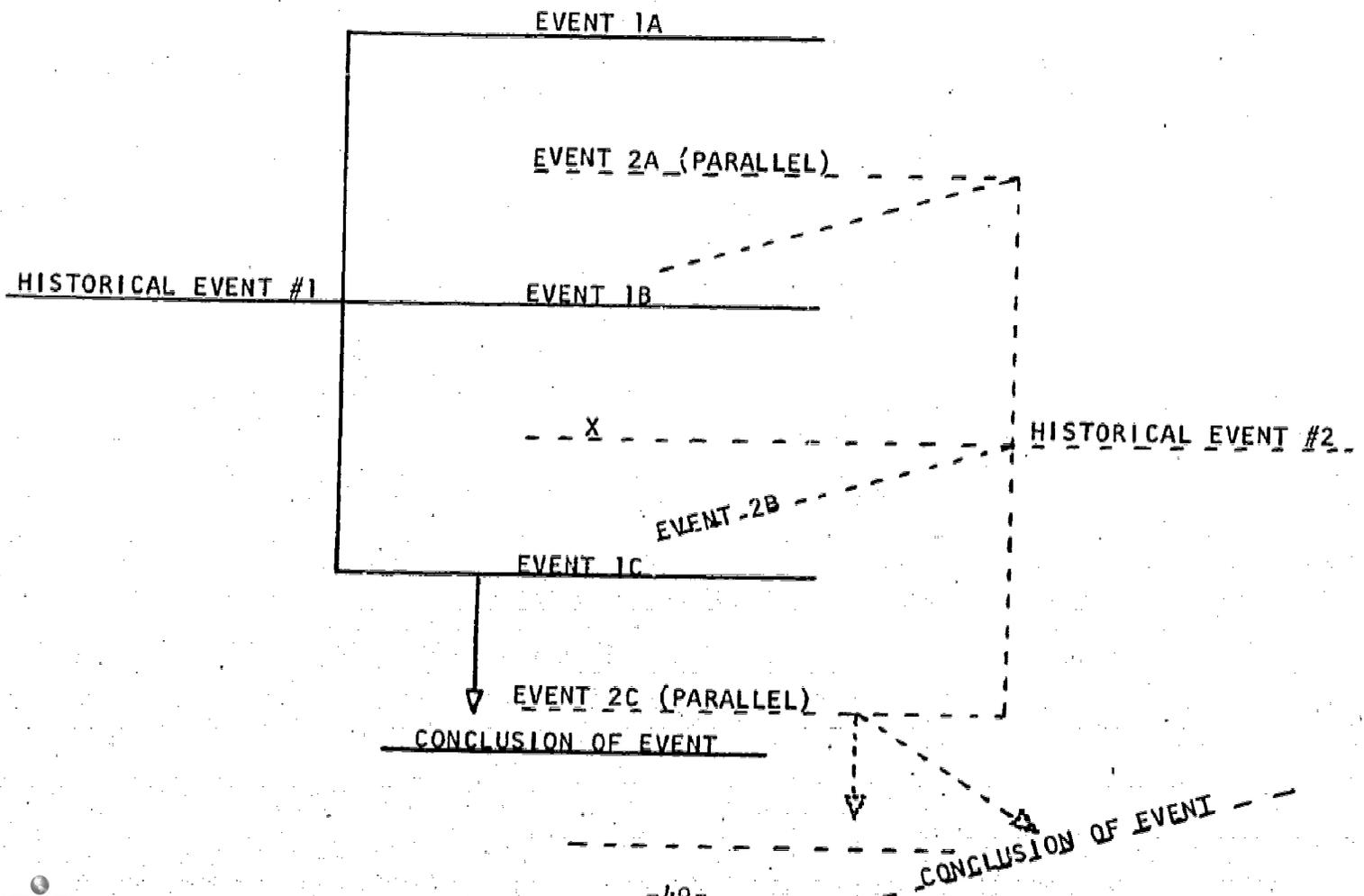
Compare/contrast the reasons for the construction of the Great Wall of China with the Berlin Wall.

Compare/contrast the downfall of the Roman Empire with the fall of the German Empire during World War II.

Explore the connections between the use of biological warfare in World War II and the use of D. D. T. and the subsequent ban on its use.

The diagram below may help some students understand what is meant by an historical parallel. Items from an historical event are first listed on the left hand, solid lines. Then items from another, roughly similar event are listed on the right hand lines. When making each dotted line entry, the student will have to decide whether to write it on a parallel or "un-parallel" line, and whether the overall outcomes are parallel or non-parallel.

Drawing Historical Parallels (Literally)



Exploring Similarities and Differences:

What differences exist between ages, sexes, races, nationalities?

What similarities exist between them?

What things are common to all human beings?

Are there similarities and differences in the use of the English language in the U. S. A.? What are they?

What are some similarities and differences in people's habits and customs?

What are some similarities and differences in the way people handle conflict? Fear? Love? Trust?

What are some similarities and differences between music and art? Between art and law? Between law and a brick? Between law and a feather? Between music and a feather?

What are the similarities and differences between the Republican Party and the Democratic Party?

Drafting Activities:

Write about similarities and differences between pictures and songs, old cars and recent cars, Pike Street Market and Albertson's, handmade belts and machine-made belts, a person building a garage and a person composing a poem.

Write about the similarities and differences among a soldier in combat, a victim of flood disaster, and a dislocated traveler.

What common adaptations do all three have to make to their environment?

How might they respond to the overstimulation?

In what ways do they have to react to survive?

What kind of help would each person need to cope with the predicament?

How are the situations different?

Exploring Cause-and-Effect Relationships:

1. Give your interpretation of the term "cause".
2. What brings about a reaction?
3. How does a character in a story react to a stimulus? Identify the cause and its effect.
4. How do people with different life styles react to the same stimulus?
5. How are cause and effect related?

6. How do we change our perception when we witness the causes and the effects of other people's actions?
7. What causal factors bring about reward?
8. What causal factors bring about punishment?
9. What causal factors bring about criticism?
10. What causal factors bring about rejection?
11. Is there ever a cause without an effect?
12. Is there ever an effect without a cause?
13. Can effects ever be predicted from the nature of their causes?
14. What are some results that are predictable?
15. Are some results unpredictable?
16. What are some results that are unpredictable?
17. Can effects or results be "read" backwards to their causes?

Drafting Activities:

Draft logical conclusions to unfinished short stories

Draft illogical, humorous, or otherwise surprising endings to short stories

Draft hypothetical lawyer's summations to rather clearly drawn sets of circumstantial evidence

Write mystery stories to show cause and effect

Write about events in people's lives that changed their way of behaving.

Write metaphoric autobiographies

Trace the events in a person's life that may have caused him to become a criminal, a priest, a teacher, an artist, a roller derby performer.

Imagine that you shot out a series of street lights in the toughest part of Chicago. What effects would this action have upon the citizens of that area?

Imagine that the police force of Seattle went on strike for a week. What effects would that have on the city and its inhabitants?

Imagine that you relied upon another person to write your math problems for you but they forgot. What might the reaction of the teacher be? How would you deal with it?

What consequences would result from the United States' disregard of a nuclear test ban treaty made with Russia? What form might these consequences take?

Classifying Things and Events:

What is this thing?

What does it do?

To what families of words does it belong?

Does it have significance to certain groups of people?

How do human beings classify things?

How might animals classify things?

How could we classify new things and events?

What things would you classify as temporary in terms of usefulness, need, desire?

What things are permanent and require a classification system common to thousands of people?

Are our classification systems based upon images of the object, or use of the object, or by some other measuring device?

What events might cause us to change or re-classify our meaning for things?

Do we classify, code, and catalogue things, events and people in an orderly fashion similar to the system used in a library? By what other means do we classify?

Drafting Activities:

Classify animals in a list according to attributes they have in common.

turtle	puppy
hare	panther
impala	owl
lion	

Classify words according to whether they make people feel glad or sad, wanted or unwanted, hopeful or despairing.

Make a floor plan of a house and classify things that fit into each room. This could be done on the basis of the function of each thing or object in the room.

Devise new classification systems for the future. How could you classify the transportation systems of the future?

Exploring Abstractions and Abstract Language:

What are abstractions?

Are abstractions widely used?

How are they used?

What relationship exists between abstractions and clarity in language?
Answer in the abstract, answer in the specific.

Is an abstract painting the realization of the artist's specific idea or is it another abstraction?

Drafting Activities:

Make a list of thematic abstractions in literature (honor, love, honesty, sacrifice, good, evil, etc.)

Draft abstractions as captions to pictures

Draft lists of what abstractions might be and might not be. (Love is gentle, kind, exciting, etc. It is not destructive, mean, dull, etc.)

Analysis:

What is data?

What is analysis?

How does analysis work?

Of what value is taking things apart?

What are some things or events that can be analyzed?

How can analysis lead to truth?

How can analysis lead to error?

How can data be used to analyze a machine's effectiveness?

How can data be used to analyze human behavior?

Who would want to apply an analysis to human beings?

How accurate are scientific speculations based upon analysis of data?

How can a person obtain data to analyze?

What guidelines would a person need to insure proper selection of information for analysis?

Are statements made by the Democratic Party, or the Republican Party open to analysis? If so, how would you go about that task?

Drafting Activities:

Draft analyses of contemporary song lyrics. Do the same for other print and non-print messages.

Draft analyses of events in literature. What do they have to say about justice, human conflict, inhumanity, humanity?

Draft analytic evidence to determine its relevance to an undecided question or questions.

Use analysis to draft responses to the following questions:

Is the abolishment of capital punishment by the Supreme Court of the United States an immoral, moral, or legal decision?

Should we send nuclear weapons into the atmosphere to circle the globe as a possible deterrent to war?

Should we continue to encourage heart, kidney and cornea transplants?

Is it justifiable to use Dolphins to take research equipment to underwater scientists?

Is it moral or immoral to train Dolphins to ram underwater mines to clear the way for war ships, and at the same time destroy the Dolphin?

Conduct community surveys in connection with the Coal Creek controversy, or any civic issue. Use the data to analyze the issues in the dispute.

Examine the statements of authorities who predict the future of our country, war, family life, or any relevant issue. Draft analyses of each prediction.

Deductive thinking:

What is it?

How does it differ from inductive thinking?

When is deductive reasoning useful?

Does it help a person make decisions about the future? About the past?

If a person masters the use of deductive thinking, would that alter his life style?

What does it mean when you are told by a person that you have made a "brilliant deduction?"

Drafting Activities:

1. Deduce from the last picture of a Life magazine photo essay what the pictures on the previous pages might be, and draft the possibilities. Cartoons, too.

2. Read about Sherlock Holmes and other detectives: real, on television, and in literature. Draft sketches of their deductive thinking processes.
3. Given a set of symbols, construct a larger symbol representative of an institution, a group, or an event. (eagle + flag + Statue of Liberty)

Questions That Extend Ideas

SECTION III: CONCRETE-GENERAL

Speculating on the general implications of things and events

- OVERVIEW:
1. Working with analogies and analogical thought
 2. Discerning and creating metaphors and symbols
 3. Exploring implications

PAGES IN NEW DIRECTIONS IN ENGLISH:

Book 4	10-15 265-269	Book 6	86-98 99-110	Book 8	173-184
Book 5	83-88 89-92 326-328	Book 7	127-151		

Analogy:

What is an analogy?

How can the use of analogy be productive?

How can the use of analogy be unproductive?

Drafting Activities:

Read fables, allegories, parables, case histories. List a number of current problems, then draft analogies that will illustrate the predicaments.

Now take one of your analogies and draft a list of items telling how the predicament is really like that, then a list telling how it's really not like that.

Discerning and Creating Metaphors and Symbols:

How does a symbol work? (Smokey the Bear)

How does a metaphor work? (A mighty fortress is our God)

What purposes are served by symbols?

What purposes are served by metaphors?

What is symbolic of wealth? of evil? of love? of trust?

Ask your teacher for his favorite metaphor. Be prepared for a lecture on oversimplification.

Write a personality sketch of a person who thinks it's important to distinguish between metaphor and simile.

Drafting Activities:

Draft your reactions to these symbols: mascots (Rams, Lions, Tigers, Indians), white hats, black hats, environmental flag, uniforms.

Draft some symbolic associations such as: owl for wisdom, fox for slyness, elephant for ponderousness (ponderability? ponderosa?), pig for sloth, kitten for gentleness, peacock for ostentation, etc.

Trace the history of some symbols. Research the time, place, and situation that prompted the invention of a particular symbol, then draft a description of a current situation that may give rise to a symbol.

Design symbols to complement a story. Sketch the symbols that represent the major parts of a story.

Draft ideas about the symbolism connected with being a businessman, a hippie, a judge, a marine.

Use the following framework to draft metaphors:

_____ is like _____ because they both _____

Exploring Implications:

Consider the etymology of the word implication:

IM (in) -- in or into
PLIC -- to fold, bend, twist, or interweave
TION -- act of doing

Combine the above units into a definition. Then write a dictionary definition. Now draw a picture of an implication.

Other forms of PLIC are PLAY, PLEX, PLOY, PLY. Experiment with (invent) new arrangements of the word using these variant spellings.

Drafting Activities:

Draft implications for divorce in the family, interracial marriages, daydreaming, strictly-enforced conduct regulations, overdressing, underdressing, being inattentive at a partisan political speech, winning a Miss America contest, etc. Try role playing these before you draft.

Discuss implications of tone of voice, sarcasm, flattery.

Play "What if!" games: What if you were put in an alien situation, as in Lord of the Flies or science fiction? What if your parents were both gone and you had to raise yourself and your family?

Note the use of the word "play" in the activity above (plic, play, ploy, ply).

What implications does color have in song, music, drama? Draft your impressions of light and dark imagery in Macbeth.

Questions That Extend Ideas

SECTION IV: ABSTRACT-GENERAL

Evaluating and drawing general conclusions from things and events

- OVERVIEW:
1. Making predictions on the basis of evidence at hand
 2. Drawing morals
 3. Making value judgments
 4. Drawing conclusions
 5. Inductive reasoning
 6. Identifying general meanings; interpreting
 7. Interpolating

PAGES IN NEW DIRECTIONS IN ENGLISH:

Book 4	10-16 106-109	Book 6	75-76	Book 8	11-26 161-170
Book 5	118 296-301	Book 7	65-89 101 103 107 369		383-389 423-431

Making Predictions on the Basis of Evidence at Hand:

1. When are we called upon in our lives to make predictions?
2. What is a good prediction?
3. What does a person need to know before making predictions?
4. What are some methods used in the making of predictions?
5. What kind of predictions are there?
6. Who makes predictions?

Drafting Activities:

Read a story part way through, then stop and draft some predictions about the ending.

Read a news article, then draft a follow-up article likely to be printed tomorrow.

Draft predictions for future inventions based on your evaluation of present appliances.

Evaluate how well social agencies are working - chambers of commerce, political parties, hospitals, schools, armed services - then draft predictions for retaining or replacing these agencies.

Drawing Morals:

What is a "moral"?

How does a moral differ from the usual expository conclusion?

How are morals derived?

What things are implicit in morals?

Where does one encounter "morals"?

How valid are morals as logical conclusions?

What relationship exists between a moral and a value judgement?

What is the connection between moral, meaning a lesson, and moral, meaning proper?

What is the difference between the moral and the theme of a story?

Do morals reflect the times and the historical setting, or are they a result of the times and historical setting?

Drafting Activities:

1. Using selected proverbs, draft hypothetical situations leading to the same conclusions. (See also Aesop and Charlie Brown.)
2. Draft your opinion of the validity of the morals above under a variety of conditions.

Making Value Judgments:

What Are value judgments?

Who makes value judgments?

Upon what things are they based?

Are all value judgments logical?

Are all value judgments necessary?

Are all value judgments autobiographical?

How do value judgments interfere with logical thought processes?

How do value judgments help the process of finding out who you are, and how you view the world?

Is it possible that industry is aware of your values and caters to them by designing products that appeal to your sense of values?

Drafting Activities:

Draft the apparent value judgments held by groups such as hippies, Jesus people, real estate developers, opera singers and others to determine what their value system encompasses.

Draft lists of value judgments found in the case studies of the District Social Studies Minority-Studies Program. Draft your own value judgments in response to these.

Drawing Conclusions:

What is a workable definition for the word "conclusion"?

Are there other terms that are synonymous with "conclusion"?

Why is it necessary to draw conclusions? Could we exist without ever having to draw conclusions?

Is the art of drawing conclusions a systematic one?

Could you devise a diagram that would be useful in helping another person to draw proper conclusions?

About how many conclusions is a person asked to work toward in one day or one week?

Do we always draw conclusions by conscious thought processes? What kind of information about a conclusion causes us to activate our conscious thought?

Must we always come to conclusions about the information we receive?

Is it possible, through careful planning, to lead another person to a conclusion you wish him to accept? What defenses does he have?

Drafting Activities:

Show the film, The Hat: Is This War Necessary?

Draft conclusions from the information in the film.

Discuss the pattern of political assassinations in the United States. Draft conclusions that can be drawn for the future.

Draft conclusions to unfinished movies or unfinished stories.

Role play situations to a point and then draft conclusions.

Examine the rate of change in society and draft conclusions that have implications for the future.

Here Are Other Abstract General Ideas For Which No One Has Contributed Drafting Activities:

Inductive reasoning

Identifying general meanings

Interpreting literature, film, drama

Interpolating

A Potpourri of Drafting Ideas

Keep a journal which records observations and thoughts about what you see and read and relates to your subject.

Be making an annotated list of source materials, too. (a booklist)

Consider as proper sources of material for writing:

- your own five senses; your own general statements about what it all means.*
- efforts to classify what you sense; efforts to characterize each unique detail.*
- listening to other people; arguing with them; conflict, forced reclassification.*
- what you arrive at in word association, your own stream of consciousness.*
- attempts to define by example, by comparison, by contrast.*
- looking critically at what you read; you could analyze it, but you can also respond by answering it, speaking to the problems and issues the writer is concerned with.*
- Looking at all media as something which speaks to you, and may deserve or demand an answer.*

Producing something funny might be easier at first if improbability is programmed in. Try passing around parts of stories, three sentences at a time. Only the last sentence is evident as the next person attempts to pick up the thread. Read the final results aloud.

Write parodies of songs, other works of literature.

Write captions for cartoons.

Think of the situations that people have always laughed about and start your writing with:

- Somebody concealed is overhearing something
- Somebody is in disguise
- Somebody misuses words, either intentionally or unintentionally
- Somebody misunderstands a question
- Somebody takes elaborate precautions and then blunders
- Somebody misjudges his audience
- Somebody experiences something unexpected
- Something does not fit
- Something is slightly mistimed. Someone is too late or too early.
- Some man is masquerading as a woman, or a woman as a man
- An institution is responded to with a slightly unexpected attitude: the church, the family, the law, government, marriage, in-laws.

Why do we laugh?

Why do we laugh at accidents, accents, mistakes?

What determines what it is all right to laugh at?

When are smiles appropriate? When do they infuriate, antagonize?

Why does it take a certain distance to be able to laugh at some things?

Why is laughing sometimes considered appropriate, sometimes not?

What is proper, improper in storytelling?

Why do we laugh in certain places, not in others, such as church, or at certain times and in certain places?

What are the ethics of humor?

What life styles are associated with certain kinds of humor?

Why do we consider some humor sick?

What is the relationship of humor to cruelty? pain? misery?

How is it that we can laugh when as Camus says, "We die, and are not happy"?

What can we learn from laughter about what it means to be a human being?

Write to explain a term, to explore an idea in a song, to describe a song. Write frequent, short responses to the many elements of song and your perceptions of them, their use of language, the assertions they make about loves, wars, freedoms, joys, innocence, duplicity, uncanniness, riddles, wonders, amazements, heroes, loyalty, honesty, steadfastness, nostalgia, betrayal, fickleness, disloyalty, belief, inspiration, national and school loyalty, masculinity, femininity, housewifery, fatherhood, departure, trains, seasons' passing; write about Christmas songs, holiday songs, blues, Irish songs, Scottish songs, sea songs, mountain songs, songs about desertion, about territorial pride, about cities, states, about trees and other natural phenomena, about parts of the anatomy.
Write your own parodies of songs.
Write your own songs.

Look at the occasions that writers have always helped celebrate: recognitions, birthdays, awareness of sudden changes, deaths, births, courtships, marriages, reconciliations, responsibilities, friendships, battles, decisions, discoveries, escapes, escapades, failures, futures.
Look at words which people have been writing about for centuries: war, peace, faith, love, truth, anger, enmity, courage, fear, loneliness, despair, ugliness, sacrifice, guilt. Find material for writing assertions about these topics, trying to describe them without using the topic word.

Find materials for writing your own reaction to topics and questions environmentalists and science fiction writers have been concerned with:

- Can man survive? Does he want to? Can he prevail?
- What will be the conditions of his survival?
- What conceptions have there been of how man makes progress? What is yours?
- If there is life on another planet, what might we learn from it? What are the purposes of human society? What are its real limitations?
- What are some problems society has not solved?
- What forces do you see as creative? What do you see as destructive?
- How do these forces operate?
- What will be the future of religion, of science, of education, of government, the family?
- What is the relationship of power to human survival?
- Can human beings control change? If they do, who should control the process?
- How can the controllers be controlled?
- What kind of future do you want?
- What kind of human community do you hope to see emerge?

Write about concepts connected to identity: What does it mean to be integrated, cool, mature, wise, happy, egotistical, versatile, gifted, different, foolish, mistaken, ambitious?

Write about what you are like:

- What things, activities, language do you prefer?
- What are your treasures? home, travels, objects, people, animals, activities?
- Who are your favorite people?
- What do you think is most important? What are your values?
- How do your values affect your decisions?
- How do you feel about ambition, success, failure?
- How do you react to change? to violence? to other people's hardships?
- What are your own handicaps? What are your strengths?

What makes you feel compassion, love, joy, fear?
How do you feel in large groups?
How do you react to conflict?
What terrifies you, or who?

Write about a reaction to the way life is organized around you, in
your family
your religious beliefs
your attitudes towards the law,
school
marriage and divorce
friendship
governments, politics
war, the draft
planning things, the future

What are these things good for? How do you solve conflicts regarding them?
Write about your view of yourself; now, from an imagined future, or of an imagined
future you. Where will you be? What will you be doing? Who will be your friends?
What are your resources for growth? skills, crafts, hobbies, beliefs.
What does knowing who you are contribute to your chances for living the good life?

These questions may get you started writing:

Why do we have myths? What do they tell us about ourselves? Are they anything
like dreams?
What kinds of myths are there? What are your favorite ones? Why? How do
myths relate to our hopes and fears? Our religion?
What do myths have to say about being born, dying, being brave, wise, mature,
marrying, being a parent, being a child?
How have myths been important through the centuries? What have people used
them for?
Why do the same myths keep cropping up all over the world? How do they differ
from people to people?
What is the difference between stories the Greeks told each other about the
gods and spectacular rumor or gossip of our own time?
What happens when a myth gets control of a society? What is superstition?
What is the occult?
What does our society use myth for? What does myth use society for?
What modern myths does our society have about science, history, progress,
government, beauty, satisfaction, men, women?
How do you think myths have affected human life? Which ones are right now
affecting you?
What happens when you find out something that you thought was true was really
myth?
Do myths contain any truth? Why are they most useful to you when you know them
as myth?
What creative uses can we make of myth?
What does it take to create a myth?
Could you write a myth yourself? Try changing old myths to suit your purpose.

Write to define the vocabulary of your subjects: freedom, oppression, poverty,
injustice, scapegoat, etc.

Write to answer these questions:

What explains the age-old effort at suppressing what is new, different, strange?

How do you view ritual in religion?

What is your attitude toward religious tradition, conformity towards an established set of teachings?

What does religion have to do with morality?

How should we live in relationship with nature?

What does it mean to commit a sin, to go to hell, to be penitent, to make restitution?

What does religion have to do with what it means to be a human being?

Keep a journal of random recollections, observations, reflections, and imaginings. Use this journal as a source for composition.

Write about an incident that happened to you and several other persons. Retell the same incident from the point of view of one of the other persons involved.

Write an account of an incident that had significance for you. The following list may help you think of an event: a change, a loss, an argument, a piece of advice, getting orders, a failure or a success, a discovery about a friend, giving orders, working, getting lost in a crowd, finding a treasure, getting angry, being scared, feeling good, feeling at home, feeling capable, going places, making a mistake, feeling embarrassed, making amends. Write another version which begins with a topic sentence that points out its significance. Which version does your audience like better? Why?

Write a children's story and illustrate it. Record stories from the class on tape, and send the tape and the illustrations to a grade school class. Try to find out how the class reacted to the stories.

Write a character sketch of one of your improvised characters. Imagine the incidents in the life of your character that would likely have produced his personality. Write about one of these from his point of view and in his language (first person). Then write a second version from your point of view as an imaginary observer (third person). How do the two methods differ in what can and cannot be included? Which version does your audience prefer for this story? Why?

Think of a subject that particularly interests you -- cars, the Jazz Age, the behavior of ants -- whatever. Try to recall the incidents in your life that inspired your interest. Tell several of these incidents in a way that makes it clear to the reader how or why they led to your present interest.

Think of a subject on which you hold strong opinions -- graduation requirements, the environment, inter-cultural transfer programs -- whatever. Try to recall incidents in your life and items from your reading and television or movie viewing that formed your present beliefs. Write about the most important of these in a way that makes it clear to the reader how or why they led to your present beliefs.

Why do some groups bear the burden of men's fears? What has been the history of the scapegoat?

Who have been the great leaders of minority groups?

What is propaganda? How is it different from education? Who uses it?

How do minorities get to be majorities? Which method do you prefer?

Who are the present minority groups? What rights do they have?

What is different or unique about their situation, their way of life?

Why?

What are they suffering?

How does a group with diverse goals get to be a community with common interests?

Try writing minority opinion:

Write another side to a newspaper article reporting on a minority group crisis.

Write a letter from a bigot.

Write the answer to Baldwin's letter in "My Dungeon Shook".

Write the women's manifesto.

Define the vocabulary of inquiry: beauty, reality, truth, imagination, justice, morality, good, evil.

Write to describe various systems of inquiry, people who have asked questions.

Write about your own questions.

Write answers to some questions:

What do you think happiness consists of? (When have you been happy?)

Why are we here? Where are we going? How can you tell?

What is the meaning of death? How do you know?

What is the nature of good, of evil? What does your experience tell you?

What is beauty? Where do you find it? Where have you found it?

What is justice? What is law? How do you know?

What is real? What is true? Why does it matter what reality and truth are to you?

How do we get to know things? What can we know?

What is the nature of God? Of man in relationship to himself, to others, to all nature?

What is nature?

What is the value of trying to answer questions such as these?

Will the system of values you think you have relate to what you do about things? How?

Write to define the basic words connected with belief: faith, deity, good, immortality, spirituality, ritual, belief, virtue, sin, innocence, myth, atheist.

Write about relationships between these concepts.

Write to compare and contrast characteristics of various believers, various beliefs.

Write to reconcile your beliefs to conflicting beliefs.

Write to answer basic questions about your own beliefs, such as these:

What do you think is the purpose of existence?

How does the idea of God relate to you? How does it affect your relationship with other people?

What is the essential nature of mankind? good? evil? unformed?

How do you explain the presence of evil in the world? How do you reconcile yourself to it?

What does it mean to be a believer of your particular faith?

What is hard about it? What is satisfying about it?

What is the relationship of worldly pleasure, personal success, duty to the community, and enlightenment to a religious existence?

View the film, Alexander and the Broken Headlight (available from Seattle Public Library).

Listen to a popular tune. Have the children write their own lyrics to go with the music.

Make an 8 or 16mm film to express a well-known story.

Make an animated film using a student-written story or a well-known children's story.

Write through another voice, such as a teacher. How would it feel to be this person? How would you react to specific situations? Would you do anything differently?

Perceiving Objects

Describe an object; lemon, apple, quarter, pencil, etc. First inspect the object closely. Observe its shape, color, texture, weight, hardness, smell, taste. Make a list of these observations. Experiment with the object. Treat it as a laboratory specimen continuing to use all your senses.

After making a list of what you observe, then relist all of your observations, in a new order from specific to general.

Perceiving Environment

Spend one hour in one place writing sentences describing what you are aware of at each moment. Include not only what you see but what you hear, smell and feel. Try to recreate the atmosphere on paper.

Observing a Person

Go to a public place and pick a person who seems unlike you. Take detailed notes. First write a general description, then observe every detail that might lead you to some conclusions regarding occupation, family status, personal habits, home life, and so on.

Put your material in order from specific concrete observations to guesses.

Perceiving Thoughts

Find a quiet place where you won't be disturbed for thirty minutes. Think about something that bothers or worries you. Think about it carefully and list all the reasons why it disturbs you. Topics you might consider are marriage, war, friends, generation gap, man in space, your future, etc.

When reorganizing this list, add some specific personal experience which adds foundation to your concern.

A Sample Drafting Project

Making the draft:

Zero-draft material for a three to five page paper on education. The zero draft should be at least ten pages and should include the following:

- your own ideas
- notes from your reading in at least one published source
- three interviews of persons whose experience in school was somewhat different from yours (an older person, a transfer student, a younger child, a student at the off-campus school, a student in a private school)
- three accounts from your own school experience of incidents which shaped your attitude toward learning or toward school.

You might also include interviews of teachers, administrators, or school board members, notes from a visit to another school, sketches of your school building, or tape recorded interviews. In small groups discuss interviewing techniques: What kinds of questions result in the richest responses? How do you question someone whose views differ markedly from your own?

In small groups develop a list of significant questions about education. Compile the lists and as a class discuss which of the questions can be answered now, which demand evidence, which will have to wait to be answered in the future, which may never be answered for once and all. These questions may help you to focus on some specific issues in education for your zero-drafting.

In small groups play with analogies: Students in school are like _____ (trout in a trout farm? pebbles in a stream? hamsters on a wheel?) Teachers are like _____ (can openers? disc jockies? mirrors in a circus fun-house?). Write analogies for some of the important items in your zero draft (pre-school is like _____, high school is like _____, the school library is like _____, student council is like _____). Add to your zero draft.

Marking the draft:

Your task is to find material that will hang together pretty much around a central idea as an original and convincing expression of that idea, and with support for the idea in a variety of ways and levels of abstraction.

1. Mark the draft for your strongest writing. Your teacher or students in a small group might give their opinion on this, too.
2. Mark the draft for the ideas most interesting to you. Make notations in the margin of the draft that summarize each of these ideas.
3. Perhaps 1 and 2 coincide. If not, try drafting some connections between the ideas in 1 and those in 2.
4. Choose one of these ideas or combined ideas for the main idea of your paper. Draft a sentence which expresses in subject/predicate form this topic idea. The main idea should not be a question.

5. In a similar way draft statements of the other ideas in 1 and 2. Find connections if you can with your main idea. Your teacher or the small group can help you determine which ideas you could include in the paper and which to eliminate this time for the sake of unity. (Note: You might find that the most original parts of the paper will be the connections you can make between two seemingly unconnected ideas.)
6. Mark your draft for all parts that can be used to support your main and subordinate themes. Try to include as much concrete material as you can--incidents, examples, details. Again, you may be able to make original connections between the ideas and the supporting detail.
7. Arrange the parts from the draft around the themes. Use scissors and tape if that is convenient. Draft more material if necessary to expand each idea. Draft additional transitions.
8. Copy the paper into readable form and submit it to the teacher or the group for recommendations for final editing.

Other possibilities from the same draft:

- A short story from one of the incidents
 - A children's story from one of the incidents
 - A short paper based on one of the analogies
 - A paper which explains how your ideas changed on a particular issue as you interviewed persons of different experiences
 - A paper which speculates about the effect of certain experiences on one's attitudes toward school
 - A paper based on one or more of the good ideas you had to disregard for the sake of unity in the first assignment
 - Sketches of school life in the 60's and 70's to read to your grandchildren
 - A short paper about a trend you see developing in education today and your evaluation of it
 - A proposal for action based on a problem you have identified
 - Letters to the editor of the school paper or letters to school board members
 - Cooperative oral panel presentations by small groups whose zero drafts contain similar concerns
- A variation of the preceding sample writing project:

The foregoing assignment can be adapted to other subjects. Students might be asked to draft about trends they see in contemporary music or film, about the theme of a particular unit in literature ("The American Dream", "The Search for Identity", or whatever), and other subjects. Here is an abbreviated writing project that could follow all of the steps of the preceding one on education, the topic of which is environment.

Making the draft:

Walk through Seattle from Lake Washington to the Sound. Sketch, photograph, or write about what you see. Walk through some neighborhoods in Bellevue including your own. Find a variety of neighborhoods to explore. Interview residents of various kinds of neighborhoods. Ask a speaker from Model City, an architect, a member of Bellevue City Council to class for an interview. Speculate about the possibilities for city life, for suburban life. Speculate about the influence of mobility/stability on the lives of residents. Identify and discuss problems of cities and suburbs: integration, suburban sprawl, transportation, urban decay and renewal.

Further possibilities from the draft:

A non-verbal essay on city or suburban life using photographs or sketches

A descriptive essay that attempts to capture the flavor of a place; perhaps it could be the setting for a short story

Talking blues about garbage, rush hour traffic, dogs, or other headaches

A paper that develops a theory about the ultimate effects of transience

A proposal for action on a neighborhood or local problem

A paper which describes the kind of neighborhood you would choose to live in as an adult and defend your choice

Letters about problems you have identified to city or community papers.

INTRODUCTION TO THE BASIC WRITING SKILLS OF EDITING

Herbert Reade, in Education Through Art, said that there are two irreconcilable purposes for education: "That man should be educated to become what he is [or] he should be educated to become what he is not." Reade's observation gives us a chance to say that there are two meanings for the word, "editing." One is to make written language into something it is not (by cleaning up the errors and perhaps shortening it to fit a given space). But the second meaning, the meaning used by artists, is the one used in this paper: to make something more the kind of thing it is.

When he is editing, the writer is concerned to discover what he has in fact said in his drafting. Drafting is a kind of exploration; editing is a kind of discovery. We tend to think that first you discover something, and then explore it. But that is just backwards: first you explore a thing sufficiently to find out what it is not, and then you are in a position to discover what it is. Columbus didn't discover America until he had explored enough to determine that it wasn't actually India. When you draft, you explore your private meanings. When you edit, you discover which of those private meanings to communicate--that is, which to make into social meanings.

The use of the word, "editing" as discovery is akin to Michaelangelo's intent in explaining the achievement of his magnificent sculptured forms, "It's in the marble." Editing used in this sense means the basic skill of discovering something so that you can further shape it toward the kind of thing it is. It would have been very foolish if Columbus had tried to force America to be India. Editing is not so much making writing into what it is not, or what you want it to be, as deciding what kind of thing it is, what parts it has, and what you can do to make it more the kind of thing it is.

The difference between editing and "correcting" is the difference between releasing and imposing as the terms are used in the illustration below:

The shapes in the ivory

A GOD WITHIN

by RENE DUBOS

(Charles Scribner's Sons) \$8.95

Listen: "As the carver held the raw fragment of ivory in his hand, he turned it gently this way and that way, whispering to it, 'Who are you? Who hides in you?' " No one had told him that he was an Eskimo sculptor. His voice solicited the ivory's intimacy. When his hand released a walrus or seal from the ivory, that would attest an intimacy with the beings around him, deepened and renewed by the rite of carving. Later, if commerce found him, he began imposing forms on the tusk: a day's quota of seals, perhaps. Then the ivory became Input, the seals Output, and the difference between them an increment of the Gross Eskimo Product.

LIFE BOOK REVIEW

A parable, of course, though René Dubos is too tactful to offer it blatantly. When he lets us hear the carver's whisper he withholds the sermon. When he quotes Origen's exhortation to man, "Thou art a second world in miniature, the sun and the moon are within thee, and also the stars," he has just been observing that the quality of light under an oak differs from that under a pine. Since some men live near oaks and some near pines, the sun within different men is different. If we are second worlds, we restate whatever first worlds we have known, and it is by no means poetic blather to invoke the Spirit of the Place. Shelter, food and oxygen would not make us at home on Mars.

The Point of Editing

In the in-service course for this basic skills program offered fall quarter, Professors Donald Cummings, John Herum, and Kay Lybbert gave an interesting assignment:

An Assignment

Collect three sheets of student writing--preferably but not necessarily from three different students. Choose samples that have some good--or at least potentially good--stuff buried in other stuff that is not so good.

For each sample describe very briefly, in writing, the following:

- i. How you would convince the student that the good stuff is in fact better than the other.
- ii. What you would tell him to help him get more good stuff.

To be turned in next Tuesday.

If you think that over for a while or, even better yet, try it yourself, it will probably tell more of what this section is about than all the other pages put together.

There's also a little poster around that speaks eloquently to what editing is all about. The text goes like this:

A friend is
someone who
leaves you with
all your freedom
intact but who, by
what he thinks of
you, obliges you to be
fully what you are.

"Poetic Composition Through the Grades" omitted due to copyright restrictions.

reprinted from: Robert A. Wolsch, Poetic Composition Through the Grades, Teachers College Press, Columbia University; New York, 1970.

PART TWO: EDITING SKILLS

The Word Cache

FOUND ORDER: In planning a reorganization of one's own work, or in looking for the best organization, students can make a word cache of key words and phrases from their own papers, then rearrange the cache-cards until a new strategy for putting the ideas together appears.

DICTION: Have available one large copy or individual copies of a poem with certain words substituted by a blank frame. Within each frame, put numbers starting with 1. Have the children number a sheet of paper correspondingly. After each number, have them write possible words that might fit in the context. Discuss their choices, then show the completed version of the poem.

CLICHES, EUPHEMISMS: The students look at their own writing, using several compositions. They build their own cache of commonly used words and phrases, then contribute them to a class pool of such words and phrases and see how many people are relying on the same words and phrases. Then the class attempts to think of fresh ways of saying the same thing, using language that is more precise and concrete.

SENTENCE VARIETY: Students look at a number of their own compositions. They build a word cache from the words and phrases with which they typically begin sentences. They group these words into categories and talk about what other possibilities exist for beginning sentences. The teacher may at this point introduce the prepositional phrase, participial phrase or subordinate clause word caches or have students make them. Then use the new constructions for beginning some sentences. Discuss times when doing so is necessary or appropriate.

SLANG CACHE: Ask students to build their own slang cache after introducing a model slang cache. Discuss how slang changes and why. Ask students to supply as many alternative slang words and phrases as possible for the same meaning.

PARALLEL STRUCTURE: In attempting to find the best placement for their ideas or to determine what the best expression of their ideas would be, students examine their own papers for parallel kinds of expressions which underlie ideas that they are attempting to group together or examine as different aspects of the same problem. They are also looking for ideas that seem parallel but which they have not expressed in parallel form. Having sorted out these ideas and expressions, the students determine whether exactly parallel grammatical form will help them in the statement or advancement of those ideas.

The teacher could illustrate the way this process works by sorting through a paragraph similar to that following:

Five factors determine the demand for a particular product. One is the number of people available to buy it. Another is their income level. A third is how likely people are to be able to get substitute products. The price is important. Sometimes advertising creates a rise in demand. It amazes me that the intrinsic worth of the product does not seem to concern the economist who figured all this out.

INTRODUCING QUOTED MATERIAL: Ask the students to search through stories, poems, or plays for a variety of single words, phrases, or sentences which seem important in some way. Either they establish the main idea, they enrich with detail the description of a character, they establish the emotional pitch or mood, or they pinpoint the crucial conflicts. After the phrases are made into a word cache, ask students to construct around them a comment about the original work. The quotations will serve to illustrate, specify and give emphasis. Ask the students to weave the quoted sentences and sentence parts into logical, grammatically whole statements, thinking as much about smooth and precise transition into the quoted material as about accurate use of quotation marks, commas, and end marks. Have the class share their responses to this project. Ask them to react to the manner in which the sentences are constructed as well as to what is being said.

COMPOSITION ANALYSIS: Cull through a work of imaginative writing, a story, poem, novel or play for key words or phrases. Let problems in clear reading determine what the class is looking for specifically, but here are some ways in which the search may be guided or the culled material sorted: Look for expressions that

1. are parallel and express parallel ideas.
2. establish a kind of idea map for the story.
3. work together to develop the idea figuratively.
4. establish a bias.
5. determine the tone.
6. are varied repetitions of a central idea and build the theme.
7. control the order of the story.

Once the parts are separated, various ways of re-sorting will make the work meaningful. In 7 above, for instance, the students might be working with the order of events in a story such as Faulkner's "A Rose for Emily." A list of the events in their story order will have to be rearranged to establish a time order; talking about this leads both to understanding the story and understanding how time can be manipulated by an author, so the principles which guide the use of flash backs in literature can be discovered. More generally, rearranging parts should make students more aware of how their own writing may be consciously structured.

EDITING: Establish with the class these word caches, or ones similar to them:

<u>Audience</u>	<u>Purpose</u>	<u>Voice</u>	<u>Form</u>	<u>Style</u>
lawyers	entertain	sweet	letter	offhand
business men	enlighten	acid	speech	labored
teachers	sell	rancorous	dialogue	businesslike
mothers	persuade	unctuous	essay	academic
DAR ladies	inform	pompous	poem	effete
feminists	exhort	scholarly	song	psychological
male chauvinists	scold	school-teacherish		new woman
	embarrass	moral		playboy
		parental		angry youth
		indignant		

Let individuals cross-choose from this list and attempt to write from, to, and out of the composite choice. Let groups draw and attempt to compose out of the drawn composite. (This can be hilarious.) Talk about the problems of pleasing people, fooling people, maintaining integrity, and attempting to preserve honesty.

PART TWO: EDITING SKILLS

Expanding and Transforming Basic Sentences

The English language operates with a relatively small number of expressive models which all native speakers learn to generate according to basic patterns that can be infinitely expanded and transformed in order to match precisely the details of meaning intended. Thus the grammar of English is a "generative" or "transformational" grammar.

Obviously the action is not in the basic patterns since every three year old has them pretty well mastered. The ability to express exactly what one has in mind with all necessary considerations for audience, honesty, power, grace, and courtesy is determined by how well one knows how to use the expansion and transformation systems.

There aren't many occupations, or even quiz programs, that reward those who can define "adjective." But a person would have a hard time acting like a human being for even five minutes if he could not make adjectives work. This is to say that adjectives--like adverbs, verbs, and nouns--are part of the basic expansion system of the language, without which all of us would be reduced to trying to grope through the day uttering only the basic sentence patterns.

The most important consideration about a system is not how to define it, but how to operate it. The person who writes, "It has come to my attention," not because he chooses to say that, but because he doesn't know how to say, "I have noticed," or because he is insensitive to the effect his expression has on people, will probably go through life wondering why people regard him as officious and rather cold.

The expansion systems on the following pages involve critically important language choices that all speakers and writers need to understand. There are no exercises here in underlining nouns and circling adjectives that keep kids mindlessly busy in the name of individualization. Rather, the exercises concentrate on getting kids to go to work in using adjectives, nouns, adverbs, verbs, clauses, and phrases with each other in order to say something in a more effective way; that is, in a way that more nearly nails down what one is trying to say--or conceal.

The most important use of these exercises is to illustrate to students that language is a structure that can be controlled for form and expression. And if anyone in learning to work the system should discover what an adjective "is," he should immediately call the nearest school of linguistics for what will doubtless be a considerable reward for doing what scholars in a lifetime of study have been unable to do.

Expansion and Transformation Activity References
for New Directions in English

BOOK 1 2 3 4 5 6 7 8

EXPANSION:

Modification		5, 7, 9 13-20, 25 30-31, 72-73	39 66-68	39-43	41-44 180 181-191	164 175 180-182	172-177	75-81 125
Compounding	60-61	78			47	188-193		
Substitution						176-178	127, 143, 170-171 182	315
Apposition								70
<u>TRANSFORMATION:</u>								
Possessive							162-163	69
Expletive							209	317
Passive							215-216	319
Combining							217-224	320
Negative		86				225-226		
Question						160-162	210-214	318
Tense		83-85	156	36, 49	36	235	289-290	72-73
Number		87	25	48	36	235	162-139	

Sentence Expansion Models

Reprinted below is the excellent exercise in sentence expansion from the second grade New Directions in English. It serves as a self-explanatory model for a way that students--using their word caches--can use the basic sentence pattern models to expand sentences for increased precision and detail.

p. 90

 How does this sentence grow?

Omitted due to copyright restrictions.

Expanding and Transforming Possibilities

Expansion by Modification:

Without changing the pattern, any *part of a basic sentence pattern may be expanded by modifying:

Nouns headword: BIRD

Modifiers:	determiner	the bird
	adjective	the pretty bird
	noun	the neighbor's bird
	verb	the singing bird
	adverb	the bird there on the branch
	prepositional phrase	the bird in the tree
	verb phrase	the bird sitting in the tree
	adjective clause	the bird that I saw in the distance

Verbs headword: SING

Modifiers:	verb	sing standing
	adjective	sing loud and clear
	adverb	sing sweetly
	noun phrase	sing an hour
	prepositional phrase	sing to the rhythm
	verb phrase	sing to drown the noise
	adverb clause	sing while the band played on

Adjectives headword: RED

Modifiers:	noun	rose red
	verb	blazing red
	adjective	dark red
	adverb	once red, sharply red
	prepositional phrase	red as a rose

Adverbs headword: (variable)

Modifiers:	noun	a <u>tone</u> higher, a <u>step</u> further
	adverb	<u>really</u> softly
	prepositional phrase	ahead <u>by a neck</u>
	determiner	when you need your brakes <u>the</u> most

*any Dictionary Class word

A Dictionary Class word is one whose meaning a dictionary makes clear: words that mean things, action, attributes of things, attributes of action; words like happy, go, dark, soon.

A Syntactic Class word is one that helps keep dictionary words in their place in the sentence: words whose meaning the dictionary does not make clear; words like a, the, at, or.

Possessive Transformation:

Basic pattern This is John, his book.

Possessive This is John's book.

Expletive Transformation:

Basic pattern To make such a rule seemed silly.

Expletive It seemed silly to make such a rule.

Basic pattern Only one piece of cake was left when I got home.

Expletive There was only one piece of cake left when I got home.

Passive Transformation:

Basic pattern Birds make melody.

Passive Melody is made by birds.

Combining Transformation:

Basic pattern Birds sing. Fishes swim.

Combining Birds sing and fishes swim.

Birds sing while fishes swim.

As birds sing, fishes swim.

Negative Transformation:

Basic pattern Birds sing.

Negative Birds do not sing.

Question Transformation:

Basic pattern Birds sing.

Question Do birds sing?

Tense Transformation:

Basic pattern	Birds sing.
Tense	Birds have sung.
	Birds will sing.
	Birds once sang.

Number Transformation:

Basic pattern	The bird sings.
Number	Bird(s) sing. A bird sing(s).

Note: Native speakers of English do not have to be taught the rules for transformations because we come to school knowing how to make the transformations unconsciously. But just as an illustration, here is a grammar rule that a person learning English as a second language would have to learn, using the passive transformation as an example:

1. Basic sentence N_1 -V- N_2 order: The hostess serves tea.
2. Add ed to verb served
3. Add modal from verb to be keeping tense and number: is served.
4. Rewrite N_1 as phrase with "by" by the hostess
5. Invert order to N_2 -V- N_1 Tea is served by the hostess.

Some Models for
Expanding and Transforming Basic Sentences

Expansions from Pattern 1:

	Birds	sing.
Modification	<u>Yellow</u> birds	sing <u>cheerfully</u> .
Compounding	<u>Canaries and parakeets</u>	<u>sing and preen.</u>
Substitution	<u>Whatever has feathers</u>	sings.
Apposition	Birds-- <u>my canaries, for example--</u>	sing.

Transformations from Pattern 1:

Possessive	Janet's birds sing.
Expletive	There are birds that sing.
Combining	Birds sing and fish play. Birds that fly also sing.
Negative	Birds do not sing.
Question	Do birds sing?
Tense	Birds will sing.
Number	Bird(s) sing. A bird sing(s).

Expansions from Pattern 2:

	Birds	make	melody.
Modification	<u>Little</u> birds	make	<u>marvelous</u> melody.
Compounding	<u>Birds and ducks</u>	make	melody.
Substitution	<u>Things that fly</u>	make	melody.
Apposition	Birds	make	melody, <u>a song every day.</u>

Transformations from Pattern 2:

Possessive	Birds' voices make melody.
Expletive	There are birds that make melody.
Passive	Melody can be made by birds.
Combining	Birds make melody while they fly.
Negative	Birds do not make melody.
Question	Do birds make melody?
Tense	Birds have made melody.
Number	Bird (s) make melodies.

Expansions from Pattern 2A:

	Chickens	give	farmers	eggs.
Modification	<u>Clucking, pecking</u> chickens <u>noisily</u>	give	<u>hungry</u> farmers <u>fresh</u> eggs.	
Compounding	<u>Chickens and geese</u>	give	farmers <u>eggs and meat.</u>	
Substitution	<u>Keeping chickens in pens</u>	gives	farmers eggs.	
Apposition	Chickens <u>such as pullets</u>	give	farmers eggs.	

Transformations from Pattern 2A:

Possessive	A chicken's motherhood gives farmers eggs.
Expletive	There are chickens that give farmers eggs.
Passive	Eggs are given to farmers by chickens.
Combining	Chickens give farmers eggs that can be sold at the market.
Negative	Chickens never give farmers eggs.
Question	Do chickens give farmers eggs?
Tense	Chickens have always given farmers eggs.
Number	One chicken gives the farmer eggs.

Expansions from Pattern 2B:

Modifi- cation	<u>Even sweet pussy cats</u> <u>often</u>	consider	<u>harmless little field mice</u> <u>very</u> tasty.
Compounding	<u>Cats and owls</u>	consider	mice tasty.
Substitution	Cats	consider	<u>the results of their hunting</u> tasty.
Apposition	Cats, <u>even well-fed pets,</u>	consider	mice tasty.

Transformations from Pattern 2B:

Possessive	Cats consider mice's tails tasty.
Expletive	It is known that cats consider mice tasty.
Passive	Mice are considered tasty by cats.
Combining	Cats consider mice tasty everywhere they go.
Negative	Cats hardly ever consider mice tasty.
Question	Do cats really consider mice tasty?
Tense	Cats will not always consider mice tasty.
Number	Cats consider one mouse at a time tasty.

Expansions from Pattern 3A:

Modification	<u>Hopping kangaroos</u>	are	<u>pouched marsupials.</u>
Compounding	<u>Kangaroos, wombats, and bandicoots</u>	are	marsupials.
Substitution	<u>Animals that go hop in the night</u>	are	marsupials.
Apposition	Kangaroos	are	marsupials, <u>animals that have</u> <u>pouches for babies.</u>

Transformations from Pattern 3A:

Possessive	Kangaroos' husbands are not marsupials.
Expletive	It is surprising that opossums are marsupials.
Combining	If bandicoots are marsupials, they have a pouch.
Negative	Male kangaroos are not marsupials.
Question	Is it really true that wombats are marsupials?
Tense	Kangaroos have been marsupials for a long time.
Number	Thousands of kangaroo (s) are marsupials.

Note: Expansions and transformations of Patterns 3B and 3C are similar.

Expansion and Transformation Activities

WRITING A SUMMARY

After reading a chapter or a story, have the children choose the main character or characters. Then have them tell in short sentences what happened to these people, putting these events in sequence. Next, expand these sentences by adding significant details.

DICTION

Have available one large copy or individual copies of a poem with certain words substituted by a blank frame. Within each frame, put numbers starting with 1. Have the children number a sheet of paper correspondingly. After each number, have them write possible words that might fit in the context. Discuss their choices, then show the completed version of the poem.

DICTION

Put the first sentence from a paragraph on the board with one word substituted by a blank frame. Ask what words might fit in that slot, then record the answers. Read the next sentence and cross out words inappropriate to the expanded context and add other words that might apply. Continue until the paragraph is completed. Final step is to discuss possible reasons for the author's choice.

EXPANDED SENTENCE

Select a sentence like gray ghosts gasped grotesquely. Expand it by inserting words, clusters of words, phrases, clauses. These additions do not have to be alliterative, but if they are, that can be kind of fun, too. Halloween example: Late one ghastly night, gray ghosts, with great gusto, gasped grotesquely, "Good-bye," instead of graciously greeting the girls grouped together in the gloomy graveyard.

EXPANDED SENTENCES

Show a picture. Then ask what it is. Record the number of words used in that first sentence response. See if this sentence can be expanded by substituting longer but pertinent structures for renaming the object. Halloween example: First response--It is a witch. Expanded response--It is an old woman with uncombed hair who is trick or treating with her children.

BE A CLOWN! BE A CLOWN! (Using substitution phrases to build context, to develop a word cache for writing.)

1. Collect a body of material about clowns; bring in all clown pictures, clown costumes, books about clowns, etc.

2. Write "sentence frames" on the board. Here are examples:

A clown is a _____.

A clown wears _____.

The parts of a clown are _____.

You will find clowns in _____.

3. Pupils build a word cache by figuring out what words could fit into the frames, using the materials described in #1 above for research.

4. When the word cache has been collected, pupils write description or narrative about clown(s) from the viewpoint of someone who has never seen a clown before.

NEWSPAPER HEADLINES AND SENTENCE EXPANSION

Supplement the now familiar examples: SHIP SAILS TODAY and PROFESSOR RAKES LEAVES AFTER COMMENCEMENT. Use headline from current papers to show the need for expansion in order to eliminate ambiguity. Let children bring their own headlines and organize a writing lesson around them.

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to

BOOK 2

PAGE 10!

NEW DIRECTIONS IN ENGLISH

BASIC SENTENCE PATTERNS

How do you think these words should be arranged to make sentences? Write your sentences on the lines.

1. crows rooster Our at little sunrise.

2. in still she believe Santa Claus Does?

3. on We time were all ready.

4. a like box is What square?

5. fire The is on house!

6. is The closer ghost coming!

7. the in lake can fish You.

8. fish Are the biting?

9. I can Where fish?

10. at Come once here!

As an alternative to the activity above, the teacher could put each of the words below on individual index cards and keep them in packs to be shuffled and re-arranged into sentences.

1. or heavy light the pole Is?
2. A is round circle.
3. taste the or split Will good banana bad?
4. rather are nice think mice I.
5. the in tank The shark is.
6. aquarium We to the went.
7. my has Help! brother the shark!
8. of a Is toenail a toe part?
9. around jet Did the the world fly?
10. on the Look the clown at stool.

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BOOK 3
PAGE 40

NEW DIRECTIONS IN ENGLISH

ADJECTIVE EXPANSIONS

See which adjective you think best describes each noun. Then combine them in a phrase. Then make sentences using one phrase in each sentence.

ADJECTIVES	NOUNS	PHRASES: ADJECTIVE + NOUN
happy	airport	_____
clever	balloon	_____
busy	bridge	_____
angry	acrobats	_____
little	banana	_____
round	birthday	_____
yellow	bicycle	_____
fast	baby	_____
high	cake	_____
birthday	alligator	_____

SENTENCES

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to

BOOK 4

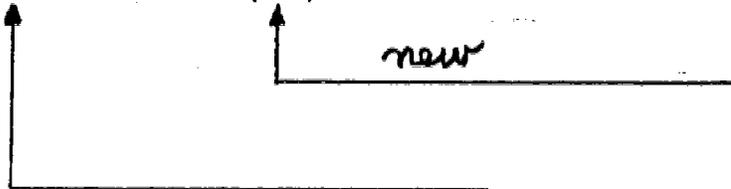
PAGE 39

NEW DIRECTIONS IN ENGLISH

ADJECTIVE EXPANSIONS

Can you make these sentences grow by adding modifiers to make each sentence more descriptive? Write your modifiers on the lines with the arrows. On the long line, write the complete new sentence.

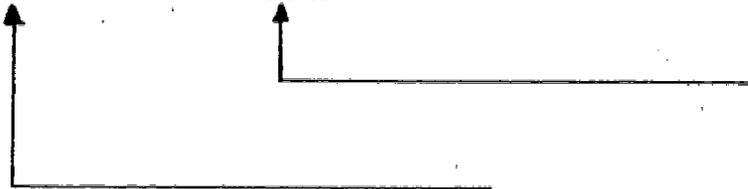
1. The actor likes the play.



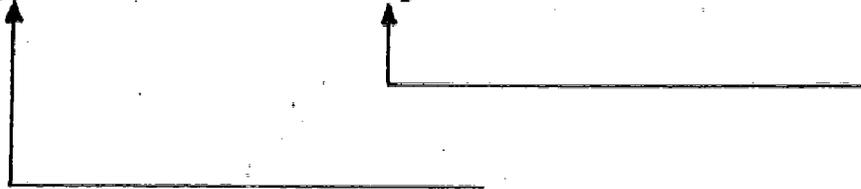
2. Bill is a player.



3. The piano is in the room.



4. The girl completed the assignment.



5. He is a teacher.



6. I am a singer.



7. My drink is in the glass.



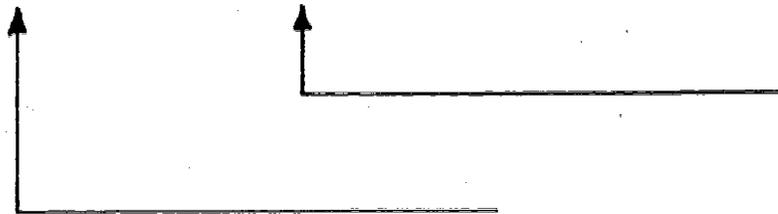
8. Turn right at the building on 3rd Avenue.



9. I read a book.



10. Did you see the woman with the purse?



Word Editing Supplement

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BOOK 4
PAGE 40
ADVERB EXPANSIONS

NEW DIRECTIONS IN ENGLISH

On the line with the arrow, write a word or phrase that expands the meaning of the verb by telling how the action was done. On the long line, write the complete new sentence.

EXAMPLE: The coach walked

↑
slowly

1. The band marched down the street.

↑

2. She gave the prize to me.

↑

3. He read the book.

↑

4. He accepted the reward.

↑

5. Sue drew the picture.



6. The woman spoke in church.



7. We hid the ball in that drawer.



8. The jeweler decorated the crown



9. He spoke to the principal.



10. The students worked on their assignments.



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BOOK 4
PAGES 40-41
ADVERB PLACEMENT

NEW DIRECTIONS IN ENGLISH

For each line with a word that tells how the action was done, draw a little x in all of the spaces in the sentence where the word could go.

EXAMPLE: x The ___ coach ___ walked ___ by ___.

_____ slowly _____

and x The ___ coach x walked ___ by ___.

_____ slowly _____

and ___ The ___ coach ___ walked ___ by x.

_____ slowly _____

Then draw an arrow to the space you prefer:

x The ___ coach x walked ___ by x.

_____ slowly _____



BOOK 4
PAGES 40-41--Continued
ADVERB PLACEMENT

1. The boys and girls swam all day.
happily

2. The class worked on the project.
cheerfully

3. The candidate spoke to the crowd.
sincerely

4. The automobile broke down.
noisily

5. The racoon hunted for his food.
stealthily

6. The boy refused to do the work.
stubbornly

7. The captain blew the whistle.
suddenly

8. The ball crashed through the window.
unexpectedly

9. We like to play football.
usually

10. The bill collector wrung his hands.
gleefully

Complete the following sentences in two ways. First with a single adverb, second with an adverb group.

EXAMPLE:

Jane sang (where) downstairs.

Jane sang (where) under a tree in the park.

1. The model plane plunged (where) _____

2. The rabbit ran (how) _____

3. The batter swung (when) _____

4. Everyone cheered (how) _____

5. Mark closed the door (how) _____

6. Sam pushed the pole (where) _____

7. The boy whistled (when) _____

8. The snake slithered (where) _____

9. I placed the books (how) _____

10. The kangaroo hopped (when) _____

Word Editing Supplement

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BOOK 5

PAGE 44

ADVERB EXPANSIONS

NEW DIRECTIONS IN ENGLISH

Rewrite each sentence with a phrase to replace each underlined modifier.

1. Place the records here.

(EXAMPLE: in my lap)

2. The dog barked steadily.

3. Bill walked often.

4. He drove the car expertly.

5. Soon, we entered the cool countryside.

6. Suddenly, we noticed the dark clouds.

7. I lost the ball over there.

8. The plane plunged downward.

9. He read the message rapidly.

Add modifiers to answer these questions:

10. Sam worked (how)

(EXAMPLE: slowly)

11. The man talked (when)

12. He welcomed the boys (where)

13. He approached the bull (how)

14. The bull snorted (when)

15. Mark closed the door (where)

16. Sam thrust the pole (how)

17. Ted pitched the ball (when)

18. We walked lazily (where)

19. The snake slithered (how)

20. Mark strode away (when)

Word Editing Supplement

to

BOOK 5

PAGE 48

NEW DIRECTIONS IN ENGLISH

PRONOUN SUBSTITUTIONS

On the line below each sentence, write a pronoun that could replace the underlined words in the sentence.

1. An unknown person took my book.

Someone

2. My book has a library card in my book.

3. Did some person in here see my book?

4. If you did, will you please tell Nancy Jones, (my name)?

5. John and Bill and Jim are my friends; I really like John and Bill and Jim.

6. This is Janet Johnson and Janet Johnson will play the piano for us.

7. We are Sally and Sherrie. Will you please take Sally's and Sherrie's coats?

8. Ralph rescued the kitten. Rescuing the kitten was a brave thing to do.

9. I talked to Joe today and Joe said Joe can go hiking Saturday.

10. Fred would like more pie, please. (Fred is my name.)

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ANY BOOK
PREPOSITIONAL PHRASES

NEW DIRECTIONS IN ENGLISH

Here are some words called prepositions:
of
to
from
by
with

Any preposition can be used with other words to make a prepositional phrase:

of the pirates
with a loud yell
over the waves

Where could you put these prepositional phrases in a sentence like this?

One jumped.

How about:

One jumped over the waves
with a loud yell of the pirates

With a loud yell one of the pirates jumped over the waves.

Use this list of prepositions to write your own prepositional phrases:

after _____
around _____
at _____
behind _____
by _____
for _____
in _____
into _____

of _____
on _____
over _____
through _____
to _____
toward _____
with _____
without _____

Now try writing sentences of your own with prepositional phrases from your list above and new ones you will think of.

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BOOK-5
PAGE 37
TURNAROUND WORDS

NEW DIRECTIONS IN ENGLISH.

Some words can be certain parts of the sentence one time, and other parts another time. Write each of the following sentences in the sentence pattern boxes two ways.

Example: Joey watered the duck.
(Joey ducked the water.)

Noun	Verb	Noun
JOEY	WATERED	THE DUCK.
JOEY	DUCKED	THE WATER.

1. The officer tracked the spy.

2. Mother planted the root.

3. The native cooked the pepper.

4. They spied the secret hunt.

5. The machine will run the light.

6. The player moved his top.

7. We munch crunchies.

8. She will rip that stitch.

9. Will you dance the play?

10. He nailed the drum.

PART TWO: EDITING SKILLS

Paragraphing

0

The reader may wonder at the absence of paragraphing in the drafting section in favor of its inclusion here as an editing skill. The reason is that making paragraphs is something the writer, his editor, or the writer-as-editor do after the writer has written.

Paragraphing is much more the tool of the typesetter than the writer, stemming as it does from the invention of movable type. In operation the paragraph acts very much like the two spaces we allow between typed sentences; it's easier on the eyes.

As an outrageous analogy, asking a person to write (compose in terms of) a paragraph is akin to asking a person to design a spaceship for the next century, but stipulating that it must run on steam, cost not over \$100.00, and fit in the trunk of a compact car. It is simply impossible to tell for sure what ought to be a paragraph until one has produced a sufficient amount of draft to be able to see what ought to hang together, what might better be separated, left as it is, strengthened.

The paragraph is no more a unit of thought than the sentence is a unit of thought. In English, our basic unit of thought is the phrase; phrases are the little-but-complete snatches of thought that we string together to produce connected discourse. Paragraphing, although one of the cosmetic preserving skills whose purpose is to make print look better, does concern itself with consideration for the audience and thus deserves attention during the editing stage.

Paragraphs can be added to draft when the writer asks himself these questions:

1. What will the reader appreciate seeing in one short spot?
2. What will the reader appreciate seeing in more connected passages?

PART TWO: EDITING SKILLS

Questions That Lead to Making Writing More of What It Is

PAGES IN NEW DIRECTIONS IN ENGLISH:

Book 4	28-30	Book 6	29-43	Book 3	346-349
	90-99		111-118		372-373
	178-188		205-207		331-339
	270-275		290-339		207
	276-281		361-366		328-329
	300				
		Book 7	371-380		
Book 5	53-56		338		
	58-65		348-349		
	272-276		358-359		
	284-289		361-369		
	308-313				
	326-330				

At the editing stage it becomes frustratingly clear that, in writing, the virtues compete. The expansiveness and variety so important in drafting must give way, in editing, to tightness and unity. The processes of achieving the latter begin when the writer looks at what he has drafted to see what he has in fact said.

The first thing the writer-now-editor needs to do is to sift through his draft and see what he is writing about: bees, revolutions, bottles, cabbages, and kings. These are the writer's topics.

Next the writer must ask himself what he has written about the topics: bees are misunderstood, revolutions are messy, bottles keep things out as well as in, cabbages are the hope of mankind, heavy lies the head that wears the crown. These are the writer's comments.

The combination of topic plus comment should add up to a larger predication, the writer's theme. The task of editing is to identify, from the reams of draft, recurring topics and comments that can legitimately be said to result in a particular theme. Doing so involves a double-barrelled responsibility, first to the material, then to the reader. To the extent that the writer carries out these responsibilities honestly, he is also exercising responsibility to himself.

Responsibility to the material will be covered in this section. It begins with an identification of recurrences.

Identifying Recurrences:

Have you noticed any recurrence of words or phrases in your draft that may suggest the presence of topics?

Jot down the number of times a recurrence appears in your draft and "star" the places where they occur.

Look carefully at the recurrences and make a tentative list of topics: These are the things I seem to be most interested in writing about.

At this point it is wise to try out your tentative selection of topics on a critical listener. Read your draft to another person and ask him to jot down the topics he hears as the ones you most emphasized.

Focusing Topics:

As you read through your draft, do you recognize similarities in topics that show up in several sections?

Are you able to recognize a recurring topic even if a variety of words is used to name the same idea?

Focusing Comments:

1. Given your list of topics, what sorts of things do you appear to be saying about them?
2. Looking at the comments you have written, is it reasonable to say such things about the topics? Can such statements be supported?
3. Which topics and comments can be added up to produce a large, overall predication or theme? Of these, which can be illustrated or supported?

Focusing Theme:

1. What would another person say are the attributes of the things, people, or events in your topics?
2. Now look at your comment for each topic. Do your comments seem consistent with the attributes listed above? If your comments make statements widely different from the attributes most people would think of, can you support them?
3. Looking at your topics and comments, or perhaps playing them back on a tape recorder, attempt to state some themes that could be derived. Themes might relate to

This is the way other people say things are, were, will be, might be, should be.

This is the way I say things are, were, will be, might be, should be.

This is the way people are, were, will be, might be, should be.

Summarizing Topics, Comments, and Theme:

When you are fairly certain of your answers to the questions in the preceding sections, it is a good idea to write summary sentences for each topic and comment, and one for the entire paper and its specific theme. Here are some suggestions:

Try to make each major topic of your section of draft the topic of the summary sentence.

Then write a climactic summarizing sentence that pulls the comments of the paper together into a cohesive statement of theme.

For each of your topic and theme summarizing sentences, can you point to the specific subject and predicate:

This is what I'm talking about; (subject)
This is what I'm saying about it? (predicate)

Examine your topic-summarizing sentences in context. Do they relate closely in two directions: both to the topic and to the theme?

Are you able to find a single word or short phrase that pinpoints exactly the common underlying idea for all of your topics and comments taken together; that is, your theme? Could you use this word or phrase throughout the paper as a focal point?

Have you attempted to experiment with the form of your summary sentences? Did you experiment with word placement in these sentences to insure the clearest possible meaning?

Does each summary sentence reflect the level of abstraction, generalization, or concreteness that is carried in the text of your draft?

PART TWO: EDITING SKILLS

Questions That Assist the Writer in His Concern for a Particular Audience

PAGES IN NEW DIRECTIONS IN ENGLISH:

Book 4	10-16	Book 6	63	Book 8	197-207
	66-67		68-82		338-339
	102		285-289		349
	152-158		294-296		372-373
	218-220		301-303		388-389
	244-245		324		
Book 5	96-105	Book 7	346-347		
	109-117		349		
	322-325		417-434		

Identifying the Intended Audience:

What is the level of education of the audience?

What is the economic status and standard of living of the audience?

What is the age of the audience?

Are the persons you have selected generally liberal, conservative, ultra-liberal or ultra-conservative?

How much are members of the audience involved in everyday life with what you have written about?

What biases are members of the audience likely to have that should be considered?

Are members of the audience of a like mind or can you expect their attitudes to differ widely?

How can you make intelligent provision for the characteristics of members of your audience but not typecast them?

Is there a possibility that your writing might offend or hurt some members of the audience?

Are any members of the audience in a position to take reprisals against you if they disagree with things you say in your paper?

Identifying your Intention Toward the Audience:

Have you identified something worth saying to this particular audience? What exactly have you written that you think the audience will appreciate?

Are you attempting to present information or ideas that will strike the audience as new?

Are you attempting to ask the audience to take a different look at an old idea?

Are you trying to persuade your audience to believe in something?

Are you just trying to stimulate their thoughts about an issue?

Are you going to recommend that the audience do something?

Is it your intention to complain to the audience about their behavior?

By the end of your paper are you the only one who comes out smelling like a rose?

Are you attempting to entertain or amuse your audience?

Are you trying to please them?

Are you trying to confuse them?

Are you trying to lead someone from where they are to where you are?

Have you written this paper so the audience will think about some thing or will think about you?

Identifying Time, Place, and Content:

What period of time does the draft cover? A single brief incident? Several incidents that constitute an event? Events that suggest an era of history? Points of view that are supposed to be true now and forever?

Are you representing incidents that are current, past or future?

Are the events in your draft connected by appropriate verb tenses?

Does your paper have lapses in it? Where great leaps of time or situation occur, have you helped your reader make the jumps?

Would your paper benefit from tying everything more closely to a particular thing, place, event, situation, or point of view?

Does your paper have "landmarks?" How is the reader supposed to find his way around in it?

PART TWO: EDITING SKILLS

Marking Symbols

Drafting is essentially a private process which a writer performs mainly to satisfy himself: to see what he thinks, to discover what he knows, to find what he cares about. Given the assignment to publish some of his draft--which all of us from time to time face, whether as students or as professional writers--the job is to select those portions of draft which can be and deserve to be made public, to be shared with an audience. This is the com in communication: the making social and shared what has heretofore been private and individual.

At this point it is of great help to the writer if he has someone look at the draft which he has tentatively selected for the application of editing and preserving technics. And it is at precisely this point that the teacher can be of inestimable help--if he is willing to set aside the role of corrector and grader.

John Herum (Writing: Plans, Drafts, and Revisions) suggests that the teacher-as-helper can use just three symbols for marking a paper, marks that offer great assistance to the writer as he works over his draft:

// Hey! Wow! That's good.

? I am really puzzled about this. Can you explain?

[] These appear to be good topic and comment summary statements. (See importance of these statements on page 113.)

This marking strategy works best if the teacher can apply the symbols while conferring for a few minutes with the writer individually. Class size seldom makes that possible, but it's worth rearranging whatever we usually spend in-class time doing. Even if the conference can be scheduled only every third or fourth paper, the payoff in student interest and gratification is tremendous.

What About Grades?

Perhaps the strongest impulse for a writer to do better comes from evaluation-- "How'm I doing, coach?" Unfortunately, grading and evaluation are not the same thing. In fact, grading almost never provides the kind of evaluation the writer needs.

If an analogy from athletics can work here, grades from a coach might influence some team members to play better. But on the whole, stimulus and motivation result from what actually happens on the playing field. You don't need a grade to reveal that you've done well by scoring a touchdown; the cheers from the crowd tell you that--and that is evaluation. Few symbolic grades from a coach are as impressive as the very real lumps and bruises that faulty execution gets one for his troubles on the field. Even worse, perhaps, is the feeling of having let down one's friends.

Some students will write better as a result of teacher approval or disapproval. But here the athletic analogy breaks down. You can criticize my footwork, and I will just smile. But when you criticize my language or my writing, I interpret that as a rejection of me. A 'C minus' on my paper means you think I'm a C minus person.

This is not to say that students should have their sensibilities artificially gentled. Students as writers, as much as students as athletes, can benefit from lumps and bruises--and cheers. But the place to get your lumps is in the marketplace, so to speak. The fact that writers receive grades but not evaluation may explain why so many kids regard sports, music, cars, and jobs as real, but writing as irrelevant.

Unless the teacher has three or four hours to spend in person with each student on each paper, he can get much more mileage from joining the writer as co-editor, and let the evaluation come from a live audience. But if the teacher refuses to permit evaluation to be something that happens naturally from the real responses of real people, then he can hardly approach the student as helpful co-editor. The student so approached inevitably wonders, "Which hat are you wearing now?"

How then does the teacher arrive at a grade for student composition? The truth is that there is no really satisfactory answer; the system places us in a bind in much the same way that art teachers are in a bind. Language Arts, remember? But if it is true--and surely we need more research on this--that the most useful role the teacher of writing can adopt is that of helping editor rather than grader, then it would be irresponsible to slow or halt kids' developing ability to write because of the pressures on us to assign grades.

In the meanwhile, these suggestions are offered as possible ways of determining grades in composition:

Provide a file where students can keep their writing. Grade on improvement from first to last.

Grade on completing the work. Did the student draft, edit, and apply preserving skills in sufficient quantity to meet class standards or not?

Grade by real evaluation. How did the audiences respond to your various papers? This is the only way published writers get graded.

Grade the masterpiece, the student's selection of the paper, or several papers he is most proud of with responsibility to point out what's so good about them.

Grade on a contract. Teacher and student agree to and sign a printed agreement for a certain degree of progress or production to result in a certain grade, then abide by the terms.

Editing Activities

Sometimes editing works best if the teacher and student can confer individually with each other, using, for example, the strategies listed back on page 8. At other times the development of editing skills can best be helped through group work and group activities. The ideas below, suggested by three people from the Department of Education at the University of Washington--Dr. Sam Sebesta, Dr. Dianne Monson, Dr. Watson Hovis--are specific aids that can be offered to groups of students in the editing or pre-editing stage.

* * *

INTRODUCE METAPHOR

Use HAPPINESS IS A WARM PUPPY or similar one-line metaphor booklet to introduce this comparison technique. Do a class booklet in which each pupil does one page defining some quality such as misery, patience, happiness, vacationing. Examples from such booklets: Misery is getting sea water in your mouth. Misery is getting sick on a vacation. Happiness is the click of your electric blanket on a cold night.

ALLITERATION

Choose a consonant sound. Then choose an adjective, noun, verb, and adverb in that order which begin with the same sound. Make four-word sentences pertaining to particular subject. Halloween example: Gray ghosts gasped grotesquely.

CONVERSATION IDEAS

Examples: What do your pencil and paper talk about at night?
What do your shoes say at night?
What might two dinosaur skeletons talk about at night when the visitors have left the museum?

ANIMALS AT GREAT MOMENTS IN HISTORY

Example: Write as if you were Paul Revere's horse on that famous night.

JUST-SO ORIGIN STORIES

Write a humorous or magic just-so story of how an animal or plant got to be. Examples: Why do mice have long tails? Why do mice have pink ears? Why do cats have whiskers? Why do leaves fall? Why does it snow? How did grasshoppers get their hop? Why do fish have scales?

PICTOMAPS

Make up an imaginary country. Make a map of it. What incidents could occur there? Show the incidents through small pictures on the map. Connect the incidents with tracks. Tell the story of the traveler in an imaginary country encountering the incidents. This is background for many fine epic as well as children's tales; e.g. ODYSSEY.

CREATIVE FILM VIEWING

Show a film or part of a film without turning up the sound. Have children conjecture on what would be said in the film.

END SENTENCES

You may readily try the technique of giving children the beginning sentence on which to base a story. Try, instead, giving the END sentence for a story. Examples: "They lived scappily ever after." "And so the cat put his tail back into the well."

UNUSUAL SENTENCE BUREAU

Give children unusual sentences: "Create a situation where this utterance could be used." Examples of sentences: What is that that doing there? If this is is is, then is it his? When I say no, I mean yes.

FOLK TALE SCRAMBLE--THE WHAT-IF INSTANCE

Take two or more highly familiar folk tales. Mix the characters. Write the story that results. Goldilocks, taking a basket of food to the Three Bears, encounters a wolf who...

SUPPOSE THAT--CRUCIAL DECISIONS MANIPULATION

Take a familiar story and, midpoint, ask what would have happened if a character had made a different decision from the one he made. What if the hero in MATCHLOCK GUN had not fired the gun?

THESE ARE A FEW OF MY FAVO-RITE THINGS

Remember the song "My Favorite Things" from the SOUND OF MUSIC? Learn it, say it, sing it. Then have each child make up one line to go into a class project: a favorite things poem. One child's line in my classroom was this: "Lying down in the back seat of the car when my father is going around fast curves."

CINQUAIN

Five lines: the first line is the title of your poem. Second line, two words long, is description of the title. Third line, three words long, gives action associated with the title. Fourth line, any number of words, tells how you feel about the title. Last line is another word for the title.

BUILDING TALK (From Mauree Applegate)

Do buildings talk to you? Have you noticed any like these on some of your walks? A house that resembles an old tramp in the sun. A white church tiptoeing toward a hilltop. A tumble-down house hesitating at the edge of a cliff. Have pupils describe a building that to them seems to be alive.

DESCRIPTIVE WRITING THROUGH PICTURES

Use a picture with plenty of action and vibrant colors. Ask children to list ten or twelve items in the picture. Then let the class work together to add one or more descriptive words to each noun. The new phrases could also be combined to form a sentence or two describing the picture.

WORDS AND MEANINGS

Use a bulletin board or flannel board for this. Take words from reading lessons or from spelling lists. Write each word on a "left" mitten and its meaning on a "right" mitten. Let children take turns matching left and right mittens. This exercise can also be done on ditto for cutting and pasting.

DRAMATIZING BOOKS WITH STICK PUPPETS

Stick puppets, made from tongue depressors and pieces of plywood or wallboard, are easy to do with children. Start with a simple story like "The Three Billy Goats Gruff," make a puppet for each character, and a stage from a cardboard box. Let children act out the story with puppets while you read it.

COMPARE BOOK CHARACTERS

You choose the books or let children choose their own. Stories could be written on questions such as, "What would happen if Toad (WIND IN THE WILLOWS) met Caddie Woodlawn?" or "What would happen if Alice-in-Wonderland met Pooh Bear?"

BOOK CHARACTERS MASQUERADE

Have a school party to which everyone comes dressed as a book character and others in the class have a chance to guess the book. Suggested characters are Pippi Longstocking, Homer Price, Toad, Nancy Drew, or the Bobbsey Twins.

FAVORITE CHARACTERS OR AUTHORS

Each child writes about the author or character he would most like to meet, focussing the writing on why he would want to know the person.

LETTERS TO AUTHORS

Let children write a letter of appreciation to an author, telling him why they like his book. Letters can be sent in care of the publisher. Publishers' addresses are given in Arbuthnot's CHILDREN AND BOOKS.

FIRST SENTENCE STARTERS

Present three "starters" in a lesson: children choose one and use it as first sentence of story. Later, ask children to add new "starters" to the "starter box." Examples of good "starters" designed by fourth graders:

"She's gone! Now I am going to find her diary," muttered John to himself as he crept up the stairs noiselessly.

John stood stock still. His legs refused to go. The sweat broke out on his forehead.

At first the noise was very faint and seemed far away. It was an odd noise, one that the boys didn't recognize. As it moved closer, they went out to see what it might be.

Mary knew that if her mother found out, she wouldn't be able to sit for days. But she was determined to carry out her plan in spite of this.

There was a cow on Main Street, blocking traffic, that morning.

Everything was just fine, until I met those people....

"Something's coming out of the sink. Help!"

"John, the bathroom is flooded again."

It all began in the laboratory of Professor Bang.

The children were playing on the beach when they found the strange footprints in the sand. Their curiosity got the better of them and they decided to follow them along the shore...

AUTOBIOGRAPHIES

Use titles to narrow the autogiography to one incident. Don't expect a child to write his whole lifetime! Suggested phrases or episodes:

An Early Memory

My First Day at School

A Trip I Remember

When I Was Sick

My Best (or First) Friend

One I Loved

My Happiest Day

I Was All Mixed Up

STORYTELLING PICTURES

Use a picture collection to stimulate creativity. Don't ask "What do you see in the picture?" Instead, ask:

What happened just before this picture was taken? What is going to happen right after this picture is taken?

FINDING COMMON ATTRIBUTES IN WORDS

From a list of words, write on the board the ways they can be alike. Number these ways: 1) Contain the same number of letters, 2) Contain double consonants, 3) Contain silent e, 4) Contain the same number of syllables, etc. Make a chain where each word has at least one way it is like the word before. Put the number of the similarity beside the two words. Example of a chain: witch--ghost (1,4), ghost, bat (4), grave, scare (1,3,4).

PART TWO: EDITING SKILLS

The Survival Kit

It is clear that the sort of writing that results from this program is characterized by genuine involvement, concern for audience, honesty in trying to make sense of what the world is all about, or could be about, and where one fits into it, and interest--even delight--on the part of the writer in what he has discovered. Unfortunately these are not always the qualities that receive high grades from people who value the term paper, the expository mode, and linear systems of logic.

Despite the phenomenon of many college departments of English having rebelled from the imposed role of freshman composition as a "service" course, most English teachers are still expected to teach writing in a way that will enable kids to fulfill other teachers' essay assignments. The proliferation of agencies that, for a fat fee, will write your college papers for you with a grade guaranteed is a reverse tribute to the sort of writing these assignments typically demand. Thus, a thorny moral dilemma is posed for the teacher of English composition: shall I teach kids to write that they may more fully realize how to be true to themselves and to others, or should I give in to the pressures to teach my students how to beat the system?

Because no one else is likely to help our students, teachers of English simply cannot responsibly turn their backs on the kid who, unable to afford a ghost writer, needs to know by next Monday how to write a 500 word expository essay with tight organization and impressive use of sources.

Such a paper, although a parody of serious composition, can nonetheless be taught to most kids in fifteen minutes, so why not? Even though the English teacher may feel that he has not been wholly true to himself, to his students, and to the language, teaching the fast and dirties--as one full professor from a state college English department calls them--can be justified because it gives kids a necessary survival skill in a hostile environment.

After all, not even novelists and poets can write if someone doesn't pay the bills.

A model for a paper that will get kids through most of the tough spots is diagrammed on the next page.

1-2-3 Fast and Dirty

How to Pass Any Comp 101 Course in the Country

Introduction

Thesis statement in one, crisp declarative sentence
Subtly but unmistakably suggest an order for the body paragraphs

Tell 'em what you're going to tell 'em

Body Paragraph #1

Topic Sentence
Following the order suggested in intro
Make statement #1 to support thesis
Cite textual evidence
Explain or detail to clarify both above

Transition

Body Paragraph #2

Topic Sentence
Following the order suggested in intro
Make statement #2 to support thesis
Cite textual evidence
Explain or detail to clarify both above

Tell 'em

Transition

Body Paragraph #3

Topic Sentence
Following the order suggested in intro
Make statement #3 to support thesis
Cite textual evidence
Explain or detail to clarify both above

Conclusion

Return reader to thesis
Remark significance of thesis in some way

Tell 'em what you've told 'em

An Appropriate Use of the 1-2-3 Model

from Kebo's Restaurant

yes... we're very ^①happy you came!

We're also ^②gratified... and ^③complimented. Happy, because preparing the very finest food for you and serving it with thoughtfulness and good cheer is what we most like to do. Gratified, yes, because you are giving us the opportunity to serve you and prove our philosophy that good food, cleanliness and friendly hospitality can travel hand in hand. Complimented, because you have chosen Kebo's in your quest for good things to eat. Fulfilling this quest is our purpose and our opportunity to contribute to this part of our great American standard of living. May we assure you that we will do everything possible to make you feel "glad that you came to Kebo's."

Cordially yours,

Keith & Bob

Thesis

Sets Up 1-2-3 Order

POINT #1 OF THESIS, IN ORDER
AND SUPPORTED

POINT #2 OF THESIS, IN ORDER
AND SUPPORTED

POINT #3 OF THESIS, IN ORDER
AND SUPPORTED

RESTATEMENT OF THESIS

WITH SIGNIFICANCE ADDED

A Potpourri of Editing Questions

Read your work aloud. Who does it sound like? What emotion does the tone convey? Is that emotion right for your voice or the voice you are trying to create? Does it sound authentic? How will you know? Well, listen to human voices, and listen to your own voice when you are talking and you have something to say. Listen to tape recordings. Make comparisons.

Close your eyes and see if what you have written has any sights, colors, textures, patterns. If it looks grey and abstract, let yourself go a little and put in words that excite your visual sense or your other senses.

Do you have some feeling about your individual sentences? If you haven't got something dear to you in each one, it isn't your writing yet.

Are you writing this for somebody real? How is that person going to react? Where will he be? What will he be doing while he is reading? Where is he going to become completely enraptured by what you are doing? Make more of those places in your writing. What can you say that will make him let dinner burn while he finishes?

Is there any relationship between what you felt and wanted to say, what you heard in your own inner language that was beautiful, and what came out on the page? If not, getting there isn't magic. It's a matter of deliberately choosing words you like over words you have no feeling for.

Have you been confused, did you change, were you learning anything as you wrote? Does what you have said matter to you? Is it honest?

As for what order to put your ideas in, try at least to have a reason for that order. If you can't give a reason, try rearranging the parts and see if it makes any difference whatsoever.

Are the parts of what you are writing, communicating with each other in any way? They ought to be. What does the first part say that the second part has to be aware of? If your last part seems to be ignorant of what your first parts discover, something isn't happening.

Have you thought about recasting your essay as a dialogue? There is nothing sacred about the five-paragraph essay.

Get involved in situations where you hear or see the audience react to what you have written. Watch them. Get someone else to read your work aloud. If he stumbles or looks confused, that's a clue. If he laughs when he ought to look sad, that's a clue. If he starts talking about something entirely unrelated, that's a clue, but a complicated one. Try to discover how the words you choose and the order you put them in communicate your purpose. If the other person does not get the point, there is at least a possibility you did not make one.

See if your work provokes a reaction. Does it make anyone angry, happy, inquisitive? Does it make you proud?

The ideas in this booklet are for teachers who want to liven up their teaching of oral and written composition. The emphasis is on new and varied ways of responding to kids' efforts at speaking and writing--alternatives to grading and error-hunting.

The teachers who devised and tried out these response techniques in their classrooms are united on a principle of belief: if we want to help kids use language better, we must create situations that encourage a caring attitude about what they say. Speaking and writing are not just matters of "basic skills": they are inevitably tied to attitude.

These response techniques are not designed for a particular grade level. Many of them can be adapted for use in either elementary or secondary grades. Nor do they all depend upon a particular kind of composition form or subject matter.

We welcome teachers' reactions to these ideas. Any of the teachers listed on the next page would be pleased to discuss them.

Regional Composition Project
Seattle, Washington
August, 1972

This booklet, and the videotape which accompanies it, grew out of the Regional Assessment of Oral and Written Composition Project. Supported by contributions from the participating school districts, the project has brought together several teachers in the Puget Sound area. Its aim has been to examine the composing process as it occurs in elementary and secondary school classrooms and to discover ways to help young people use language with greater skill and satisfaction.

The following teachers and coordinators of English language arts have been participants:

James Barchek
Kent School District

Kim Brockway
Newport High School
Bellevue School District

Robert Freund
Mercer Island High School
Mercer Island School District

Beverly Galvin
Olympic Junior High School
Auburn School District

Victor Gould
Auburn High School
Auburn School District

Marylee Graves
Olympic Junior High School
Auburn School District

Clara Hayward
Mercer Island High School
Mercer Island School District

Brian Herbison
Inglemoor High School
Northshore School District

Barbara Hudson
Meridian Junior High School
Kent School District

Mary Ann Johnson
Olympic Junior High School
Auburn School District

Frank Love
Shoreline School District

Mary MacRae
Auburn High School
Auburn School District

*Helen Richardson
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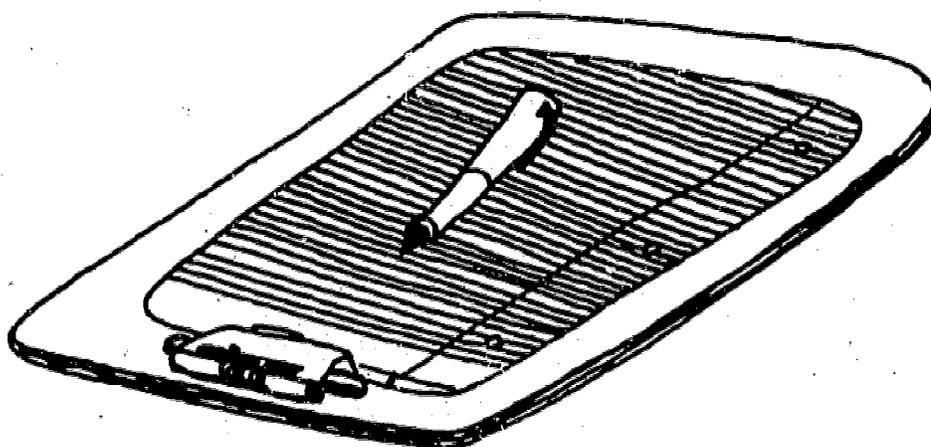
*Editors for this booklet.
Drawings and pictures by Robert Weston.

LIST OF RESPONSE TECHNIQUES

WRITING	
Which Voice.....	001
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WHICH VOICE

Purpose: To help students discover the variety of roles they can assume in their writing.



Procedure:

1. Begin with a class discussion about the many "voices" with which which a student can speak (Walker Gibson's Persona, Random House 1969 is very useful.)
2. Discuss the intimate, personal voice of a journal or diary; a friendly voice in a letter to an adult relative; the stilted voice of the writer of a book review, etc.
3. Each student offers one piece of writing to three other students to read.

Response:

1. The readers identify the voice they hear in the writing.
2. The student rewrites his paper in two new versions, each with a voice different from the original, but with the same material or theme.
3. The writer then returns to the first three people and asks them to identify the new voices. If they can, he has succeeded.

Variation: Repeat the same process asking students to write for different audiences:

- a parent**
- a teacher**
- an employer**
- a lover**
- a good friend.**

PRAYERS FROM THE ARK

Purpose: To enable students to discover and develop style and tone in their own writing.

Procedure:

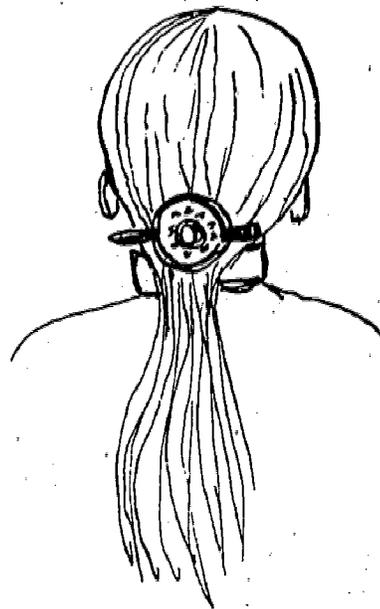
1. Have students make a list of animals that they think have "personality." (They may also discover that several adjectives are based on the names of animals, i.e., sluggish, catty.) Have them list as many animals as there are class members. Be sure the animals are well known to the students.
2. While the list is being made on the board, have someone in the class copy these animal names, one each, on 3 by 5 cards.
3. Conduct a drawing among the class members so that every person has a 3 by 5 card with the name of an animal he can "be" for the writing assignment.
4. Distribute dittoed excerpts from Carmen De Masztold's book, Prayers from the Ark (or The Creatures' Choir) for students to use as examples of a prayer format. Good ones to use are "Prayer of the Ox"; "Cock"; "Butterfly"; "Mouse"; "Cat"; "Dog."
5. Ask each student to write one prayer as if he were the animal whose name he drew. His goal is to reveal the personality of that animal by the style or tone of the prayer rather than by physical description.

Response:

1. Collect all the papers and ditto several without the name of the animal.
 - a. Or, ask those students who finish early to write another student's prayer on the black board.
 - b. Or, project several papers (with the title and name masked) on an opaque projector.

2. Discuss the papers. Explore those elements of tone and style that contribute to each successful characterization.

Variation: Use stereotypes (heroes, sports' figures, comic strip characters) instead of animals. The writing about one of these might consist of an epitaph; his first words in the morning and the last ones at night; a favorite object; a favorite food.



THE OLD SHELL GAME

Purpose: To test and rate the student's ability to perceive and describe.

Procedure:

1. Select objects (such as rocks) to insert into envelopes for each member of the class.
2. Number the envelopes.
3. Have students number their papers with as many numbers as there are envelopes, leaving room to write a description beside each number.
4. Set a pattern for passing the envelopes.
5. After all the descriptions have been written, switch objects and envelopes. (Be sure to record both the old and the new numbers for each object.)
6. Pass the envelopes again and ask the students to match the new numbers of the object to the old description. It is not necessary to discuss the descriptions.

Response: (Brief, but immediate and powerful)

1. When students have finished the matching, read the exchange record (see 5 above) and have students correct their papers. Work out a curve so they can judge their description perception.
2. Caution! Students may try to cheat by writing the first number down on the object to aid in identifying it later. If so, a cunning teacher can use this to his advantage by changing or adding digits thus compounding the confusion.

Variation:

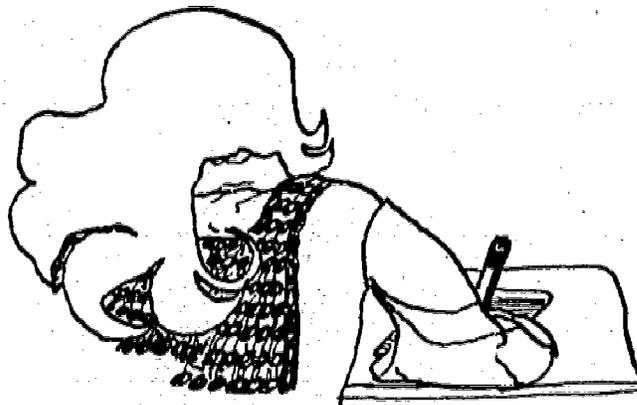
Procedure:

1. Have several students select eight large pictures on a particular theme and number them.

2. Ask each student to select another person to present his portfolio of pictures in order.
3. All students are then to fold a piece of paper in half again so that there are four spaces on the front and back. They should not number the spaces.
4. As each picture is shown, students should write their descriptions of it in random order, front and back, on their folded papers.
5. After students have written all eight descriptions, they exchange papers.

Response:

1. The presenter holds up the pictures again in order and students try to match the number of the pictures to a description on the paper they have received. They write the number down.
2. Return papers to the original writers.
3. Have pictures shown again so that the writers can see how many pictures were correctly matched to their original descriptions.
4. Have the number of correct matches tallied and then develop a curve for the student's evaluation of his descriptive skill.



THE OBITUARY

Purpose: To give students practice in making inferences as they read and in using the information imaginatively as they write.

Procedure:

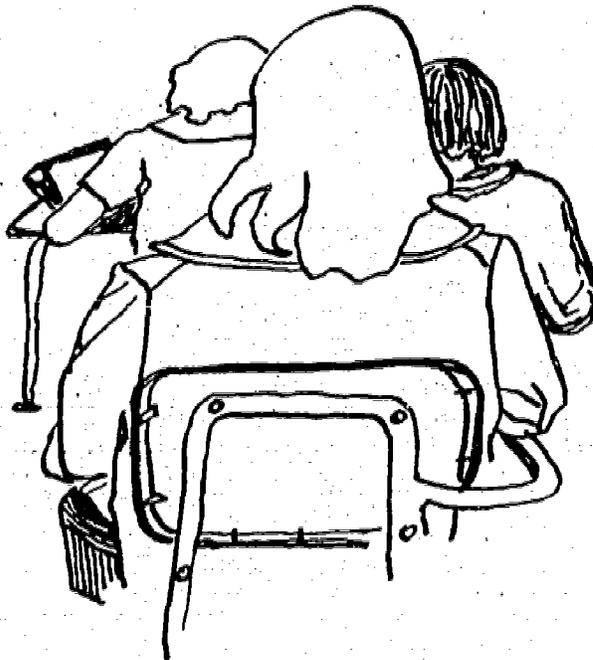
1. Gather samples of fairly lengthy obituaries from newspapers and magazines and circulate them among students so that they all read several.
2. Discuss the different kinds of information to be found in them. Consider those accomplishments and facts of a person's life that are commonly included. Discuss what information is left out and why.
3. Have each student make a private projection of the way he expects his life to go. After he has done some thinking, ask him to write his own obituary, using a pseudonym in place of his own name.
4. Assign a number to each paper; distribute the papers randomly.

Response:

1. Ask each student to write a biographical sketch of the person whose obituary he has received.
2. The sketch should be consistent with the facts as stated, but should also contain details that could be logically inferred from the information in the obituary. For example, what inference can the student draw from the fact that the man had been a long-time member of the American Civil Liberties Union?, of the John Birch Society?
3. Have students staple the sketch to the obituary; return to the original writers.
4. The two writers then confer together about whether the second writer's inferences are reasonable. Either person may complain about the treatment he has received at the hands of the other writer and raise the issue for class discussion.

TEAMWORK

Purpose: To give students experience in an effective way to review for a test.



Procedure:

1. Have each student choose a card from an envelope of index cards on which have been written the names of topics to be covered on a test.
2. Allow time for each student to organize notes on his topic from his text, notebook, etc. He may include questions on the topic that he would like answered.
3. Students break into small groups.

Response: Students read their notes to each other, ask and answer questions, and try to anticipate what items of information will be included on the test.

SUBTLE HINTS

Purpose: To help students, who are neither mature or secure enough to profit from adverse criticism, gain critical insight into their own writing.

Procedure:

1. Having finished a rough draft of any piece of writing, the student reads it aloud to himself.
2. He then writes a second draft, cutting, adding, rearranging.
3. He puts his writing aside for a day or two; then he rereads it and polishes it again. This time, he writes it on a ditto.
4. The teacher runs several copies of his ditto, enough for a small group with whom the student will discuss his writing.

Response:

1. The student takes his writing to a small group of other writers.
2. Each member of the group tries to respond to the writing in positive terms. (no negative criticism is permitted.) Each member may question the writer.
3. The writer listens to the comments. The writer may perceive what his peers are avoiding in their discussion of his paper.
4. The writer may or may not make a list of the changes he thinks his paper needs.
5. The writer revises his paper, basing his changes on what he thinks will make the paper more acceptable to his peers.

SHOW IT LIKE IT IS?

Purpose: To let the student discover that effective written communication of a visual experience depends upon the accuracy of his description.

Procedure:

1. Divide the class into two groups, one on each side of the room.
2. Show one picture to the first group, another to the second. Each picture should be one that can be easily reproduced by a student with no artistic ability. Position the pictures so that the picture is only visible by its group.
3. Ask students to describe in writing what they see.
4. Tell the students that they will be exchanging their descriptions. The person on the other side of the room will then try to reproduce the picture he has not seen by means of its written description.
5. After the above, give students time to add final details to their descriptions. Then exchange papers and have students begin their drawings.

Response:

1. After the first attempts to draw the picture are initiated, students may write questions to the original writers concerning the problems he is encountering in his drawing.
2. Give questions to the original describer who then answers in writing.
3. The process of question/answer can be repeated as time permits.
4. At the end of the writing, have each student keep his own drawing and the description he has used. Show all the students both pictures.

5. Ask students in each group to hold up their drawings and to arrange themselves according to the accuracy of their drawings. (Judgement should be based on visual qualities such as; size, position, identity, etc., and not on artistic merit.) Students settle their own disagreements.
6. Discuss what details (or lack of detail in the written descriptions) influenced the accuracy of the reproductions in each group.
7. Caution: it is crucial that plenty of time be allowed for the response process; it should not be crowded in at the end of the period.

Variation: Once students have received this kind of response to their descriptions of "appearance", they are ready to try the more difficult task of describing action. Instead of pictures, use two short sequences from a film, or two live performances with two different routines. Follow the same response technique.



A REASON TO REWRITE A PAPER

Purpose: To provide the serious writing student with a new view of his own writing; to give him clues on the way in which to approach the revision of a paper.

Procedure:

1. Have each student choose a piece of writing (less than 500 words), one which he values.
2. Have students form small groups to evaluate the papers within that group. (The teacher may want to assign students to particular groups to control the mix within the group)
3. Have a tape recorder available to each group. (If only one recorder is available, repeat the activity with various groups on successive days.)
4. Give each student a two-column form to be filled out by the writer during three stages of the procedure. The first column records his feelings at each stage of listening; the second, the insights obtained about his writing from each listening experience.
5. The student reads his paper aloud to the group. The reading is taped.

Response:

1. The student then records on the form (see example below) his feelings and discoveries about his paper after the initial reading.
2. The tape is then played back so that the group can take notes and prepare to comment.
3. The writer then fills out the second stage report, listing only those feelings and insights he gains from the mechanical playback.
4. The group discusses the paper; the discussion is taped. The group may or may not grade the paper.

5. The writer listens to the taped discussion (he can do this alone later) and fills out the third stage part of his form.
6. Sooner or later, the student makes a list of the changes he plans to make in his paper.
7. He then rewrites the paper.

SAMPLE FORM

Activities	Feelings (Emotions)	Insights (Ideas)
1. Writer reads aloud and tapes	Stage 1	
2. Writer hears playback.	Stage 2	
3. Writer hears taped discussion.	Stage 3	

List of changes to be made:

MYSTERY PAPERS

Purpose: To enable students to hear without embarrassment a variety of reactions to their writing.

Procedure:

1. Students sign their writing with a pen name before handing in their papers.
2. Each student receives a paper in return and joins his group of 12 students (or half of the class).

Response:

1. Each student reads the paper he received to his group.
2. Each listener takes notes. The notes consist of a list of the specific parts of the paper about which he has a feeling, a question, or an idea.
3. When the reading is finished and the group is ready, the reader turns on the tape recorder.
4. The reader reads the pen name on the paper. Then each listener in the group states his name and his reaction to the writing, specifying which parts he reacts to and explaining any ideas, feelings, or questions he has about those parts.
5. The reader turns the recorder off until the group is ready to respond to the next paper.
6. Sufficient time should be allowed later for the writers to hear the taped comments about the papers in their group.

Variation: This variation may be used separately or in connection with the response to the mystery papers. The teacher may wish to fill out the rating sheet for each group on successive days, or one member of the group can serve as the recorder.

Variation Purpose: To provide group members with information which will help them evaluate and improve their discussion skills.

Procedure:

1. On a blank sheet of paper, draw one circle for each member of the group.
2. Write the names of each seminar member in one of the circles.
3. Write on the board or hand out to the students a dittoed sheet of criteria appropriate to the behavior or participation of each member of the group.
4. Have group participants select the criteria appropriate to the participation or behavior of each member of the group and record the number of the criteria in the circle.

SAMPLE CRITERIA

Constructive

1. accepting feelings, encouraging
2. paraphrasing
3. questioning, information or opinion-seeking
4. lecturing, information or opinion-giving
5. directing, initiating, summarizing
6. criticizing
7. directing answers
8. expressing group feelings
9. setting standards

Non-Constructive

10. opinion--ideas unsupported by specific facts
11. silence, confusion, distractions, put downs

Response:

1. Have students hand-in filled response sheets.
2. Cut each student's circle out and return it to him for his information.
3. If this activity is repeated often, have students staple his collection of circles to a sheet of paper kept in his writing folder. Review sheet with him periodically.

HOTLINE

Purpose: To provide students with experience in succinctly expressing problems and understanding solutions to those problems.

Procedure:

1. Have each student write out a problem using first person narrative. Tell them the problem can be one any teenager might have, or a problem they might have. (What hours they can stay out on a school night; having to babysit for a younger brother or sister, etc.)
2. Have students omit their names and label their papers, "boy", "girl", or "either" and identify the type of problem they have written out.
3. Collect all the papers for use by the volunteer in step 6.
4. Set up a Pacific Northwest Bell Teletrainer* and connect a tape recorder for later playback.
5. Ask for a volunteer to take over the operation of the "Switch-board" and tape recorder.
6. Ask another student to volunteer to read a problem into a phone from the hall outside. That student may pick a paper from the stack accumulated during the writing that day.
7. Ask a group of four students to act as a Hotline Panel to answer the problem called in. The panel can take turns responding upon hearing the problem.

Response:

1. After the solutions have been heard and discussed on the phones, play back the tape for the whole class.
2. Discussion can be aimed at evaluating how logical the advice was, what kinds of advice seemed most pragmatic, and how much repetition there was in communicating the problems or their suggested solutions.

Variation: An interesting variation of the use of the Teletrainer can be to have a student call in a problem twice, the second time with a mirror in front of him to watch himself speaking. Upon the playback, have studentw decide if they are able to detect any more vocal variety or intensity or clarity in communicating the problem when a caller watched himself in a mirror.

*Teletrainers are currently assigned to the resource centers in each school district and intermediate districts. They may be obtained through these resource centers.

QUICK RESPONSE TECHNIQUES

Purpose: To show the student immediately whether he has communicated to his audience his purpose for writing.

Procedure:

1. Divide the class in half; one half leaves the room.
2. To the half remaining in the class, introduce someone from outside the class briefly and conspicuously to read a special announcement.
3. Ask the people in class to describe this unknown person as accurately as possible.

Response: 4. Give the papers to the half that did not see the person. Send them to another classroom (or wherever) to pick out the correct person, using only the description on the paper. (This person could be the principal, the custodian, a favorite teacher, etc.).

Variations:

1. Describe a picture so others can identify it from among many. Do the same with a simple object like a cup.
2. Each student chooses a partner. One person writes the description of his partner. The writer hides the paper; he then returns and writes directions on how to find the paper. He gives the directions to a different person's partner, who must then find the paper and identify the first partner from the description.
3. Use the same procedures in Variation 2., substituting an object for a written description.
4. Give each student an orange. Have him write a detailed description of it. Collect the oranges. If his description conclusively identifies his orange, and he can pick it out of all of the other oranges, he may keep it.

WHAT DID YOU SAY YOU SAW

Purpose: To provide experience in the value of careful observation and listening, plus accurate reporting. To provide insight into trouble spots in communication.

Procedure:

1. Have a tape recorder ready to use.
2. Select a large picture of a landscape or any other setting; mount it on strong backing, attach a cover paper over it. (It works best to select a picture with common elements such as water, trees, clouds, mountains, boats, weeds, or flowers, etc.)
3. Have a group of five volunteers go out of the room and let them view the picture for as long as they wish. Have them decide in which order they will return to the room to describe the picture.
4. Coach the students in the audience not to react to the statements of the volunteers as they each describe the picture-- for example, contradictions or omissions among the speakers.
5. Ask the students to return to the room one at a time, to describe the picture as fully as they can. Set no time on this. Tape record each student's description.

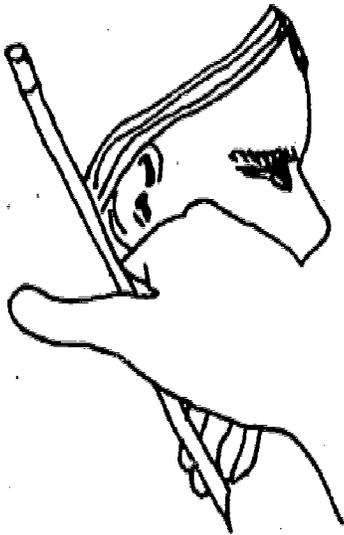
Response:

1. After each description, or at the end of all of them, have the students write out their concept of what the picture will look like.
2. Uncover the picture in the classroom.
3. Ask the students to tell you in what ways their written concept of the picture differed from the actual picture. List on the board the main areas of variation.
4. Have the students listen to the taped comments of the five volunteers for accuracy, thoroughness, and vividness. Match sources of confusion on the board with various speakers' comments.

Variations:

1. Ask the entire class to write a good description of the picture based on the insight gained from the list of trouble spots listed on the board.
2. In place of a picture, ask three students to choose a well-known person, the three students then go out of the classroom. The remaining students try to discover the identity of the person by proposing questions, as few as possible.
 - a. Divide the class into three groups, each group develops a question. Then a representative from each group goes to the hall; he reports back with both the question and the answer.
 - b. Continue the process until the identity of the person is guessed. Discussion should center on the kinds of questions which elicit the best information.
3. Follow the procedure above, except have the students submit the questions in writing and return with a written answer.
 - a. Each of the three groups in the room work independently in competition with the other two groups.
 - b. Only one question at a time may be submitted to the group in the hall.

AN OBJECT REPRESENTING ME



Purpose: To focus on involving students within the class in establishing an awareness of self and of others.

Procedure:

1. The student is given an opportunity to expand his consciousness of self by bringing in an object he thinks best expresses, represents and symbolizes himself.

Response 2. The student should be prepared to use, to speak about, to act out, and to share this symbol with his group.

3. He first offers to his group the object and lets them respond as to the reasons they think that he has chosen the object.

4. He then gives a short reflection on his choice.

Response 5. The group discusses how together or apart they are in their understanding of each other's search for an image.

6. Through this activity, it is hoped that they will better be able to relate other English activities to the immediate class. (John is like the main character in this short story in these ways, etc.).

I'D RATHER BE...

Purpose: To enable students to express their ideas more freely.

Procedure:

1. Give each student two sheets of paper, each one dittoed with one of the lists of words below. Space the words so that they can be cut apart to form a deck of cards.
2. Here are 24 objects that you might rather be. Rank them in order of preference and see what you'd rather be.

a. redwood tree	m. peace symbol
b. IBM card	n. record
c. racing car	o. poodle
d. gorilla	p. protest sign
e. red balloon	q. thermometer
f. scissors	r. nail
g. amplifier	s. worm
h. light bulb	t. video tape
i. pencil	u. daisy
j. novel	v. bottle of beer
k. newspaper personal column	w. poem
l. jet plane	x. eye glasses
3. Now, give the reasons for your first four choices.
4. After you have made your preference list, cut the object cards to make a deck for a game you'll play to find out how well you know each other.
5. Combine your deck with the decks of your other group members.
6. Deal cards to each other.
7. Each player looks at his hand to discover which card he thinks each of the other players has made as one of his first choices.
8. The dealer has the first turn. He places one of his cards face up in front of one of the other group members whom he thinks chose this object as one of his first four choices. He then states the reason for this choice. The other players may respond but should not reveal their four list choices.

9. Play continues until all players have used up their cards.

Response:

10. Now comes the moment of truth. Each player reveals his top four card choices and compares these with the cards the group thought were his top four.
11. How close are you to selecting each others' images?

SELLING YOURSELF

Purpose: To help students present themselves meaningfully in writing to prospective employers.

To help students gain further insight into job interview techniques by role playing the employer.

Procedure:

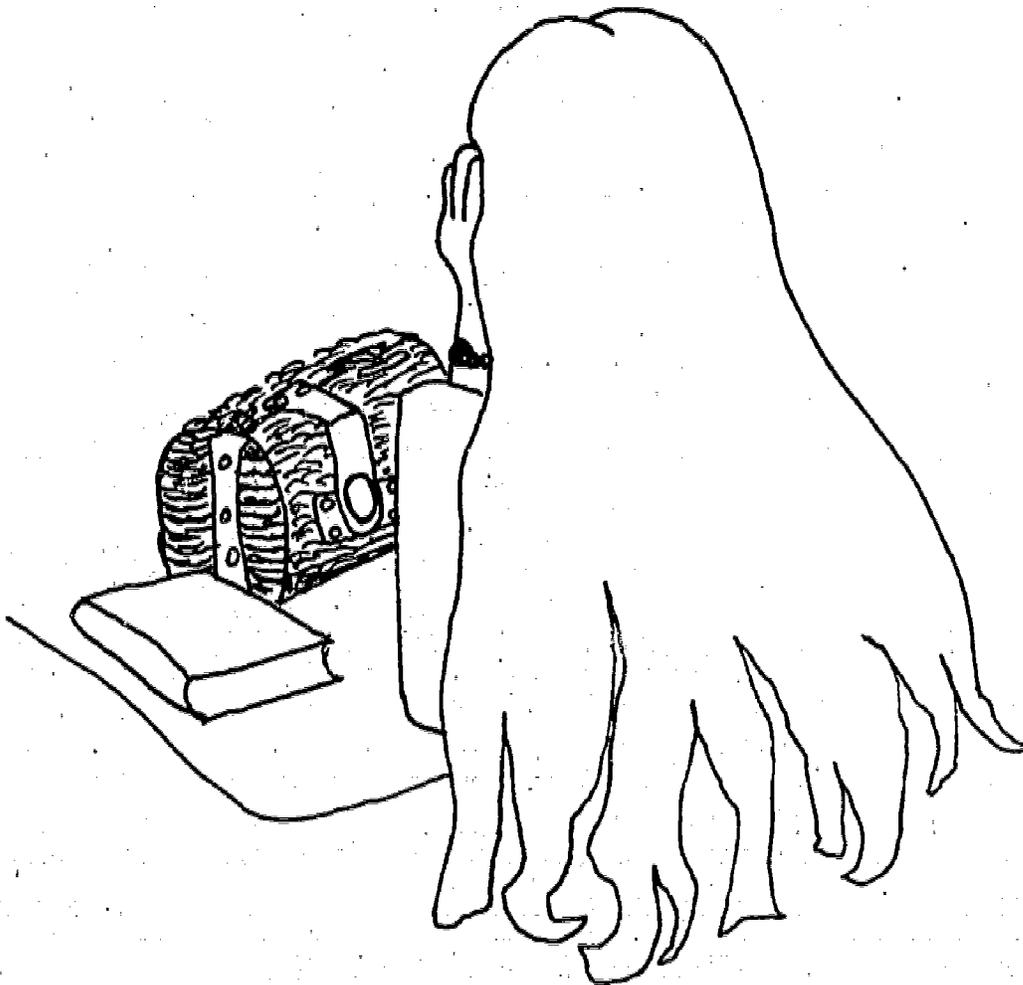
1. Have the students apply for a currently known and available form of employment. Application can be in the form of a letter, a resume, or a newspaper advertisement.
2. Or, have the students apply for a conjectural occupation, one not presently needed and for which qualifications can only be imagined. Application could be a letter and a portfolio of sample work, a photo-essay, or a composition.
3. In addition, the students prepare for an interview following the presenting of their written applications. (Preparation for written exercises involving any of these situations may be extensive, including: reading, interviewing, and discussing.)

Response:

1. Suggestions for response to situation 1. (above)
 - A. Letters are projected so that the entire class can see them; the writer provides information about the nature of the job he seeks, the expectations of the employer, and what he supposes will be the criteria for the selection of employees.
 - B. The class comments on each letter, using such criteria as: the physical appearance of the letter, statement of purpose, observance of letter writing conventions, tone, and clarity of explanation.
2. Suggestions for response to situation 2. (above)
 - A. The class is divided into groups, each designated as the company which might hire an applicant. They are provided

with a written or tape-recorded description of the imagined job and the type of organization which might need people for that job. (This information is to be provided by the group or individual who produced the conjectural job description in situation 2.)

- B. Each group reviews the applicant's materials and then calls in each applicant for an interview.
- C. Subsequently, in either written or improvised dramatic form, the small group tells each applicant whether or not he is hired, with an explanation of reasons.



ROLE PLAYING FOR OPEN TALK

Purpose:

1. To enable students to think more critically about the writing of other students.
2. To help students overcome their reluctance to respond openly to the writing of other students.

Procedure:

1. Each student should have writing that he is willing to share with another student, his partner.
2. Circulate a can of baker's clay* and ask each student to take a handful and shape it into a face.
3. Have each student decide on a name and an age for his clay face.
4. Each student will introduce his clay face to his partner so that the partner will become familiar with the initial expression of face.
5. Have students practice manipulating the clay faces to show anger, pride, surprise, etc. to see if their partners can guess the emotions.
6. Each student should then read his partner's writing selection.

Response:

1. After reading the piece of writing, each student should manipulate his clay face to:
 - A. Show how the writing made his clay face feel.
 - B. Tell what the writing made his clay face think.
2. Have students explain to each other exactly which parts of the writing (specific selections) caused the face to react.
3. Repeat the procedure and the response as often as time allows.

*Baker's Clay Recipe

3 c. flour
1½ c. salt
6 tsp. cream of tartar
3 c. water
3 T. oil
Food coloring
Few drops of mint flavoring

Sift dry ingredients into heavy aluminum pan. Mix liquids and add to dry ingredients. Blend. Cook over moderate heat. Stir constantly, until dough pulls away from pan or until sticky. Turn on floured board, knead. Add coloring. Store in airtight container. Keep in refrigerator.

PRE-PRODUCTION WRITING

Purpose: To make students aware of the fact that all project planning involves the composition process.

Procedure:

1. The student writes in detail his plans for a project for another class.
2. Possible projects could include:
 - a. Home economics: a notebook of home decorating ideas, a collection of favorite recipes, hints on sewing synthetic fabrics.
 - b. Foreign language: making a tape for the use of a foreign language student studying English.
 - c. Mechanical/technical drawing classes: plans for a house, or a small commercial building with detailed explanations of purpose and function.
 - d. Social studies: construction of a model of an historical building or the reproduction of a document.
 - e. Woodworking/metal classes: drawings and written descriptions of the process to be followed in the creation of a piece of furniture, a metal wall hanging, etc.
 - f. Mathematics: a written description of the construction of three dimensional figures illustrating mathematical principles.

Response:

1. The teacher's approval of the project on the basis of the preliminary written description will be the primary response.
2. The teacher's (other subject area) acceptance of the finished project for credit will be the final response.

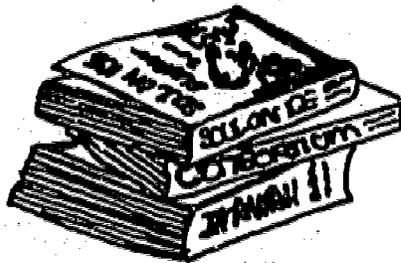
Variation:

Procedure:

1. A student works with a partner to conceive of a possible project, product, or a service for which a need exists.
2. All communication from the beginning must be conducted in writing.
3. Writing continues until both are sure that they understand each other's ideas, the process of putting the product together, and the end result.

Response:

1. One partner gets up to explain the project orally to the class. The other must remain silent even if he disagrees with what is being said.
2. The second partner then has a chance to set the record straight to the class.
3. Both partners then discuss the difficulties they experienced in communicating during the project. (Explanation may be done in front of the class or with the teacher or as a written assignment.)



STAMP IT ME

Purpose: To enable students to generate self-disclosure data and provide a base for student interaction using the self-disclosure data.

Procedure:

1. Students are asked to make up a brochure advertising something they have written (materials are provided for this activity: sheets of colored paper, materials which lend themselves to collage, such as catalogues, post cards, magazines, etc., glue, staples, tape).
2. Advertisements are then displayed around the room. Students wander around looking at various advertisements.

Response:

1. Students can select several advertisements that particularly interest them and go talk further with those students who created the ads.
2. Creators can present their advertisements to the entire class explaining and interpreting their creations.

Variations:

1. Road of life: Each participant is asked to place a dot on his paper which represents his birth. He can then portray in any way he wishes a series of critical incidents which he feels are representative of his life. (Road map with pictures symbolically placed, a graph, etc.)
2. Comic Strip: Participants divide their paper into twelve sections. In each section they are to illustrate a peak experience.
3. Silhouettes: Group forms dyads and participants take turns drawing full-sized silhouettes of each other. Silhouettes are placed on the wall, the name of the model is added. All participants move from silhouette to silhouette adding the feature which they associate with the model.

JUST GIVE ME THE FACTS...

Purpose: To assist students in selecting data relevant to a specific assignment.

Procedure:

1. Divide into pairs.
2. Each member of the pair is to learn as much about his partner as he can for the purpose of making a collage. The collage should depict his partner's personality or character, or interests, or any combination of these.
3. Students should have time to work on their collages in class. The collage may be shaped so as to suggest a personal characteristic or interest. (A large mouth for a talkative girl; a musical note for a musician)
4. Allow several days for completing the assignment. Have students display their collages in the room for leisure viewing by all students.

Response:

1. After all of the collages have been posted, allow time for students to talk to their partners about the contents of the collage.
2. Ask a third student in the class to explain the collage using on-the information depicted on the collage. The collage-maker, the subject and the third party then discuss the problems of communication encountered at each step.

Variations:

1. At the beginning of a new class situation, have students interview each other for a definite period of time. Each partner will then introduce the other one to the class, using only that information obtained in the interview.
2. Have students select a controversial issue and interview five people for their opinions on the issue. In class, have students

explain the issue and detail the responses of the people interviewed. Students then discuss or write out their reactions to how well the interview covered the central facts.

RESPONSES IN ANOTHER MEDIA

Purpose: To help students perceive something about the process of communication by reacting to and interacting with other students' compositions.

Procedure:

1. Almost any student writing will serve as starter. Teachers using this technique for the first time might consider assigning a detailed description or a creative writing project.
2. Identify each student's writing by number rather than name.

Response:

1. One student evaluates another student's composition by responding to it in a medium other than writing.
2. Example: The student has written * ; another student responds to the writing with ** .

***Written Form**

Short story
 Character sketch
 Incidents or episodes
 History
 Biography
 Reporting
 News story
 Editorial
 Letter
 Play
 Poem
 Novella

****Response**

Collage
 Cartoon
 Montage
 Mobile
 Clay figure
 Portrait
 Drawing
 Photograph
 Film
 Video tape
 Recording
 Role playing

Variations:

1. The possible combinations of writing and responding are endless.
2. Consider sending a set of papers to an art class, to a drama,

speech, or music class for a response. Students in the non-writing class can respond not only through another medium but through taped or in-person discussions.

3. The non-writing responses in turn can trigger new writing experiences; a collage made in response to one student's writing can serve as the stimulus to another student for descriptive writing.

Cautions:

1. Consider whether the task assigned suits the skills of the students involved--at both the writing and the responding levels.
2. Allow plenty of time for interaction between writer and responder, especially if they are from different classes.
3. It is the ongoing process that is crucial in this activity.

CLUES TO FEELINGS

Purpose: To help students become alert to clues about the emotional state of another person.

Procedure: (With the help of an extroverted student, the teacher should demonstrate the procedure first.)

1. Ask each student to think of an emotion and write it on paper; a clear physical manifestation of it without naming the emotion.
2. Collect the papers--redistribute them at random, because a lone student might be embarrassed by being in front of the class. Send five students at a time to the front of the room. Each student acts out the physical clue he has found on the paper he received. By counting off from one to five around the room, assign certain students (all students with the number 3) to watch a certain actor (number 3) intently.

Response:

1. The class tries to guess the emotions that have been demonstrated.
2. The class discusses both the actor's response to their writing clues, and the audience's response to the acting. Actors discuss how helpful the writing was to them.
3. As a follow-up activity, describe a person doing something quite ordinary (such as walking into a room) in a way that could reveal his emotional state. Discuss.

Variations:

1. Use the same procedure to guess the age or occupation of a person.
2. Divide the class into groups of four. One of the four students leaves the room while the others decide who he is going to be (a rock personality, a doctor, a repairman, etc.). When he returns, the others treat him as the character he is supposed to be. He then tries to figure out his role and respond accordingly.

THE WRITING TEMPERATURE

Purpose: To help students assess the emotional impact of their writing upon their readers.

Procedure:

1. Ask each student to try to determine what his emotional state is at the beginning of the lesson: tired, bored, apprehensive, excited, etc.
2. Students read each others' papers (any writing) according to a prearranged pattern. Each paper should be read by three to five people.

Response:

1. The student writes down on a tally sheet his emotional state before he begins reading the paper.
2. The student reads another student's paper until he discerns the moment his emotional state changes. He then records on his tally sheet where in the paper the change occurred (after which words, phrases), and what the change is (from boredom to interest, from fatigue to amusement, etc.) along with the name of the writer. There should be a separate tally sheet for each piece of written material the student reads.
3. Every time the reader feels an emotional change while reading, he records it. He should not mark the paper itself because it might influence the next reader.
4. At the end of the reading, the reader records his overall emotional response to the paper, even though his response may be "no change in emotion(s)."
5. After each paper has been read by at least three different people, the original writer retrieves it and has three tally sheets to ponder before he writes again.

EMOTIONS AND MEDIA

Purpose: To explain the relationship between personal emotional responses and various forms of media.

Procedure:

1. Have students list the various emotions they experience, such as love, hate, kindness, pity, disgust, etc.
2. Using a scale of zero to ten, have them place the range of emotion they usually experience (0 is none; 10 is extreme; some students experience very little emotional reaction to anything).
3. Make a list of media (movie, t.v., books, radio, songs, newspapers, magazines, etc.).
4. Have each person try to rank these in terms of his emotional experience, listing in order from the one which evokes the greatest emotional response. Have students consider both the highs and the lows.

Response:

1. Make a composite chart for the whole class of the media and the emotional responses to them.
2. Discuss the reasons why a certain medium creates a greater emotional response than another.
3. Discuss what particular films, poems, novels, etc., create emotion in individuals. Are there any patterns?

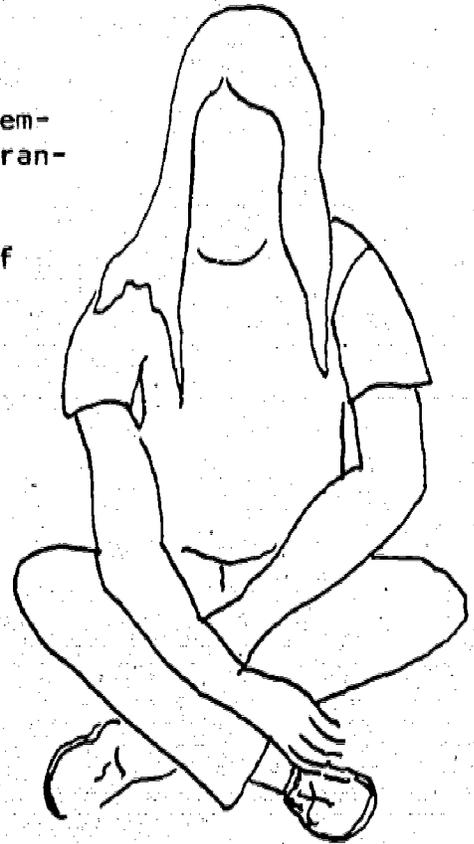
Variation: Instead of media, explore topics such as stories about love, adventure, mystery, psychological quirks, etc.

WHO DO YOU SAY YOU ARE?

Purpose: To enable students to evaluate the writer in terms of his product.

Procedure:

1. All students write descriptions of themselves which are then distributed at random.
2. Each student is given a large sheet of paper and 10 minutes to do any of the following:
 - a. Draw a picture, a cartoon, or a caricature of the person who has written a self description.
 - b. Draw a pie with wedge-shaped segments of differing sizes to illustrate percentages of the writer which are devoted to particular life focuses -- love, work, school, sports, music, sleep, etc.
 - c. Draw a life line or graph of the writer's life showing high points or projected total life line, indicating where the writer is at the present time.
 - d. Write a series of words such as adjectives, free associations or even another description.



Response:

1. Completed sheets are held by individuals while they circulate around the room discussing descriptions. They should be instructed to talk to each other concerning the product (how well the responder understood the description, etc.).
2. Perhaps a sheet of questions could be attached (limit of four) to enable the students to discuss more responsibly and/or think more critically about the process.

THE STUDENT AS CRITIC

Purpose: To help the student develop his own critical framework for evaluating his writing.

To help the student develop a sense of writing for audiences other than the teacher.

Procedure:

1. A starter writing assignment may include any kind of writing. It may be whatever the student wishes to volunteer.
2. The class as a whole suggests a list of responses which could be applied to all types of writing. The teacher records these responses on the blackboard (20 to 30 are recommended). Undoubtedly there will be both descriptive and evaluative terms. One word responses are expectable and acceptable. Here are some probables:

interesting	poor spelling
well organized	confusing
yuk!	weird
fresh	interesting topic
boring	fun
sloppy handwriting	illogical

3. Assign numbers or letters to these responses.

Response:

1. The students read the papers. Each student reads several pieces of writing. Somewhere on the paper the reader lists the numbers of these responses which he feels apply to that paper.
2. During this reading stage, more responses (and numbers) should be added to the list when the readers suggest them.
3. When each paper has been reviewed by five critics, it returns to the author. He tabulates the responses, decodes them into written responses, and adds his own comments if he has any.

Variations:

1. The teacher may wish to form small groups of students whose writing had similar responses.
2. The teacher can tabulate a list of those responses which were and which were not used and bring them to class for discussion.

Follow-up Activities:

1. Repeat the activity with a modified list,
with a different kind of assignment,
with a different type of writing,
with a rewrite of the first paper.
2. The teacher collects the writing and tabulations until the activity has been repeated often enough for each student to be able to make comparisons within his own writing.
3. The teacher and/or students may wish to focus further discussion and writing on one particular element suggested by the list and their experience with it.

Cautions:

1. The teacher's response to student writing may (or may not) invalidate the effect of student responses.
2. The students may need to be warned against submitting writing which is too private to share.
3. The teacher should avoid censoring or amplifying the brainstormed list created by the class. In time, the audience will discover what is useless and lacking, and what needs emphasis and what is vague.

MAKING CONNECTIONS

Purpose: To help students recognize a common theme occurring in two dissimilar media.

Procedure:

1. The teacher cuts short accounts out of the newspapers, all related to a common theme. There should be five or six more articles than there are students. Mount the clippings on paper with scotch tape. (Suggested themes: beauty, ages of man, seasons)
2. Circulate the clippings among the students, asking them to read at least five different articles.
3. Show a film with a related theme. (Thematic listings are to be found in the catalogues of the Seattle Public Library, the University of Washington, and Intermediate School District 110.)
4. Ask students to write a short statement about any connections that they see between the clippings and the film.
5. Ask students to sign their papers and then tear off the signatures, keeping them in a safe place to produce later. Then number 1, 2, 3 on paper.
6. Students then post their papers (with tape) on any wall in the room where they can be read easily. (If more than one class is involved, use a different colored paper for each period.)

Response:

1. After all of the papers are in place, students are to roam the room reading papers and discussing their merits informally.
2. Students then vote on the best three statements in each class. Voting is accomplished by marking an X next to the 1,2,3 on the paper chosen.
3. Take down all of the winning papers, which are then matched to the torn off names. Publicize the winners.

Variation:

1. Students first develop a criteria for judging papers.
2. Students write about their reasons for choosing the papers, directing their comments to the original writers. (Response by writing)
3. Winning statements are dittoed for further discussion. (Response through verbalizing)

SPEECH MEASURING STICK

Purpose:

1. To motivate a student to use language effectively to achieve his purpose.
2. To provide the speaker with feedback from his peers to judge his success and evaluate his performance.

Procedure:

1. Pre-delivery strategy (writing or discussion with the teacher).
 - a. Student states his topic and assesses his knowledge of it.
 - b. Student evaluates his audience in relation to his subject: level of understanding, predispositions, and what information his listeners will need and how they will use it.
 - c. Student describes his purpose: What he hopes to make happen between himself and his audience.
 - d. Student organizes his notes to achieve his purpose.
 - e. Student designs a measuring device (such as a quiz) with which he can judge the success of his report.
 - f. Student decides what he will accept as success.
2. Delivery of the speech.

Response:

- a. The audience uses the measuring device.
- b. The student collects his device, writes a summary of the results, and evaluates his performance on the basis of the data he has collected.

Variations: Some other purposes and appropriate measuring devices:

1. To persuade--a before and after vote to indicate whatever change the report caused.

2. To entertain--at the end of the report have students hold up a "Yea" or a "Boo" card.
 3. To teach a skill--audience performs the skill.
 4. To sell a product--audience turns in a "yes" or "no" card to the speaker.
-

EXAMPLE (Procedure 1)

- A. **Topic:** The danger to human beings of exposure to radiation.
- B. **Audience:** The audience has a background in general science gained in a ninth grade general science course. Some may feel mildly interested in the subject; others may feel it has nothing to do with them.
- C. **Purpose:** To inform the audience about three basic sources of dangerous radiation and about the symptoms and effects of radiation poisoning.
- D. **Notes:** The student tries to tailor his material to his audience by gathering examples of young people stricken with radiation poisoning.
- E. **Device:** A short quiz to be taken by the audience after the speech.
- F. **Success:** Seventy-five per cent of the class should be able to list two of the three sources of dangerous radiation and at least two symptoms of poisoning.

LETTERS TO THE EDITOR

Purpose: To give students experience in writing persuasively and in supporting their statements.

Procedure:

1. Each student writes an editorial, preferably on a controversial issue that he feels strongly about. (Younger students are sometimes more comfortable writing about the school world). The student signs his name.
2. The student writer reads his editorial aloud to the class. All compositions should be read once.
3. Other students take notes on those editorials they wish to respond to with a letter "to the editor."
4. Students must respond to three editorials, addressing each one to the particular writer involved and signing his own name. Try not to let too much time elapse between the assignments so the editorials will remain fresh in the students' minds.

Response:

1. Students collect their responses. They should be cautioned that a large number of responses may indicate a popular stand, an unpopular stand, or a flagrant lack of support for statements made.
2. Each student reads his response aloud. He may speak for a total time of three minutes in rebuttal if he chooses.
3. Class discusses what constitutes a good editorial, such as support of statements, documentation of facts, clearness in sentence structure, appropriate language, etc.

Variations:

1. Repeat the same process, use petitions in place of editorials. A school issue is a good choice.

2. Have students respond to the petitions by writing letters explaining why they would or would not sign a particular petition.
3. On the basis of the response, ask writers to modify or change their petitions to make them more acceptable.
4. Circulate the petitions in class to see which ones receive the most signatures.
5. The two or three best ones may be chosen by the class for circulation among the student body.

RESPONDING TO RESEARCH OR TECHNICAL PAPERS



Purpose: To enable students to understand the process involved in preparing an idea to be researched and tested.

Procedure:

1. Students develop an assumption or thesis on which to base their research for a proposed research paper.
2. Students are asked to list both sources and types of sources which might contain information they need in order to support their thesis.
3. They may also list questions or arguments which might refute their assumptions, and sources which would counter these arguments.

4. Students are then asked to write the introduction and the conclusion to this paper. (They need not write the body of the paper, for the purpose of this assignment is to get students to "think research paper.")

Response:

1. As students decide on a thesis or assumption on which to base their research, they present the thesis to the class for reaction and response. Class members may question the validity of the assumption and point out areas of disagreement, thus enabling the student to better anticipate opposition before he actually writes the paper.
2. After the paper is complete, each student presents it to the class and receives comment and questions from the group. He defends and clarifies his paper and thus receives immediate response to the ideas in his paper and his way of presenting them. (Set time limits here.)
3. While the student sits in the seminar thinking about and commenting on another student's paper, he has his own paper in mind, too. What he sees to criticize in another paper suddenly looms large in his own.

RESPONSE SHEET

THESIS IDEA

Supporting ideas, arguments, data and sources which are acceptable

Unanswered questions, ideas lacking supporting evidence

Faulty arguments

Does this paper convince you of the thesis?

INTRODUCTION TO THE BASIC WRITING SKILLS OF PRESERVING

Perhaps the first thing the reader will notice is the brevity of this section compared with the drafting and editing parts of the program. One might even exclaim, "Aha! Just as I thought: creative monkey business at the expense of basic skills."

To which we courteously, thoughtfully, reply, "Aaaagggghrrr!"

Many people read magazines from back to front, so perhaps someone is reading this page prior to at least skimming the 156 pages which precede it. Here, then, is the premise of this little booklet:

There are basic skills of writing, and they must be taught/learned/practiced in order from most basic to "advanced" basic. Drafting is the most basic of basic skills. Plan on it: no drafting skills?--no editing skills. And no drafting-editing skills?--you should make speeches about sunsets to telephone poles before kids will learn how to punctuate and paragraph.

Also plan on it (and be pleasantly surprised): a kid who masters drafting and editing skills will pick up enough preserving skills in the process to make the job of teaching preserving skills a whole lot easier.

So that is why this section is so short. Precisely because the drafting section is so long.

To support the premise above, we have samples of kids' work from all over the district--kids who have been variously called slow, difficult, behind--whose work is not only exciting but shows amazing improvement in short order with spelling, punctuation, capitalization, and the whole works. To support the opposite premise, we also have teachers all over the district with workbook exercises in hand asking students, "Haven't you ever had this before?" followed a year later by another teacher asking the same kids...followed a year later...

Unfortunately, people who call loudly for a return to the basic skills, seldom answer the question, "Return to when?" May we suggest, at least back to 1877 (when the pupil was referred to as a "scholar"):

"This book is an attempt to bring the subject of language home to children at the age when knowledge is acquired in an objective way, by practice and habit, rather than by the study of rules and definitions. In pursuance of this plan, the traditional presentation of grammar in a bristling array of classifications, nomenclatures, and paradigms has been wholly discarded. The pupil is brought in contact with the living language itself: he is made to deal with speech, to turn it over in a variety of ways, to handle sentences; so that he is not kept back from the exercise--so profitable and interesting--of *using* language till he has mastered the anatomy of the grammarian. Whatever of technical grammar is here given is *evolved* from work previously *done* by the scholar."

--William Swinton, New Language Lessons: Elementary Grammar and Composition;
New York: Harper and Brothers, 1877.

PART THREE: PRESERVING SKILLS

The Word Cache

PUNCTUATION OF APPOSITIVES IN LISTS: Make a word cache of nouns, then words and phrases that can be used in apposition to them. Then work out and properly punctuate the lists with commas, colon, and semicolons. Work from these two basic models:

1. Those items included are string beans, zucchini, tomatoes, and peas.
2. The following items are included: string beans, zucchini, tomatoes, and peas.

Note that the first sentence includes a list which is the complement of the subject. No colon is used. The second sentence includes a list which is in apposition to the subject of the sentence. Use a colon.

PUNCTUATION OF INCLUDED APPOSITIVES: Make a word cache of nouns and appositives for them. Then write sentences with the appositives correctly punctuated according to the following models:

1. Alfred The Great was King of Wessex.
(Close relationship; no punctuation needed.)
2. If you could hear Mr. Bronson, our head coach, you'd believe we're going to win.
(Single unit, set off with commas.)
3. Newer airplanes--specifically the 757, the 857, and the Starliner--have much more comfortable seats.
(Multiple units - set off with dashes.)
4. Some items--string beans, a basic ingredient; zucchini, a succulent filler; tomatoes, a colorful addition; and peas, a standard nutrient--are indispensable for a good stew.
(Multiple units set off by dashes, then units within units set off by commas and semicolons.)

PUNCTUATION PROBLEM CACHE: Ask students to construct a sentence cache which contains all the different punctuation usages they can find. Use newspapers, school bulletins, their own writing, magazines, assigned reading. Ask students to sort out and group usages which constitute problems for them, then arrange the final sentence choices into a punctuation style board for the class.

SPELLING: Students use the spelling-problem word-cache to establish what their own personal spelling difficulties are by making up a stack of their own problem words culled from situations where their work has been proof read. It is a simple matter to hand the stack of cards to someone else to pronounce for an oral test, then retest using only words they still misspell.

COMPLETE SENTENCE STRUCTURE: Using the model sentences for reference, the students are asked to construct a series of phrases, clauses, or word groups about which they feel there is an incompleteness. Let them combine their words with another person's until they can agree that they have a complete statement. This activity could be done with the class grouped to supply subjects, predicates, complements, modifiers, and substitutions. Follow the class activity with a search through the students' own recent writings for incomplete statements to be revised.

PARTICIPIAL PHRASE CACHE: snapping viciously
rolling under a toadstool
crawling on a distended belly
lurking in the woodpile
munching on a crispy critter

Starting with the examples above, have the students create (oral or written) sentences that begin with participial phrases which are immediately followed by the subject they modify. Example: Snapping viciously, the she-wolf kept my Aunt Tillie away from her pups.

An awkward construction example follows in order for students to see what happens with displaced participial modifiers:

Awkward
example: Snapping viciously, my Aunt Tillie was kept away from the pups by the she-wolf.

SENTENCE STRUCTURE AND PUNCTUATION: Students can be various parts of the sentence. They can actually hold the model sentence cards and act out the structure. This would be especially useful for punctuation and modifier placement: "Hey, I'm the comma; let me in here!" or "Move your fat modifier over here closer to the action!"

USAGE: Ask students to do their own research and to come up with a number of word caches, in the following categories:

- Words and phrases used freely by kids
- Words used only in formal situations by kids
- Words kids use that adults do not approve of
- Words that are O.K. sometime but not when Big Brother is watching.

Make another cache for occupational and social roles, both young and adult. Let the group attempt to match usages to roles. Use this exercise as the basis for work on the history and origins of the concept of standard English, the changing nature of language, the basis of power decisions about usage, and for editing draft.

CONJUNCTION CACHE: Ask the students for two simple sentences about the same topic:

Manders has warts.

Manders has many friends.

Keeping these clauses constant, the students draw conjunctions from the conjunction cache and join the two ideas with them, noting how implications and meanings are

altered as the conjunction moves in the sentence or changes completely. Students will be able to see and discuss the connection between conjunction choice and precision and clarity in ordering ideas. The correct punctuation of these conjunctions can also be illustrated here by combining this exercise with one from the punctuation cache.

PART THREE: PRESERVING SKILLS

Punctuation, Capitalization, Grammar, and Usage

The business of preserving skills is the business of knowing how to apply those conventions that set off print in an attractive and rather standardish form. Only seldom does the absence of preserving skills seriously impair understanding, but their observance offers a tremendous advantage to the reader in being able to concentrate on content without having to decipher "original" styles of spelling, punctuation, spacing, and so on.

Our ability to read and comprehend written and printed material rapidly depends to a large extent upon our being able to count on, and thus mentally ignore, the accustomed spacing between sentences, capital letters, and periods. From the reader's point of view, then, preserving skills are somewhat like the white lines on roads. We plan on their being there, and we plan on everyone's staying to the right of them, but we don't spend much time thinking about them. Their presence frees us to think about where we want to go.

From society's point of view, the preserving skills offer a handy and inexpensive way to separate the dummies from the smarties. It would cost a lot of money for industry and education to evaluate seriously whether a person can think, manage, construct, and arrange, so we rely on cheaply administered, standardized tests to measure the only things they can measure, the individual's ability to apply the cosmetic touches of punctuation and capitalization. People who can punctuate and capitalize are in; people who can't are out. Why society would want to classify people as dummies and smarties is beyond the scope of this paper, but the fact that it happens is real. Therefore, it would be irresponsible not to teach kids the preserving skills in self defense.

Generally, New Directions in English provides not only an effective but imaginative approach for developing the preserving skills. Each book follows the other in providing a cumulative repertoire of skills appropriate to the age of the student and, beginning with Book 3, summarizes the growing list of skills in a LANGUAGE HANDBOOK. The activities and observations which follow are offered as a supplement to the eight texts of New Directions in English.

Punctuation

On the whole, punctuation and capitalization are like musical notes; their meaning doesn't come alive, except in a very artificial way, until they are experienced in some context--a sentence or a melody. This is to suggest that the best place to teach punctuation is with the basic sentence patterns, and the best place to teach capitalization is in the application of items from the word cache to real sentences. Notice that the basic sentence pattern models on page 23 are both punctuated and capitalized in context.

The punctuation for a few items, like dates, can be learned out of the context of the sentence, but the following punctuation rules can most effectively be developed through work on the same sentence models as are used to develop sentence sense. To a large extent, the presence of a visual model on the classroom wall is more useful than rules or technical terms. The idea is that kids should produce sentences and punctuate them rather than punctuate someone else's sentences.

Punctuation Models from Basic Sentence Patterns

Any basic pattern:

Birds sing.

period

Birds make melody.

Emphasis added:

My bird sings and does card tricks!

exclamation point

Emphasis and wonder added:

Your bird does what?

interrobang

Question transformation:

Do birds sing?

question mark

Any basic pattern expanded by series modification:

Cheerful, young, happy birds sing.

commas

Any basic pattern expanded by appositive substitution:

Alfred, my German pen-pal, never forgets my birthday.

commas

Any basic pattern expanded by multiple-unit appositive substitution:

The ingredients for a good stew--zucchini, tomatoes,
beans, and carrots--are available most of the year.

dashes

Any basic pattern expanded by appositive list:

These are the ingredients: zucchini, tomatoes, beans.

colon

The ingredients are as follows: zucchini, tomatoes, beans.

Any basic pattern expanded by a sentence-completing list:

The ingredients are
zucchini
tomatoes
beans

no punctuation

Any basic pattern expanded by compounding of two nouns:

Alfred is my pen-pal.

hyphen

Any basic pattern shortened by contraction transformation:

It's a nice day.

apostrophe

Any basic pattern shortened by possessive transformation:

This is John his book. This is Mary her bike
This is John's book. This is Mary's bike.

apostrophe

Any basic patterns combined dependently:

When birds sing, they also fly.
Birds, if they sing at all, also fly.

comma

Any basic patterns combined independently:

My bird sings and does card tricks.
(very short)

no punctuation

Birds sing for their supper, and ducks quack for their dinner
(short connector)

comma

Birds sing for their supper; however ducks quack for their dinner
(long--four letters or over--connector)

semicolon

Birds sing for their supper; ducks quack for their dinner
(no connector)

semicolon

A basic pattern combined with a question transformation:

Birds sing, don't they?

comma

Students who have trouble with applying the punctuation preserving skills should be diagnosed for one of two problems:

1. Genuine forgetfulness
2. Lack of understanding

The solution for the former has troubled every parent, teacher, mentor, guardian, and chaperone from the year 'one.' Explaining the rule is not the remedy: the kid is not ignorant of the rule; he forgot in his haste, excitement, or oversight. It is very tempting to hand the second child a stack of pre-printed, easy-to-check exercises, but when was the last time you can remember that worked? The problem of the second child is not much cured through rule-memorization as through practice writing his own sentences following the basic models while adding the correct punctuation the model provides.

Another technique--different strokes for different folks--relies on our ear to tell us about punctuation. In the English sentence, it is possible to hear pitch, for example:



We are leav-ing now

Generally, pitch in English goes down at the ends of most sentences, rises at the ends of questions or excited statements.

Pauses, also, enable us to understand much of what we hear. Listening for the pauses in the passage below, for example, can reveal where the punctuation ought to go and make sense out of nonsense:

Lord Wellington entered on his head
his hunting cap on his feet
his famous hiking boots in his hand
his favorite walking stick on his brow
a cloud in his eye fire

Generally we insert periods or semicolons for "big" pauses and commas for *shorter pauses.

Many students, especially those sick of printed workbooks exercises, can be helped in five minutes of work with the teacher in listening to pauses and pitch changes, then inserting appropriate marks of punctuation in their own writing.

*reminds one of the story about small hands being a requirement for radio announcers: wee paws for station identification!

Capitalization

Like punctuation, capitalization is learned best in the context of learning the sentence pattern models: each sentence, no matter how expanded or transformed, begins with a capital letter. The capitalization of proper nouns, too, can be learned as they occur naturally in the writing of sentence pattern examples.

Helen King, second grade teacher at Stevenson Elementary School, has a really nice way of combining these preserving skills with sentence writing. Helen invites a different child each day to compose a story which Helen writes on the board. When the story has been completely dictated, Helen and the kids put in a green (for go) capital letter at the beginning of each sentence, a red (for stop) period at the end, a yellow (for slow) comma at the pauses in the middle, and a purple (for important) capital on any proper nouns within the sentence. Then each child copies down the story complete with punctuation and capitalization in color, illustrates the story, and gives it to the author who gets to take them all home with his own on top to show mom and dad, Susie and Jeffie, and Spot. The next day it's someone else's turn to make up the story.

Grammar and Usage

Grammar is seldom a writing problem with native speakers. Very few kids born in this country will write, "Apples tasty Yakima from are." What we somewhat imprecisely attribute to grammar faults are very often faults of usage that no amount of grammar can correct.

Accepted usage is like accepted social behavior, which is what it is part of. In order to encourage accepted patterns, or to discourage unacceptable patterns, it is important to understand what social behavior is and is not. First, it is not logic. The reason we set a table the way we do is because that is the way we set the table. No amount of arguing that it would actually be handier for most people to have the fork placed on the right is going to do any good.

It is a matter of historical record that many usage items were invented exactly for their snob effect, to be able to tell members of polite society from the unwashed masses. It is hard to make any kind of serious "logical" argument that double negatives are undesirable; they actually add emphasis. And why in the world the fact that amare in Latin is one word and can only be one word should mean that in English we cannot splice another word between the to and the love, when in our language the infinitive is clearly two words, can only be explained in terms of the eighteenth century's admiration of things Continental and put-down of things Anglo-Saxon. Who-whom, and shall-will, are other usage items that would be regarded as jokes and hoaxes if the conditions of their invention were known by the general public.

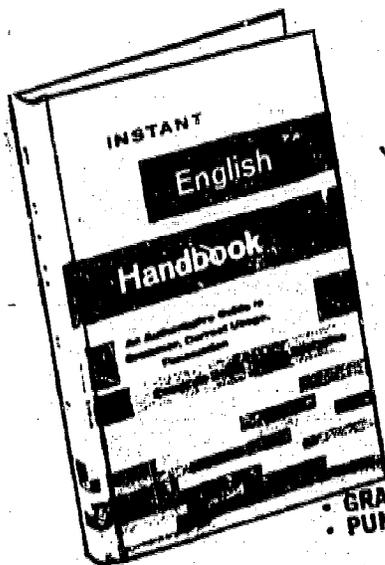
Logical or not, society's attitudes toward setting the table and English usage is nonetheless real, so it would be irresponsible not to help any student who is unaware of the jeopardy his "faulty" usage places him in.

Pre-printed exercises won't help the kid with a usage problem any more than giving a kid who habitually puts his feet on the coffee table one more lecture on how hard your mother and I have worked to afford that piece of furniture.

Information is seldom the problem.

Usage problems are corrected on an individual basis one at a time by identifying the faulty item, supplying an acceptable alternative, and providing positive reinforcement for the student's adoption of the alternative.

Our reluctance to recognize that kids with usage problems need help, not exercises, has contributed to the growth of diploma mills which promise our former students instant success if they'll just buy the "authoritative" handbook such as the one below which, as we have underlined, neatly splits an infinitive even as it promises to cure the rendering asunder of such constructions:



Your "instant" guide to
• **CORRECT ENGLISH USAGE**
6" x 4" Cloth-Bound

You are judged not just by what you know, but on how effectively and correctly you speak and write. This handbook enables you to quickly and easily locate such topics as "agreement of subject and verb," "split infinitives," "plural forms of nouns," "double negatives," etc., as well as explanations on the usage of such problem words as among-between, farther-further, lay-lie, who-whom, should-would, etc. Every explanation is followed by examples. Whenever you are in doubt you can quickly find the answer.

• **GRAMMAR**
• **PUNCTUATION**

A Project to Apply All the Preserving Skills

1. Show the film, Story Of A Book and several primary books to see what kinds of stories are appropriate. Or invite students from the high school children's literature elective course to talk about elements of children's literature.
2. Each student then writes a story that he or she feels would be appropriate for a primary student.
3. The story is then divided into parts so that one or two lines will be written on a page.
4. The student then takes several pages of typing paper cut in half ($5\frac{1}{2} \times 8\frac{1}{2}$), and writes the one or two lines on each page as it will be in the final book. Above or below the writing the student may then make a simple sketch of what his drawing for that page will be like.
5. When this draft is completed to the student's satisfaction, he or she will then use construction paper of approximately the same size to make finished drawings using crayon or colored pencils.
6. When the drawings are completed, the student or the teacher may type the story as it corresponds to the pictures using a primary typewriter.
7. A cover may then be made using tagboard and the finished product is stapled together.
8. Intermediate students enjoy sharing their books with primary students and primary students enjoy sharing with other students, the teacher, and principal.

SUPPLEMENTS

TEACHING SUGGESTIONS FOR
MAGIC MOMENTS

A Film Series Designed to Unlock Children's Imaginations

A Supplement to the Elementary Program .

by

Peg Foltz
Linda Oman
Lake Hills Elementary School

Magic Moments, in sound and color, is one of the special film series specially purchased to assist teachers to carry out the Expectations of the District English Program. The films are listed in *Classrooms Unlimited*, the brief descriptions of each film listed in this supplement are taken from the producer's guide.

Magic Sneakers (8 minutes)

A boy finds a wondrous pair of Magic Sneakers -- but an evil blue monster wants to take them away from him! Thanks to the magic properties of the sneakers, the boy is able to outwit the monster. Yet he abandons the sneakers. Why? Viewers will enjoy deducing why from the clues in the film.

As this film tends to be scary, it might be best used in the intermediate grades. The story involves a pair of magic sneakers. A boy finds the sneakers and puts them on. He is pursued by a villain in a black cape who desperately wants the shoes. It is a good film to develop creative writing and discussion skills.

1. Have the children discuss or write a story telling where the magic shoes came from and explaining who the villain is and why he wants the shoes.
2. Have the children pantomime the story.
3. Discuss the qualities of melodrama. Have the children write their own melodramas in either story or script form. They could perform these for the class. A serial melodrama could be developed by assigning each group to write a part. The total serial could be taped so that it sounds like a radio program.

Standard plot for melodrama:

- a. Hero and heroine happy and gay
- b. Villain enters
- c. The plot thickens and something terrible happens
- d. Climax (heroine poised over pit of deadly piranha, heroine hanging by small finger over pool of crocodiles, etc.)
- e. Hero to the rescue
- f. They live happily ever after.

Getting Along (2 minutes)

An old gentleman sitting on a park bench finds himself embroiled in a quarrel between playmates, which he deftly smooths over. Throughout the film the emphasis is on hands -- the placating hands of the man and the angry hands of the children. Students see how hands and their movements show emotions, often emotions that are not expressed in other ways.

In this film, two children have an argument and are unable to resolve it by themselves. An old man helps to settle the dispute. The film emphasizes ways of settling arguments. It could be used to motivate a discussion.

1. Show the film to half the class. Have this portion pantomime the episode for the other half of the class. The other half could then try to guess what is happening. Let them compare their guesses to the actual film.

2. Discuss ways in which groups settle disputes; animals, for example. Have the children build a ladder of sophistication, in which the children list ways in which different groups settle a particular problem:
 - nation - war, peace talks
 - adult - compromise, fight, give in
 - teen - fight, compromise, give in
 - child - fight, cry, leave, compromise
 - baby - cry
 - animals - eat the other, leave, mate
3. Encourage the children to brainstorm for different ways to settle an argument. Then have them rate the list for best situations.

What's Happening? (5 minutes)

Five situations are shown, each one an intriguing part of a story for students to complete. In one situation, for example, a group of children is pushing a huge, psychedelically painted box along the sidewalk. What is in the box? Why is it painted that way? Where are they going with it?

This movie is good for developing inference skills. The children view situations which end with a mystery. A group of children push a large red box down the street. What's in the box? A group of children is playing tag. Suddenly they all leave. Why? The film can help the child realize that there are many possible answers to some questions and that there are some questions that cannot be answered in an absolute way.

1. Divide the class into groups and have each group choose a different episode. Have them dramatize it and provide a conclusion.
2. Discuss questions that are exciting because they have no known answers. For example, is there life on Mars? Is there a Sasquatch? Discuss the different attitude towards the moon since man first landed. Discuss educated guesses. What does man need to make an educated guess about something?

What If? (3 minutes)

Here are four situations that are often difficult for children to cope with when they occur in real life. These vicarious experiences are an excellent way for children to work out appropriate responses in advance or, if they have already met the situations, to better understand why they responded as they did. Two typical situations are: a girl finds a wallet; a boy's ice cream cone is knocked out of his hand.

This film is similar to Whose Shoes? in that the child sees several situations unresolved, leaving the ultimate solution to the children.

1. This film could be used to motivate discussion around a theme. Show the film through once. On the second time through, stop the projector after each episode and discuss possible solutions to the problems portrayed.

2. Have the children choose their favorite episodes and role-play the situation and their choice of an outcome. They could also make up their own episodes and challenge the class to solve them.
3. Discuss the word "dilemma." Have the children write or comment verbally upon dilemmas that they have tried to solve. The expression "on the horns of a dilemma" might be explored. Children could bring in examples of dilemmas from the comic strips.

Holding On (4 minutes)

A small boy goes to Fisherman's Wharf and to a carnival with his father. Suddenly he's lost! What panic and terror, in the midst of carnival frolic! What a wonderful feeling to be found again! Holding On offers students the opportunity of describing usually unspoken emotions in therapeutic terms.

In this film, a small boy goes on an excursion with his father. He sees many things that are new to him and in the process of his explorations, he becomes lost. The film deals with the feeling of being lost and alone.

1. Ask the children to tell about times when they were lost. What did they do? What were they afraid of? Discuss the way in which things suddenly look different when you are alone or lost. Friendly people look strange and buildings and streets become a maze. The children could write stories about their own personal experiences or imaginary occurrences.
2. Discuss situations in which the children feel very safe. The child in the movie felt safe when he was with his father. Using Linus' security blanket as an example, ask the kids what their favorite security items are or were.
3. Have the children compare the situation of being lost with other situation in their lives. What other experience is like being lost? (The first day in a new school, going to summer camp for the first time.) When can a person feel alone in a large group?

Whose Shoes? (3 minutes)

A heavy-booted authority figure stands over a small child; a child runs after a car, trying to make the driver stop; boys and girls are dancing when something makes them stop and run away. These three incidents, typical of the five shown in the film, motivate students to discuss what might have happened, and to tell how they would feel and what they would do if they were in the shoes of the children in the film.

In this movie, five situations are shown in which feet play a key role. Children are asked the question, what would you do if you were standing in the shoes of these people? It is a good discussion film and could be used to develop inference skills.

1. Stop the film after each situation and have the children role-play the event seen and a logical conclusion. This might follow a preview showing and general discussion of the film.

2. Have the children create their own dramatizations in which they create the situation and ask the class to provide a conclusion.
3. Have the child "put himself in someone else's shoes." Ask him to attempt to describe himself as several other people might. How would his mother describe him? His sister? His best friend?
4. Have the children brainstorm for a list of words that describe the feeling of being lost. Make a list of words or phrases that describe the way things look when you are lost. Using these lists as a resource, have the children write poems about being lost:

Lost

Empty streets filled with people
 Sadness, fright, loneliness
 Like a grain of sand in a desert
 Alone

Fantasy of Feet (8 minutes)

In this film, feet walk, dance, run, jump, hop, wear sandals, flippers, slippers, boots, wooden shoes, and no shoes at all. A pair of cowboy boots does a lively square dance -- all by themselves! Fantasy of Feet will have children talking enthusiastically about all the kinds of shoes there are, why there are so many, how feet serve their many different functions.

After viewing the film, have the children talk about what they saw and heard. Some sample questions might be:

What did you see? What did you hear? What kinds of feet were there? What were the feet doing? How were they alike? Different? Did anything unusual or unexpected happen? If so, what? How many different kinds of shoes can you name? What are they? How are they different? Alike? What would you like your feet to be able to do?

The following are sample activities which you may wish to use after the children have seen and discussed the film:

1. Explore feet as individuals or in small groups. You may want to have children take off their shoes and socks and look at their and other children's feet, or you may want to make this a home assignment. Have them describe what feet look like. Their descriptions may be oral, on tape, or in written form. Have children explore the movements of feet. They may experiment with the way they can make their feet move. Have them describe the movements in words. They may use standard words or create new words for the movements. Explore the sounds of feet. Have children experiment with the sounds their feet can create. Talk about the sounds feet make in different situations, at the beach, in mud, when they are nervous, when they are angry.
2. Use what the children have found out about the sounds of feet in writing poetry or creating a symphony of feet. Have the children find or create words for the sounds they have created with their feet. Combine these to form a poem. To create a feet symphony, have children plan a composition of feet sounds. Vary the sounds in kinds, rhythms, and volumes to produce the symphony.

3. After talking about the movements of feet (walking, dancing, running, hopping, jumping), suggest that the children write a poem about the movements of feet. Or you may suggest that children combine movements of feet into a Movement Composition. They may want to move to creative dancing music or they may want to create a Foot Movement Composition in a sitting position based on the various movements of feet. Other children may interpret the movements as happy, sad, nervous or angry.
4. You may want to use this opportunity to introduce or reinforce jump rope skills and chants. You might begin by reviewing old standard chants to which the feet move. Then have the children create a new chant and the foot movements to go with it.
5. Have children explore different types of shoes. They may collect pictures of shoes of all types. Have them describe the shoes in words. This may be in the form of a riddle which classmates can use to guess the type of shoe or the kind of work it does. You may want to have children create a new pair of shoes. They can draw illustrations of the shoes and explain any special characteristics which the shoes possess.
6. Have children compare a pair of shoes to an animal as ballet shoes might be like a gazelle or bedroom slippers might be like a rabbit.

Bang! (3 minutes)

Students see and hear a boy making "music" in the timeless ways of children: by banging on cans, hitting pots and pans together, striking bottles, and dragging a stick along a picket fence. Contains broad science implications.

After viewing the film, talk about what the children saw and heard. The following are kinds of questions that might be discussed:

What kinds of music did the boy make? What were some of his instruments? Describe the sounds of the music. Can you duplicate the sounds with instruments here in the room? With your voice? What word or words would describe the sounds? What instruments have you used to make sounds? Can you describe with words the sounds you made? In what ways are sounds alike? Different?

The following are sample activities which may be used after viewing the film:

1. Have children experiment with creating music with different objects in the room and at home. Have them combine the sounds into a sound composition through varying the rhythm or volume of a sound. You may want to acquire the record by Harry Partch in which he creates sounds with homemade instruments. The record jacket gives descriptions of the instruments and how they were made. Children may be encouraged to collect or make instruments which create interesting sounds. As a class you may want to have the children combine their instruments into a sound orchestra and have them plan musical compositions. With the help of the music specialist you may have older children make an improvised notation system for recording the rhythms in their compositions.

2. You may want to have children create chants of nonsense or randomly selected multi-syllabic words which are combined in a definite rhythm. Vary the rhythm by changing the phrasing, accent of syllables, dynamics, and tempo.
3. Collect pictures of a variety of people. Have children invent sounds or rhythms for each picture to symbolize the person in each. They may use voice sounds, instrument sounds or sound effects to interpret the person. Later you may want to combine the picture interpretations into a composition. Select a student conductor and have children volunteer for or assign various students to interpret certain pictures. The conductor "brings in" the various groups of students by holding up pictures.
4. Have children imitate the sounds of common musical instruments with their voices. Then combine groups to make a composition.

Clap! (5 minutes)

A small boy walks through a park clapping his hands -- and recruits a passerby to clap with him; a large group of school children yells and claps with abandon. These situations and the others depicted in the film will help children better understand clapping as a way of having fun and a way of expressing appreciation.

After viewing the film, talk about the children's reactions to it, the things they saw and the things they heard. Sample questions:

When did the boy clap? Why did he clap? What things did he applaud? What things would you like to applaud or do you think should be applauded? In what ways can we clap to create music?

The following are sample activities which may be used after viewing the film:

1. You may want to use the film as an introduction to clapping games. One sample of this kind of music or game is "Sorito," an African Clap Song. (There are music specialists in the district trained in African rhythms.) Have the children work with clap songs already developed. Then you may want to have them create clapping rhythms of their own.
2. Have the children work with echo clapping. First you may clap a rhythm, and then have them repeat it. Later have children create a rhythm which the class repeats. Vary the volume as well as speed of the claps.
3. Following the discussion of the kinds of things the boy in the film applauded, you may want to have the children brainstorm the actions or things which they really appreciate or think should be applauded. These might include such things as a day of sun, recess time, a day with your father all by yourself. Children may want to use one or more of their things to serve as a basis for a story or poem.
4. Children may discuss or write about a time when they felt like applauding or shouting their appreciation for someone or something. What were the circumstances and setting surrounding the feeling? Children could be asked to collect pictures of settings, actions, or times that deserve applause.

Me, Too? (3 minutes)

A boy, alone on the beach, sees other boys building a sand castle and asks to join them. When the group refuses, the lone boy destroys the castle. In talking about Me, Too? children automatically discuss their own feelings about being rejected and rejecting others. Most will find, perhaps to their surprise, that they have been in both positions.

The film is designed to stimulate discussion about the feelings brought about by being rejected or by rejecting others. In the film a boy attempts to join other children and is rejected. In retaliation, he destroys the castle they have been building. Sample discussion questions follow:

What is happening in the film? How does the boy feel as he is walking down the beach? What are the clues? How do the children feel who are playing together? How can you tell? Why does the boy want to help build the castle? Why won't the other children let him join? How does the boy feel then? How do you know? How do the other children feel? Why? Why does the boy destroy the castle? What would you have done if you were he? If you were one of the other children? What could they have done differently? What might have happened then?

The following are activities which might be used as a follow-up to the film:

1. Have children role-play what happened in the film starting from the time the boy approached the other children. Try various other possible endings through role-playing. Encourage the children to think of as many alternatives as possible.
2. Suggest that children think of a time when they have struck out at others. What were the circumstances surrounding the situation? How did they feel at the time? How was the situation resolved? Could there have been a different or better solution? Have children write, tell, or role-play personal situations as above.
3. Have children think of a time when others have struck out at them. Why? What did they do about it? How did they feel? Could they tell how the others felt? How? Again, encourage children to write, tell, or role-play these personal situations.

Getting Even (3 minutes)

A group of boys disrupts a girl's soccer game. To get even, the girls "ambush" the boys, squirting them with water pistols. The film provides a wonderful opportunity for children to talk about revenge. When, if ever, is it justified? What are the results?

The film is designed to stimulate discussion about revenge. In it, a group of boys disrupt a girls' soccer game. To get even, the girls ambush the boys by squirting them with water pistols from a tree house. Sample discussion questions follow:

What was happening in the film? Were the children having fun or was there a problem? If so, what? How did the girls feel when the boys took their ball? How can you tell? How did the boys feel? What were your clues? How did the girls feel when they got even? The boys, when they were being squirted? How do you know? Is getting even a good practice or a bad one? Explain in what ways it might be good, bad, dangerous? What are some examples of dangerous ways of getting even? Does getting even affect the feelings of the people involved? In what ways?

The following are activities which might be used as a follow-up to the film:

1. Have children role-play alternative endings to the film from the point where the girls walk off, after the boys have taken their ball. Discuss the various endings for their effectiveness in resolving the problem.
2. Have children write, tell, or role-play common ways used by people to get even. Discuss the methods identified. Why were they used? Did they resolve the conflict effectively? In what ways did they affect the people involved? Could there have been better solutions?
3. You may wish to have children explore and compare ways of getting even, used by people of different ages or cultures. For example, compare the ways a baby, teenager, or adult might use to get even. Children may be asked to role-play their comparisons and then discuss the differences.

Toes Tell (6 minutes)

A barefoot girl steps on and feels many textures with her toes: fur, gravel, sand, paint, etc. Viewers will be delighted with this opportunity to tell how the textures shown would feel to their feet and what they would do with their own feet, such as pick up a pencil with their toes.

After viewing the film, allow the children to talk about what they saw and heard. Some sample questions:

What did you see? What did you hear? What did the music tell you about the feet's reactions? What did you feel? Relate to specific situations in the film. What were some of the things that the toes explored? What do you think the toes might say after they had walked on springs? Smear the paint on the canvas? Were scrubbed with the brush?

The following are sample activities which you may wish to use after the children have viewed and discussed the film:

1. Begin by asking, "What might your feet like to explore?" These may be some of the things explored in the film or they may be others. Suggest that the class set up a small foot lab in the classroom. Each child or group of children can develop a foot box in which they place something for feet to explore. The various boxes will make up the foot lab. Spend some time talking about the mechanics of having a container appropriate for the test materials that are brought. After the children have brought in their boxes, have them preview the various boxes and choose a box that their feet would

like to explore. You may want to allow children to explore more than one box, but structure the activity carefully because excitement will run high. After each child has sampled a foot box, have him share his observations. You may want to have the children act as recorders for their feet in describing the experience on paper. Later have them share their descriptions with classmates. If more than one child tries the same box, have them compare the reactions of their feet to the box. In what ways were they alike? In what ways were they different?

2. Ask the children, "What sounds can your feet make?" Have them experiment and list the various sounds their feet can make (plop, stamp, scratch). Using some of these words, write a poem about feet. This may be a class poem or each child may write or dictate his own.
3. Begin by talking about the things that feet do in a normal day. Have children list some of the things their feet have experienced today. Have the children imagine that their two feet are having a conversation about their day's activities. They may work individually or in small groups to write up the conversation. Younger children may dictate the conversations.
4. Suggest that the class might make a foot dictionary, a dictionary that would include words that might be part of a foot's vocabulary and definitions written from the foot's point of view. Some samples are:
 - socks - a coat to keep me warm
 - blisters - rubbing sores caused by cruel masters who worked me too hard

Follow Me (5 minutes)

Shows children playing follow-the-leader along the streets of their neighborhood and through a playground. Follow-the-leader is a rewarding game to talk about, since it involves children first in following unquestioningly and then being barred from the game for not following exactly. Follow Me will spark lively and profitable discussions about how it feels to be both leader and follower.

After viewing the film, allow the children to talk about what they saw, heard, and felt. Sample questions follow:

How did the children play Follow Me? Who was the leader? Is it fun to be a leader? Why or why not? What makes a good leader? Were the children enjoying the game? How do you know? What must the followers in the game do? What happens if they don't follow the leader exactly? How does it feel when you are not allowed to play because you didn't follow? Should you be barred from the game for not following? Why or why not? Where did the children go? What were some of the things they did? What did the music tell you about the game? When isn't it good to follow the leader?

The following are sample activities which you may wish to use after the children have viewed and discussed the film.

1. Play Follow Me with the children. If possible use the playground area to allow for large body movement. You may want to be the leader at first and then allow various children to serve as leader. If you play the game in the classroom, you may want to limit the activities to in-place body movements.

After playing the game talk about the things that were the most fun to do, what makes a good leader, and what is a good follower.

2. Suggest to the children that the game, Follow Me, takes much careful watching of another's actions, the leader's. Pantomiming, especially mirror pantomiming, also demands this kind of careful observation. Demonstrate mirror pantomiming for the children by having a child complete some simple action which you mimic simultaneously. Explain the process of mirror pantomiming as you demonstrate. Stress the importance of planning and practicing the sequence of actions. Encourage the children to keep their pantomimes short and simple.

Have them work in partners, one child symbolizing the mirror image of the other child. Ask that the children preplan and practice their movements so that they are as identical as possible. Allow time for presentations by partners for classmates.

3. Suggest that in our language we are used to hearing certain combinations and orders of words. When the first or clue word is given, we tend to jump to an appropriate follow-me sequence of words. Supply the children with key words and have them finish the phrase with common follow-me patterns.

Examples: Shut...up	Stop...your talking
your mouth	that noise
your door	it
your face	this instant
off the T.V.	leak's

A variation of the above activity is to develop the concept of English as a language in which sentences are formed through follow-me patterns. Have the children compose sentences in the following way. One child begins the sentence which another child finishes in an appropriate way. Talk about how we know an appropriate ending from the clues furnished by the beginning part of the sentence. How do we know how to order the words within a sentence?

You may want to give children scrambled sentences in which they place the words within them into a proper follow-me sequence.

Examples: Brown house is the
 (The house is brown.)
 (Is the house brown.)
 (The brown house is.)

4. You may want to relate the sequence of a story to the follow-me pattern. Have a child begin a story. Stop him and have another child continue. Allow children to take up the story until one of them brings it to a natural conclusion. Stress the importance of listening so that the next speaker has clues for building on the follow-me sequence of the story.

A variation of the above activity is to give children a paragraph or short story in which the sequence has been scrambled. Have them work individually or in small groups to read the scrambled story, cut apart the sentences, rearrange the order so that it makes better sense, and paste the sentences onto a sheet of paper in the new sequence. You may want to give each group a different story.

After the children have completed the rearranging, have them read the original story and then their rearranged version. Discuss the clarity of meaning, the importance of sequence in understanding meaning, and the possibilities for flexibility in arranging the sentences.

5. With older children you may want to explore the follow-me psychology of advertisements. Choose advertisements to explore for this kind of follow-me emphasis. Possible questions might be:
- What does the ad suggest that we do?
 - Who are we to follow?
 - Do they tell us why?
 - Are their reasons valid?
 - Why do so many of us follow unquestioningly?
 - Is this good, bad, both? Why?

There are several variations of the above activity. You may want to explore other areas in our lives where we are encouraged to follow a leader. Peer groups, adults, political leaders, the media are possible sources to explore.

Matching Up (4 minutes)

Another split-screen film. Here torsos are projected on the screen, followed by feet. Students must quickly decide which match and which do not.

This film can be used to develop inference skills as it is a split screen presentation showing torsos and feet during which the children must quickly decide whether the feet and torsos match up. Show the film on a stop-projector if possible because it allows additional time to analyze clues and discuss guesses made by the children. Because the film is very enjoyable when shown without interruption, you may wish to show it more than once, allowing for both uninterrupted enjoyment and for more careful analysis of visual clues.

Discussion can center around the clues children used to decide whether the feet and torsos match up. The following activities may be used after viewing the film.

1. Children can continue the matching game through the use of elementary picture puzzles. If these are not available, they can be made by mounting magazine pictures on oaktag and then cutting them into appropriate size pieces. Children can make their own puzzles in the same way. These can be placed in a puzzle corner for classmates to use. In order to avoid confusion and lost pieces, it is a good idea to give each puzzle a number and label all its pieces with that number. Each puzzle's pieces can be placed in an envelope appropriately marked.
2. A variation is to draw or mount pictures of humans or animals on tagboard. Cut around the shapes and then separate the body of each picture in some way, such as torsos from feet as in the film. Present the children with the pieces in random order. Have them attempt to match the parts of the bodies to form total figures. The original forms as well as some humorous variations will result.
3. You may want to have children make collages in which they cut pictures from magazines and recombine them in unusual and interesting ways. An example might be a football torso with chicken legs. Have the children create a name for the new figure as "chick-a-jock."

- a. Have the children match up parts of words to form a total structure as: **to:night** **under:stand** **a:way**
- b. Have the children match up words by grouping them by meaning or association as:
- | | | | | |
|-------|------|------|---|------|
| red | hot | up | ↔ | down |
| ↓ | ↕ | go | ↔ | come |
| black | cold | thin | ↔ | fat |
| ↓ | ↕ | | | |
| gold | warm | | | |
- c. Have children match up whole phrases or sentences with a particular situation or activity.

Magic Hands (7 minutes)

In four situations, four different children are suddenly granted Magic Hands that can make frozen cones multiply, turn bullies into frogs, and solve other problems magically.

If possible, use a stop-projector to show the film. The film is made up of four separate situations. In each, a child uses magic hands to change a frustrating situation. The film can be used to build inference skills if it is stopped just before the magic hands do their work. Children can then be given an opportunity to guess what change they think the hands will bring about. The film can then be continued and the children's solutions compared to those of the film's. After viewing the film, the following activities may be used:

1. You may want to discuss the kinds of frustrating situations or problems which children their ages face. What would they like to have magic hands do for them in changing these situations? What fun things might they have magic hands do for themselves? For others?
2. Suggest that children, working as individuals or in small groups, write a story or play in which some part of their bodies has magical powers. What changes does it cause to happen? Are the results good, bad, both? For whom? Are they sad, happy, or funny? Children may present their stories to classmates in a variety of ways. Some possibilities are: puppet presentations, reading to classmates, presenting a play.
3. Children may write association poems in which a magic word causes a change in some unhappy or frustrating situation. An example might be:

A hot day
Tired and steamy people
"Puff"
A swimming pool

4. You may want to discuss real words that cause an almost magic reaction in man. Advertisements are good sources for magic words of this type. Have children find and collect magic words. Discuss the word, how they are used, and how and why they affect humans in the way they do. Examples might be "cool" in cigarette advertisements or "slender" or "slim" in clothing advertisements.
5. You may want to have children think of a word or words that cause a special reaction in them. Have them make a list of these favorite words and compare them with those of their classmates. Why do the various words have special meaning for certain people? Children may want to write or tell about their

favorite word in a poem or story. Prior to having children write about their word, you may want to read and discuss the following poem by Lucia and James L. Hymes, Jr.

My Favorite Word

There is one word --

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Lopsideland (5 minutes)

Children love to stand on their heads to see the world upside-down. Lopsideland shows them this world -- and the people and animals in it -- upside down, right side up, sideways, and diagonally. The film provides an important early lesson in looking at things from different perspectives.

Activities that may accompany the movie, Lopsideland.

1. Experiment with mirror reading. Have the children read words backwards. You may want to have them make a sheet of words in which the shape clarifies the meaning:

TALL

SMALLER

short

2. Write stories in which everything is upside down except you.
3. Have the children list things that you could see upside down that you don't see rightside up (examples: bubble gum on the bottoms of desks, unpainted surfaces). Have them write a description of an object from the usual perspective. Then have them describe it from an unusual perspective. This activity could be preceded by an experimentation period in which the children experiment with seeing things from a different perspective (moving, spinning, swaying, jumping, etc.).
4. Upside down meanings
Use the movie as an introduction to antonyms. For example, the upside down meaning of day is night. Have the children find other upside down combinations. A follow-up activity would be to have the children select a magazine advertisement and change the wording to the upside down meaning.

5. Upside down stories

Given a familiar story, children turn it lopsided by changing such things as character, setting, or plot. For example, the story, "Little Red Ridinghood" could take place in the Sahara Desert. Red would carry a basket of gila monsters to her sick Grandsheik. The main character in Cinderella could be turned into an eighty-year-old woman by the fairy godmother.

Guessing Game (7 minutes)

This split-screen film shows pantomimists miming an action (e.g., pretending to throw a ball). The blank half of the screen may then show a ball in the air. Only may, though, for sometimes it will show something different from what the actors are miming. It's up to the viewers to call out what matches and what doesn't.

Activities that may accompany the movie, Guessing Game.

1. Have the children follow the movie by observing motions and movement in a natural setting such as the playground during recess. They could then pantomime their observations for the class.
2. Have the children work in pairs. One child pantomimes an action towards another and the other child reacts in an unexpected way. (Example: One child touches the other and the second child falls to the ground, gasping in pain.)
3. Have groups pantomime the playing of various sports. Choose one group's pantomime and discuss the individual types of movements involved. Have the children write riddle poems:

Pulling
Stretching
Bending
Releasing
Twang!

(archery)

4. Have the children pantomime familiar activities that might be performed under unusual conditions (examples: raking leaves during a storm, playing football during a flood).

Join Hands, Let Go! (8 minutes)

A group of children joins hands, skips, and sings a catchy game song, "Join Hands, Let Go!" Each time the children "let go" the scene cuts to a comedian performing an action that ends unexpectedly and humorously. For instance, a "conductor" waving a baton turns out to be "directing" not an orchestra, but a phonograph.

Activities that may accompany the movie, Join Hands, Let Go!

1. Give a beginning sentence and have the children brainstorm unexpected endings. For example, a child is writing with his pencil when...(it melts), or you are waving good-bye when...(your hand drops off).
2. Take a comic strip such as Peanuts and cut off the last picture that resolves the situation. Have the children supply an unlikely ending. Compare the child's ending with the original.

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June 1972
Bellevue Public Schools

NOTES ON IMPROVISATION

A Supplement to the District English Program

by

Judy Munger
Newport High School

Expectation 24 suggests extensive use of dramatic improvisation. James Moffett presents a convincing rationale for the use of improvisations as a core language experience from kindergarten through high school. The improvisation might be taught as an end in itself, like a piece of creative writing -- an imaginative invention performed for an audience. It is surely a means for students to arrive at a better understanding of themselves and of conflict in their lives. But most important in an English classroom, it is a means for students to develop fluency of response, to learn to listen intently and creatively, to practice entering imaginatively into a created situation, and to sense possibilities of dramatic conflict.

The best -- and happiest -- way for the teacher to prepare to use improvisations in the classroom is to take a class in improvisational drama or in some other way to get some experience actually doing improvisations. Another possibility is to observe a colleague using improvisation in the classroom, to arm yourself with ideas -- and plunge. Here are some suggestions. These ideas were gleaned from or inspired by Jerry Siefert in a class in improvisational drama given at Bellevue Community College.

Begin each improvisation session with relaxation. Go through a yoga relaxation routine or move spontaneously to music. Students learn to relax in order to concentrate and focus their creative energy. You might suggest that they prepare for writing or any creative task with the same relaxation and concentration routine.

In the early stages there is no audience. Students are not performers; they are all participants. They work as a whole class or in small groups. They will need space and some movable chairs and perhaps some empty boxes.

What To Do

Play some games to ease into improvisation:

Direct the students to explore the room by moving around it freely (in silence). Concentrate on the spaces and the moods of different parts of the room.

Have students bring sticks, cans, spoons -- whatever. Improvise thms.

How To Talk About It

Ask how it felt to be in different parts of the room. What did they discover about a place they thought they were thoroughly familiar with? How fully could they concentrate? Were they distracted by the presence of others?

Ask what they learned about listening. About creative listening. Could any persons anticipate what others would do? How?

What To Do

Direct the students to explore the sounds of the room in relaxed position with eyes closed.

Direct the students to sit in circles in small groups. Each group chooses a word and "passes" it around the circle, varying the intonation and the tempo.

Use a large cardboard box or some such indestructible object. (Don't, whatever you do, use a school chair for which there seems to be a surprising amount of hostility!) Students take turns lifting the object and placing it somewhere else in the room. The second time through, they lift and place it imagining it to be a particular object or being. The third time they imagine it to be a particular object or being for which they feel a very strong emotion.

Have students walk freely around the room. Ask them to imagine themselves walking barefoot on various surfaces (sharp stones, hot concrete, soft grass) or through various settings (dense forest, knee-deep water, a dark alley).

Direct the students to form small groups and to pantomime various actions of animals or humans or machines. The others in the group might try guessing what is being pantomimed. Then the whole group might try becoming a single machine. One of the most inventive improvisations I have seen was a group of about eight Newport students being a Cadillac -- lights, doors, convertible top -- while another student improvised a commercial "hard sell."

How To Talk About It

What did they discover? Could they concentrate better or not as well with eyes closed?

This is fun -- and funny. The students will be surprised at the amount of meaning communicated by intonation alone. They'll want to talk about this and to think of examples of the ways persons communicate different things with the same word or sentence.

What was communicated? Could you guess actions, emotions, or situations from gestures and movements?

How did it feel? How fully were you able to experience the imagined sensations? What is the difference between an imagined sense experience and a real one?

Does your own belief in your imaginary experience influence how fully your audience believes in your performance? How can you tell when performers are honest?

What To Do

Move the students gently into characterization. All persons participate at first in group or crowd improvisations; in other words, there is no audience. Improvise such group scenes as the school lunch line, a family reunion, a train station, the waiting room of a hospital, the waiting room of an employment office. The students will begin working out a repertory of characters. You might occasionally ask them to portray a character from a book or play they have read. Then play with some frame images for characters to widen the realm of imaginative possibilities: Ask students to play persons with the characteristics of animals or persons from fables and folk tales such as Chicken Little, Red Riding Hood, the Wolf, the Cheshire Cat, or Little Red Hen. Or have the students pantomime animals -- a bird, snake, cat, fly, duck, rabbit -- and then become a person with the characteristics of this creature. Or ask the students to become a character with a particular dominant trait or dominant emotion, such as cheeriness, pessimism, anxiousness, irritability, biliousness, wonder, hautiness, conceit. You might then direct the students to place these characters in amusing combinations for given situations.

When students are at ease with improvising, move into minimal situations from literature or discussion. (See the sophomore guide for suggestions for working with "Hello Out There" and "The End of Something" as examples.) A minimal situation might be something like this: Three students are directed to play mother, father, and son. The son must break the news to his parents that he failed math. You might then direct the students to replay the same but with

How To Talk About It

What was your character like? What are his traits? What is his background? Did the other students find him believable? Were some of the characters in the improvisation flat, some round? What makes the difference? How did your character react to others in the improvisation? Why?

Discussion will vary, depending on your uses of the improvisation. See the Sophomore section for ideas for discussion.

What To Do

How To Talk About It

father and son reversing roles. Or you might then complicate the situation by adding another character -- perhaps a younger sister who always gets straight A's. Or, later, you might take a minimal situation like this and instruct each character separately out of the others' hearing: the son is instructed to break the news to his parents about a failing grade; the mother is instructed that she is the kind of person who wants peace in the family at any price and who tries to avoid unpleasantness by not allowing unpleasant subjects to arise; the father is instructed that he has been struggling all day with a particularly stupid office employee and that he is on a rampage about the poor job that the public schools are doing and the imperfect products they turn out as graduates.

Work with setting: Students improvise children entering a haunted house, or persons in a cold waiting room, or a girl and her grandmother in grandmother's musty, brick-a-brack house.

Work with theme: Students invent their own characters, setting, and situation with no givens but a theme, perhaps an idea from a recent discussion or the theme of a play or book (communication, youth and age, disillusionment, for example).

* * *

The improvisation groups might perform other creative tasks as well. They might act out student written dialogue or plays, they might act out plays or scenes from plays being read in class, they might adapt and perform works of fiction for chamber theater or readers' theater. They will probably think of more things to do on their own; who knows what might happen if English students are not confined to desks?

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CREATIVE WRITING - NEWSPAPER

1. Here are a few creative writing ideas using the newspaper as the kick off:

Write an essay or story on an item in the newspaper that made you feel sad, happy, concerned. . .

Write a character sketch on an interesting figure currently in the news.

Write a newspaper account (straight reporting) of some significant (or insignificant) event in your family life.

Write a news story from an uncaptioned picture in the newspaper.

2. Find a car ad with a picture in the newspaper. Save the sections that advertise the auto show when it comes to your city. Save the section that advertises all the new makes and models. Discuss the words that describe the model, style, coloring. Then ask students to write on the subject: What Model Are You?

The following example, written by an 8th grade girl, is very short. It should give you an idea of what can happen. .

"You would probably call me a Volkswagen. I just sort of putt around trying to keep up with the flashy sport cars or hot rodders. I'm not a heap of junk even though some other models consider me one. I'll admit I have my breakdowns once in a while, but in the long run I get real good mileage, and my body is trim, neat, and has a good paint job. I have a powerful engine under my hood, but nobody knows it. I could just pass them all up, if I had the nerve."

Variation: A fearless teacher will allow students to write about him or her. It's simply amazing what you find out about yourself. Try it if you're not afraid of the truth.

3. Watch a TV program and write an evaluation as a critic. Set up criteria in class by which the program is to be judged. Compare some of your ideas with those that appear in the newspaper. (The kids are happily surprised to discover that adults like fairytales too--Bewitched, for example.)
4. Attend a play or movie and write a critical review. (One presented within the school is always good. Student critics tend to be a bit harsh. Emphasize the positive viewpoint with this activity.)
5. Write a humorous satire. Prepare students by reading a good satire to them. Read satire from literature books as well as the newspaper. Newspaper satire can often be found in editorials or in certain columnists' work.

6. Write a book review--newspaper style. Limit the number of words or page space. Emphasize that words must be carefully selected to get ideas across. The teacher will have read some of the children's book reviews that have appeared in the newspaper. Send some of the children's work to your local newspaper every time you do this activity. (One day, the editor will print one of your students' book reviews merely because you have been so persistent! And think what it is going to mean to that one child.)
7. Choose a single event in history.
- Write a straight news account of it.
 - Write a feature story or a story with a human interest angle.
 - Write a letter to the editor about it.
 - A cartoon, a classified ad, anything else...

Possible subjects: Paul Revere's ride
The discovery of the Columbia River
The meeting with Montezuma.

8. "Capsulize" a newspaper story or newspaper picture story in a two-line rhyming poem. This forces the students to think of the main idea. The rhyme is just an added hurdle which adds a little excitement and challenge to the assignment.

Examples: Headline of the news story: MILD PROTEST
CAUSES DAMAGE

Student's two-line poem: At the start, it's just a mild protest,
But it's a riot when it reaches its crest.

Variation: (And this is harder!) Have a few talented and/or eager students write the two-line poems from stories they select. Classmates write the leads to the stories from which the poems were written. Since little information is given, kids really have to use their imaginations.

Example: Poem: Bell asks for a 2.8 rate increase
Well, my long distance calls will surely cease.

Lead: A request for a 2.8 per cent rate increase on long distance telephone calls was filed with the state public utility commissioner Monday by Pacific Northwest Bell.

9. Find pictures that might tell a good story. Have kids write a caption. Emphasize that the whole story must be under the picture since there is no other printed story connected with it. Use the 5 W's (who, what, where, when, why). Compare their story with the original caption.

Variation: Write a "could happen" or "way out" ridiculous caption. These are much fun to show or read aloud.

10. Choose one item from the classified ads that you would like to have more than anything else. Clip the ad, and write why you would like the item.

11. From a discussion in class, the 18-year-old vote, for example, have some students write a straight news report. Have a few students write a report slanting on the "con" side. Have others write the report slanting on the "pro" side. Compare and discuss.
12. Write a newspaper account of "Snow White," "The Three Bears." Students enjoy reading them aloud. The headlines for these stories are excellent vocabulary builders.
13. Write a straight news account of a poem "The Highwayman," "The Charge of the Light Brigade." Try a parody of each of the poems. If you're very brave, and if you have a bright enough student who could appreciate the humor of the activity, try a newspaper account of a parody of a poem!
14. Create a poem based on a front page story or some feature in the newspaper. Picture stories provide excellent poem subjects. Try different forms. . . limerick, Haiku, diamante, ballad. . .

HOW ABOUT A CINQUAIN?

A cinquain is a five line poem which follows a formula. (Pronounced sang kane) Cinq is a French word meaning five.

- Line 1 Theme (subject) one word only
- Line 2 Description of subject (adjectives or a phrase)
- Line 3 Development (anything allowed here)
- Line 4 Opinion (feeling about the subject)
- Line 5 Impact line (sometimes synonym of the theme line) One word only.

The following examples of cinquains were written by 6th and 8th grade students:

Fire	Highway	Brothers
Good and evil	Long black snakes	Hideous blobs of protoplasm
Warmth and comfort	Gobbles up the innocent	Totally useless baggage
Desolation and destruction	Cradle of the careless	Who needs 'em
Power	Death	Love
Cinquains	Headache	Baseball
Five lines	Pounds of pain	Pitch, crack, run
Must follow the formula	Tossing, turning at night	Field it fast to first
Boring and stupid	Oh, such misery	Too high, too wide
Ugh!	Excedrin	Dummy!

Work one out on the board with students to show them how. It's amazing the immediate response. The front page of the newspaper (or any page, really) gives subjects for those who claim they can't get started.

Another way to use the cinquain is to have them choose a newspaper story they like and tell the story in cinquain form.

Variation: Line 1 - one word
Line 2 - two words
Line 3 - three words
Line 4 - two words
Line 5 - one word

This variation sometimes limits too much, but some students like the challenge.

15. Duplicate a newspaper story excluding the lead. Ask students to write the lead including the 5 W's (who, what, where, when, why).

Variation: Rewrite the lead in five different ways. Start with who first; start with what first; start with where first. . .

Note: You may or may not give them the headline of the story.

16. As a class, write a letter to the editor on a subject that has been discussed in class. SEND IT!

Variation: Encourage individuals to write. SEND THEIR LETTERS - the letters that make sense, that is.

17. You are the teacher, You're supposed to know it all. So write a letter to the editor yourself. Kids will figure if you can get yours printed, it shouldn't be so hard for them to get theirs printed either. Be persistent. Keep trying!
18. Read a headline. Without reading the story, and in one sentence, write what you think the main idea of the story will be.
19. For one week, note the names of people who figure most prominently in the front page news. In a short paragraph, have students tell what one person has done to receive the coverage.
20. Find an item in the Personals column of the classified section. Have students write in story form the events that lead up to the placing of the ad in the newspaper. Limit the story characters only to those people mentioned in the ad. This helps give direction to their writing.

IMPORTANT: Obviously these items must be selected with care as to story possibility and good taste. The grade level for which the activity is used is most certainly a vital consideration in the selection.

Examples: "Gene, please call. I'm so worried."

"Bill, thank you so much for the gift. It made me so happy."

Variation: Use an ad from the Business Personals.

Example: "Forget your clock, I'll wake you up. Kathy's Wake-up Service. 236-XXX"

Write a physical description of Kathy. What is her "situation"? How and where does she live? What kind of person would want a job like hers? What was her motivation in starting her business?

or: Describe Kathy's morning. (In writing or with a short skit)

or: Write two or three short "situations" concerning people who might use Kathy's service.

Note: The teacher can actually call Kathy and find out all about her. If Kathy turns out to be an interesting person, send some of the stories to her.

21. Write an anecdote or an imaginary story based on a news story. For example, what happened before or after the event described in the newspaper account.
22. Are there more good or bad things written about teen-agers in the newspaper? For five days, survey the whole newspaper and clip every story about teen-agers. Have students write comments about their findings. They should use facts and opinions in their written observations. (Good project for two or three students.)
23. Create a short play based on a newspaper story, picture, or feature. Plan the action, but create dialogue on the spot. (Several groups can do this activity in one fifty-minute period.)
24. The student pretends he is a columnist. He may choose the type of column he would like to write if he were hired by a newspaper. Write the column for one or two days. Stick to the subject area. He should use opinions, but emphasize that opinions are based on fact. (Boys like to be sports columnists because they get a chance to express their opinions on the latest events and still fulfill a possible homework assignment.)
25. Skim one story of a newspaper. List main ideas or facts. Reread to see what was lost in skimming. One child can prepare a quiz beforehand. DON'T TAKE GRADES.
26. Develop a fact or opinion quiz using one issue of the newspaper. Students should write their own after they work with and understand what you have prepared for them.
27. Find one new word in a newspaper story. Use that new word at least once in your writing or speaking during the week. Draw a big blue circle around it. You might offer prizes (yes, bribes) for those students who do so.
28. Have students clip several newspaper stories, features, or pictures that deal with their particular hobby or career interest. Only one classified ad item is allowed. In each article, underline vocabulary words that are "peculiar" to their hobby or career. (This activity, of course, must be done over a period of weeks. Might be a good "extra credit" project.)

29. Teach the use of the Thesaurus using headlines in the newspaper. Choose a headline with a "strong" verb or adjective. Substitute that word with a word of lesser or greater degree. If kids can't think of any, (and they rarely can) show them the Thesaurus. How does the news word change the meaning or the tone of the headline? (Purpose, of course, is to enlarge vocabulary so one can choose the exact word to describe one's exact meaning.)
30. Study an editorial. Underline facts in red. Underline opinions in blue.
31. Write your own headlines for newspaper stories. Here's how:

Each of the columns on a newspaper page has a certain number of unit spaces into which the style of type can fit. Each letter, small or capitalized, takes up a prescribed amount of units.

Headline Unit Count

<u>lower case letters:</u>	all letters = 1 unit EXCEPT i, l, and t = 1/2 unit m and w = 1 1/2 units	1 unit for each space between words.
<u>UPPER CASE LETTERS:</u>	all letters = 1 1/2 units EXCEPT I, L, and T = 1 unit M and W = 2 units	

When you start, use one story. Each student writes a headline for it. Compare with the original.

32. Vivid words and expressions are found in sport story headlines. Develop a list. Examples: New York Dumps Boston, Dodgers Crush Giants, Red Sox Edge Cardinals -- outshine, trample, blast, outlast, stop, bounce, upset, tames, top, pelt, trim, lead, sweep, clout, win, outslug, nudge, maul....(Are these "winning" words or "losing" words?)

Students respond: "...so to me, most of the words I found were losing words. They sound sad. If I were "chewed" by someone, I'd be sad."

"...it's a hard question. It all depends on your point of view. If my team won, it's a winning word, if we lost, it's a losing word."

33. Find examples of variety in sentence openings in news stories, such as startling statement, quotation, prepositional phrase, usual noun-verb pattern...

Variation: Everyone use the same story. Rewrite the lead.

Variation: Read aloud to the class a startling statement opening sentence. Then stop. Each child finishes the story his own way. Compare with the original.

34. One day take a spelling lesson from one newspaper story that has generated interest. Study, discuss, and take the test that very day. (Breaks the monotony of the spelling book. Hard words always emerge.)

35. Keep a file of one or two comic strips for two weeks. Discuss sequence, language patterns, episodes, purposes, etc. Bonus: Teach direct quotation using the comic strips. Everything that appears in the "balloon" must have quotation marks around it. Students write one episode in paragraph form. paragraph at each change of speaker.

Every once in a while you'll find a budding cartoonist. Encourage him by giving him a little space on the bulletin board or even the wall if necessary. He'll keep your room decorated, and it will give him a feeling of self-worth.

36. Find and clip examples of punctuation illustrating the rules being studied. Mount on construction paper. Head with a card giving the rule involved.

37. Reinforce grammar-English lessons by having students find examples in the newspaper of noun phrases, types of determiners, verbs of being, appositives, complement after be, proper nouns, four kinds of sentences, compound sentences, complex sentences....

38. In rewriting a newspaper article, remove all the capitalization and punctuation. Have students rewrite and punctuate and capitalize in the correct places. The story or article you select must be of high interest for this grisly project. (This is hard. Try it yourself sometime.) Kids can exchange papers and proofread.

39. Look in the classified section. Write a letter of application for a job that is advertised. Have students state their qualifications and ask for an interview. Naturally, the letter must be in proper business form.

40. Present an oral improvisation of a story clipped from a newspaper. Could have one or two a day until you get around the class. Good opener. May start discussion, may not. A clever teacher can sometimes use these story points as a lead into the day's lesson.

Variation: Try creative drama. This sometimes involves several students for one story. Dialogue is created "on the spot."

41. Plan and conduct a daily newscast over the school intercom. Three minutes in length is enough. Use items of interest around the school besides one or two items from the daily newspaper. Items from the hometown weekly are particularly good. Excellent individual project. You'll never lack for volunteer newscasters. (For students who need extra practice, let them play with the cassette tape recorder before their big performance on the intercom.)

42. Two individuals may read the same story aloud for different effects. Shows how news can be "slanted" through voice interpretation, facial expression, etc. (Good way to show advantage of reading newspaper rather than being informed exclusively by TV.)

43. Have the student write a newspaper style account of "The Tortoise and the Hare" as if the student were a reporter covering the event of the big race. (Boys who can think of nothing but sports like this one.) The student may use any other literary character or event that might interest him. Include a headline.

Variation: With a partner, students might create an interview. One plays the newspaper reporter, one may be the tortoise. (They can use any angle, straight news or feature type depending upon the characters or events they choose.)

Note: Why "The Tortoise and the Hare"? For motivation! The tortoise and the hare interview always turns out to be a comedy. The kids enjoy watching it and are motivated to try something like it themselves.

44. Several students apply for the same job that is advertised in the classified section of the newspaper. One student becomes the "boss." He interviews each applicant. Advanced preparation needed here on the part of both teacher and students. The interviewer must set up certain qualifications for the applicant to meet. He must have his questions prepared.
45. The "silent language" can be taught with newspaper pictures showing the importance of facial expressions in communication. Examples: grief, surprise, anger, happiness....(Can lead to a discussion and activities about kinetics as a form of communication.)
46. Discuss and illustrate with examples these functions of the news story: to inform, to entertain, to help.... Shows the variety of types of news stories.
47. Find a good "human interest" story. It's interesting to see where this leads in group discussion. If the human interest story is about an animal, the kids always have stories to tell about their pets. Human interest stories about people bring out a lot of personal feelings. A good story with a picture is even better. Overtones of group counseling here.
48. Read and classify editorials according to purposes such as to inform, to argue, to educate, to explain, to entertain, to praise, to attack, to defend....
49. Compare an editorial with a news story on the same subject. Was the news explained in any way? Was the editor's opinion expressed? Who decides what stand the newspaper shall take on an issue? Should the news media have this much influence on the public?
50. Compare the coverage of the same story or event by a big city newspaper and your local weekly. How is the story presented in each? Why does the local paper probably give more space to the item? (The local paper may give the story front page coverage including a photo, while the big city daily may just print a small news item tucked away on an inside page. Often the local paper includes a feature or human interest angle.)
51. Discuss sentence structure of an editorial; what makes an editorial different from a news story?

52. Have a child find a political or historical cartoon. Tell why it is significant or why it is humorous. Explain what characters are represented and explain the situation or background.
53. Select TV programs to watch on a certain evening using the TV schedule in the newspaper as a guide. Encourages selectivity.
54. Choose several social problems that are currently being covered in the newspaper (local political situation, the crisis at the zoo over the bears, vandalism in the park, drug related crimes, ecology...). Form groups of no more than 5 students for each interest group. The group discusses, researches in the newspaper as to facts and opinions relating to the problem. Consider both "pro" and "con" arguments. Interview adults and other students. The group is to agree on one possible course of action which they feel would be a logical step toward the solution of that problem. One group member reports orally to the rest of the class. (Often two or three groups choose the same problem to discuss. It's most interesting to hear the different ways of solving the same problem.)
55. Search for the stories, features or editorials or pictures that illustrate the following basic truths:

Man is helpless against nature
Man is not helpless against nature
Man has a "human interest" in animals
Man is determined to succeed
Man loves to laugh
Man loves children and babies
Man is interested in the strange or unusual
Man is cruel
Man is kind
Man has courage

Clip the example and present orally. (It is possible to get around the class in one 50-minute period although often the class gets "hung up" on some discussion point.)

Note: Develop your own basic truths with your students.

56. Ask a student to present orally an editorial that means something special to him. He may duplicate the editorial and distribute it to the class, or present it using the overhead projector. The student conducts the class discussion. He prepares discussion questions including some items that may be argumentative. Include fact and opinion in some aspect of the discussion. (The local newspaper is a good source for this activity since the editorials usually deal with local happenings.)
57. Pretend you have a scheduled interview with _____?. What questions would you ask? Role-play it.

58. A "special" speaker for your class might be a man from the circulation department of your newspaper. Ask for a "feature" type presentation of mayhem and mishaps in the circulation department. Naturally he explains the process of circulation as he tells his anecdotes. How about a photographer? A reporter?

59. Clip ten articles on pollution. Ask a student if he discovered types of pollution other than air or water pollution. List the types of pollution he found and the number of stories dealing with each type.

Write two paragraphs: a. How he feels pollution is or has or will affect him personally

b. What he as an individual can do about it?

Note: Heated class discussions have started with this activity.

60. List and locate all places named on the front page only. Sometimes kids must go to the atlas to find them.
61. See how many states are mentioned in one issue of the newspaper. (skimming) Someone may want to carry it further and see how many days it takes to mention all 50 states.
62. Individual students place a real classified ad in the local newspaper. Parents must give permission to sell the item. Have reports on responses to the ad, the cost, profit, loss.
63. Find headlines in a newspaper that may be misleading or that are slanted. (Slanted according to whom?) Discuss.
64. Headlines advertise the story to follow. Scan a page of a newspaper. Tell which headlines catch your eye. Why? Could be style of type, position on page, or interest catching.
65. Have students clip and select stories of interest to them. Separate story and headline. Then match headlines to the correct story.
66. Bring news clippings and identify the 5 W's (who, what, where, when, why) in each story. Identify the "lead." A sixth W is called a WOW! A WOW uses a startling statement as the first sentence of the story.
67. Select one aspect of the news, weather, for example. Follow it through for one week or so--weather reports, weather stories, weather charts. . . . Create bulletin boards. This encourages daily use of the newspaper.

Variation: Use one current news story. Follow it through day by day. Have students find background material about the people or location of the story. Follow their leads in discussing the information. Note how the story moves from the front pages of the newspaper to the inside pages and finally disappears.

68. Display the front page of the newspaper and a world map on the bulletin board. Each day one student selects what he considers to be the five most important stories of the day. With colored yarn and pins, he connects the front page story to the location on the world map. Individuals sign up in advance to accept this responsibility.
69. Kids think that history is the past. Show them that history is also NOW. Ask two or three students to clip what they think are the five most important stories that appear on the front page each day. Put the stories in a folder. At the end of one month, have the class decide whether some of these--and which ones--will be mentioned in history books in the year 2050. Is history being made now?
70. Plan a meal choosing foods mentioned in a grocery ad. Itemize each product purchased and the cost. Total the bill. How much change from a \$20 bill?
71. Discuss display ads. Clip or draw examples of the following ways that advertisers get people to buy a certain product. (Use examples from magazines and TV as well.)

basic ad	Show the package and the brand name
eye appeal	A mouth-watering colored picture of it
happy family appeal	Your family will be as happy as this one if you use it.
"an expert says. . ."	People feel experts should know.
"famous people say. . ."	People like to use the same thing as the person they admire.
"everybody likes. . ."	All different kinds of people think it's great.
snob appeal	Be like wealthy people who use it
youth appeal	"That's where it's at, baby!"
symbols	Jolly Green Giant
"it's new!"	It's improved; it's something special.
humble approach	We're trying so hard to please you.
statistics	We took a survey.
concern for the public good	We don't pollute the air or water when we produce it.
romantic appeal	Everyone else will think you're gorgeous or handsome if you use it.
humor	If the joke is funny enough, you'll remember the product.

72. Don't forget the value of good old pleasure reading. Allow kids some relaxing time with their newspapers.
73. Compile a list of abbreviations found in the newspaper. Good project for one or two kids. At the end of their week, they report and explain. Keep adding to the list on the bulletin board. (FBI, UPI, ABM, AP)
74. Compile a newspaper booklet. Students must know something about the newspaper before they can work effectively with it. So from September through Christmas, do different activities using each item on the list. In January, put a booklet together. Yes, it's cutting and pasting, and what it amounts to really is a review of the newspaper. Working one 50-minute period a day, it takes about 3 days to complete.

Directions: Clipped examples of the following items should appear in your newspaper booklet. Label each example.

- | | |
|---------------------------------------|---|
| 1. An international news story | 13. A small ad (box type) |
| 2. A national news story | 14. A classified ad |
| 3. A regional news story | 15. A cartoon (not a comic strip) |
| 4. A local news story | 16. Horoscope or crossword puzzle |
| 5. A picture story | 17. Some vital statistics |
| 6. A human interest story | 18. A story, ad, or review about local entertainment |
| 7. An editorial | 19. A column (written by a columnist) |
| 8. A "Letter to the Editor" | 20. A recipe or story on homemaking |
| 9. The masthead | 21. A radio or TV schedule |
| 10. A two column, two-bank headline | 22. The index |
| 11. A one column, three-bank headline | 23. A sports story |
| 12. A story with a by-line | 24. A story about weather or a "boxed" weather report |
| | 25. An item about church news or a story found on the financial page. |

75. Look for a recipe in the newspaper--preferably cookies, pie, cake, or some other kind of "goodie." If this idea appeals, have someone prepare the food and serve it to the class. If this activity must be graded, guarantee an "A" if the students bring a note from home saying the kitchen had been cleaned spotlessly after the project. (Public relations, you know, and it always brings a laugh.) Kids like to work in pairs on this one. Introduce the vocabulary word "palatable."
76. Draw a "funny" car. Write a classified ad to accompany it.
77. Can your students follow directions? Many newspapers print step-by-step directions on how to fold a pressman's hat. Call your newspaper. There are several advantages to this one:

Kids must follow exact directions or it won't work.
It's fun.

Disposes of excess newspaper in your room at the end of the day because the kids wear them on their heads right out the door!

78. Compile a list of ways the newspaper can be used after it has been read. "Second time around" could be the title.

79. Conduct a speed drill in finding materials through the use of the newspaper index.
80. Rewrite the horoscope to fit the atmosphere and situation of your classroom or school. Good individual project for some student who has the inspiration and the inclination.
81. Write a "Little Known Facts" column. Can be done with small groups. (For some strange reason, this activity always ends in a "Trivia" column but it's fun.) Allow bulletin board space to add new items as they are discovered.
82. Work the crossword puzzle in the newspaper. Can be done as a class project when everyone has the same paper. Or duplicate one and work it together. (Fearless students may have 24 hours to research a word that stumps the class. If he fails, he pays some dire penalty.
83. Students write a classroom column based on Ann Landers type of material.
84. Have you tried an oppword story? Many words in English contain smaller words within them. An oppword uses the opposite of the little word inside a regular word. Rainstorm might become sunstorm or raincalm. Became would turn into bewent. How about together into tobringher.

The newspaper plays a minor but important part in the activity. The newspaper is used only as an aid to build an oppword vocabulary. The students skim columns looking for oppword possibilities. Build a possible vocabulary on the board together. The variety of subject matter in the newspaper helps create a diversified list of words.

The object, of course, is to write a unified paragraph on some specific subject.

Example: An oppword paragraph can be a stopping outcident for stusmooths. The paragraph can cause a trewomandous downroar of laughter when read asoft. Poor readers are not footicapped in this standuation once they undersit. Holinight oppword paragraphs are wholeicularly fun to do.

85. Create a song using a newspaper story as a basis for the lyric. Select a news, feature, picture, or human interest story that has high interest in your grade and subject area. Choose a familiar tune. Individual students may write the newspaper story in verse form to fit the melody. Roll the piano in, find a guitar, use the auto-harp, or sing a capella. Sing it a couple of times, laugh and forget it! (If this activity catches on, you may be singing newspaper songs every day for a few weeks.)

Example: (Tune: Raindrops Keep Fallin' On My Head)

(Continued on following page)

Headline: YOUTH'S DEATH
SMOG RELATED



Pesticides keep gettin' in my hair
And just like the guy who tried to take a breath of air
He didn't last long
Cuz, smog and pollution got in his lungs
But there's one thing I know:
The stuff they send to fill us, will kill us
It won't be long 'til relatives step up to 'will' us
Pesticides keep gettin' in my hair
And the people are beginning not to care
They think it's a big joke
But I'm gonna stop the smog without help
It's not all right
Our air is up tight.

Composers:

Two smiling,
proud sixth
grade boys



86. Conduct a "Who Am I?" game based on persons recently in the news. (No more than one week at a time and for only a few minutes, or it palls.) Can limit to front page personalities. Promotes scanning front page at least.
87. Create a collage of faces clipped from the newspaper. Display.
Variation: One girl did a collage of animals. It took her a long time though.
88. Do an advertising "layout" for anything the student might like to sell. Consider artwork, slogans, type of print, size, and color. Display.