DOCUMENT RESUME

ED 120 817 CS 202 679

TITLE English Language Framework for California Public Schools, Kindergarten through Grade Twelve.
INSTITUTION California State Dept. of Education, Sacramento.
PUB DATE 76
NOTE 81p.; Prepared by the English Language Framework Writing Committee

EDRS PRICE MF-$0.83 HC-$4.67 Plus Postage
DESCRIPTORS Composition (Literary); *Educational Objectives; Educational Philosophy; Elementary Secondary Education; *English Curriculum; Individual Differences; *Language Arts; Literature Programs; Program Descriptions; Program Design; Program Evaluation; *Program Guides
IDENTIFIERS *California

ABSTRACT

This booklet is an update of the "English Language Framework for California Public Schools: Kindergarten Through Grade Twelve" published in 1968. One of the functions of this framework is "to provide a structure which integrates evidence, suggests action, and articulates new ideas and relationships." The document is divided into seven major sections. "Philosophical Considerations: Student, Process, Content" examines the focus of the student, process in the English Language Arts, and content as a component of learning. "The Student as Language User and Interpreter: Goals and Objectives" examines program objectives and goals for the student. "Language Arts and Operations: Process" examines such topics as oral langauge, listening and speaking, reading, composing, and valuing. "Language Areas: Content" examines language study, literature, and media. The fifth section examines evaluation efforts. The sixth chapter examines models for the English Language Arts program. The final chapter, "Contemporary Issues," examines concern for individuals, organization of curriculum, the teachers' roles, the need for good public relations, and the use of tests. (TS)

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English Language Framework

for California Public Schools

Kindergarten
Through
Grade
Twelve

Prepared by the
English Language Framework Writing Committee

Adopted by the
California State Board of Education

CS 202 679

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California State Board of Education

When the *English Language Framework* Was Adopted
on April 10, 1975

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This publication was edited and prepared for photo-offset production by the Bureau of Publications, California State Department of Education, with artwork by Marilee Bailey and Cheryl Shawver. The framework was published by the California State Department of Education, 721 Capitol Mall, Sacramento, CA 95814.

Printed by the Office of State Printing
and distributed under the provisions
of the Library Distribution Act

1976

Foreword

"Nearly three-fourths of the children of our state are growing up devoid of learning to read or write," Paul K. Hubbs, California's second Superintendent of Public Instruction, reported from the capitol in Benicia 121 years ago. "This startling but stubborn truth," wrote Superintendent Hubbs, "should awaken the representatives of the most highly intelligent people upon earth to immediate remedial action."

According to the reports of Mr. Hubbs and those of the superintendent who followed him, Andrew Moulder, the Legislature did not take immediate action.

However, those early leaders in public education and many other concerned citizens persisted in their demands for the best possible education for the children of California. Robert Thompson, Superintendent of Public Schools of Calaveras County, put the whole matter in perspective for the people of 1862 in this way:

> Those to be educated by us will soon be in our places, managing the schools of the state, and if we give them a good education, they will give their children a good education, and so on, and hence our efforts will continue to bless our state long after we shall have passed off the stage of action. But, on the other hand, if we neglect the education of those committed to our charge, and allow them to grow up in ignorance, they will consider education of a trifling value, and will allow their children to grow up also in ignorance, and our neglect will visit on the future unnumbered evils. The prosperity of our state does not so much depend on the amount of gold we dig, or grain we grow, as on the mental and moral standing of its inhabitants. There is no danger but a people will be prosperous and happy when the masses are well mentally and morally educated. Virtue and intelligence drive poverty and wretchedness from their presence. But poverty and wretchedness invade all lands where virtue and intelligence are not found. Intelligence governs the world, while virtue makes her deal out equal justice to all.

I believe it is important, whether we are celebrating a bicentennial or not, to be reminded of our heritage and of the struggles and the

words of people like Paul Hubbs and Robert Thompson who helped us achieve our status as a free and literate people. I believe it is equally important to be reminded of the value the founders of our public school system placed on the mastery of the language arts.

I find that throughout the history of education in California, language learning has always been afforded the high priority it deserves. It was true in the 1850s, and it is true today. In fact, both the Early Childhood Education Task Force and the California Commission for the Reform of Intermediate and Secondary Education have called for renewed emphases in language learning. "Adequate mastery of skills in the reading-language area is essential to progress in school," the ECE Task Force wrote in its final report. The RISE Commission said that "an educated person must be able to read well, speak and write clearly, and handle comfortably both logical concepts and basic mathematical skills."

The RISE commission also said that "learners should be the primary clients—the most important individuals—served by the schools." I believe it is most significant that those who put this *English Language Framework* together, working independently of the RISE Commission, also placed the student at the center of the curriculum.

This framework is intended for a much broader audience than was the edition of ten years ago when curriculum change was a primary responsibility of the administrative staffs of schools and school districts. Now, with teachers d ectly involved in the selection of instructional materials and with teachers and parents sharing curriculum responsibilities, their participation in defining and implementing curriculum is a new reality demanding relevant points of view and valid information concerning such decisions. Therefore, one of the important functions of this framework, in the words of the writing committee, "is to provide a structure which integrates evidence, suggests action, and articulates new ideas and relationships."

The framework both *communicates* to those in the field and *shapes* the role of the language arts in education by placing the student at the center of the curriculum, by drawing on research and theory, and by suggesting organization methodology and criteria for evaluation.

If superintendents Hubbs, Moulder, and Thompson were with us today, they would commend you who made the child the focal point of this *English Language Framework*. On their behalf and on behalf of all of us who believe so strongly in the importance of language to the keeping of a people free, I thank you.

Wilson Riles

Superintendent of Public Instruction

Contents

Foreword 3

English Language Framework Writing Committee 7

Introduction to the Framework 9

1. Philosophical Considerations: Student, Process, Content 13

   The Focus on the Student 13
   Process in the English Language Arts 14
   Content as a Component of Learning 16

2. The Student as Language User and Interpreter: Goals and Objectives 17

   Program Objectives 17
   Goals for the Student 18

3. Language Arts and Operations: Process 20

   Oral Language 20
      Oral Language from a Historical Standpoint 20
      The Position of the Framework 21
      Support for an Oral Language Program 22
      Creation of an Effective Program 23
   Listening and Speaking 24
   Reading 26
   Composing 27
      Goals in Composing 29
      Voice in the Composing Process 30
      Audience in the Composing Process 31
      Content in the Composing Process 32
      Form in the Composing Process 33
      Style in the Composing Process 35
      Editing and Evaluating in the Composing Process 35
   Valuing 36
   Instructional Models 37

Contents (continued)

4. Language Areas: Content 40

Language Study 40
Linguistic Components 41
Semantic Components 48
The Cutting Edge of Language 49
Literature 52
Types of Literature 53
Literature Goals for Students 54
Range of Choices 55
Oral Sharing of Literature 56
Creative Effort in Literature 57
Evaluation: A Word of Caution 57
Media 57

5. Evaluation 59

6. Models for the English Language Arts Program 63

7. Contemporary Issues 70

Concern for Individuals 70
Reducing Student Absenteeism 71
Eliminating Sex Role Stereotyping 71
Providing for Individual Differences 71
Influencing Motivation 71
Approaching Evaluation Positively 71
Organization of Curriculum 71
Myths About Instruction 72
Objectives for the Program 73
Use of Technology 73
Individualization of Instruction 74
Selection of Materials 74
The Teachers' Roles 74
Questions of Accountability 74
Psychological Overload 75
Inservice Education 75
Teaching Load 75
Effects of School Organization 75
Alternatives in Organization 76
Articulation Within the Organization 76
Media Centers in the Schools 76
Need for Good Public Relations 76
Policies on Censorship 77
Financial Support 77
The Use of Tests 77

The Summary 79

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We commend you who made the child the focal point of this English Language Framework.

Wilson Riles

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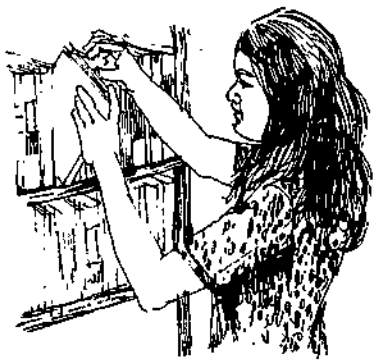
Introduction to the Framework

In May, 1974, the California State Board of Education authorized the revision of the 1968 edition of the *English Language Framework for California Public Schools: Kindergarten Through Grade Twelve.* The Board's purpose in having the 1968 document updated was to have a framework that reflected the best of recent scholarship and that established guidelines in keeping with research and scholarship and with changed conditions in society and in public education.

Since the first English language framework was published, much has happened in education. First came unparalleled growth in numbers of students and in opportunities for financial assistance, which had previously been unavailable. This growth was followed by a sharp decline in school enrollments and a reduction in fiscal support. Second, major curriculum changes were made in an attempt to respond to a confusing number of voices proclaiming the purposes of education. Curricula designed with heavy emphasis upon the Brunerian concept structure of knowledge to accommodate those demanding academic excellence, together with a society dedicated to technological growth applied to public education, resulted in disenchanted teachers who believed students were overlooked in these developments. Such disenchantment and other reactions led to educational changes resulting in a new focus on students and more emphasis on creativity and imagination in the learning process. But the resulting programs did not place California in the top five states in the nation, according to standardized achievement tests. These findings and an increasing national interest in reading achievement led to demands for diagnostic, prescriptive teaching; for limited and limiting behavioral objectives closely related to management criteria for success; for programmed learning, often disguised as individualized instruction; for narrow evaluation criteria; and for aides to assist in carrying out objectives.

Since the first English language framework was published, much has happened in education.



At the same time, psychologists and linguists were providing new insights about learning sequence and language acquisition, countering the loud demands for limited skill building programs. Moreover, minorities, as well as teachers and administrators, recognized the inadequacy of mandated standardized achievement tests to demonstrate the learning of basic skills. Such polarization resulted in more confusion and frustration to the extent that the English language arts teacher, recognizing the dilemma and being vulnerable to criticism from both sides, turned increasingly to research, conferences, publications, and projects for help in establishing programs representing more than the pressures of the moment.

Significant considerations for change emerged.

From research at the Dartmouth Conference[1] and scholarship, significant considerations emerged; among them were the following:

1. The centrality of students' exploring, extending, and shaping experiences in English
2. The urgency for developing classroom approaches stressing vital, creative, dramatic involvement of students in language experiences
3. The need for more attention to experiences in speaking and listening, particularly to those experiences involving vigorous interaction
4. The wisdom of rich experiences with literature through *appropriate* selections for readers at different levels
5. The necessity for eliminating rigid *grouping* which limits the linguistic environment and tends to inhibit language development
6. The need to negate stultifying examination patterns which tend to focus on content (ends) at the expense of process (means)
7. The compelling urgency of improving conditions under which English is taught: the need for more books, libraries, and equipment; for a reasonable number of students; and for improved classroom environments
8. The necessity for teachers to keep abreast of pertinent scholarship and research findings
9. The need for radical reform in programs of teacher education, both preservice and inservice
10. The obligation to communicate to the public what is meant by good programs in the English language arts

This edition of the framework begins with the student as the primary focus.

Fundamental to the considerations just cited is the concern for the student. Therefore, this edition of the framework begins with the student as the primary focus, whereas the 1968 framework began with content and a definition of English as language, literature, and

[1]See John Dixon, *Growth Through English*, New York: Modern Language Association of America, 1967; and Herbert J. Muller, *The Uses of English: Guides for the Teaching of English from the Anglo-American Conference at Dartmouth College*, New York: Holt, Rinehart and Winston, Inc., 1967.

composition. This new framework, placing the student at the center as language user and interpreter, replaces the traditional one-sided, content-oriented tripod of language, literature, and composition with the two major headings of process and content. If content is the "what" of the curriculum, then process is the "how" of acts and operations involving language—open-ended, continuous, fluid processes which neither begin nor end with schooling. The student's development of skill in using oral language is crucial to the concept of process; hence, the chapter on process opens with its analysis in this context.

This new framework replaces the traditional one-sided, content-oriented tripod of language, literature, and composition with the two major headings of process and content.

The chapter on content has been revised to strengthen the section on writing and expository forms. Expansion of the section on literature reveals a recognition of literature as expression also of our pluralistic culture. A new media section recognizes the impact of television, film, and other forms and suggests ways of capitalizing upon media in the classroom. Other additions include a set of broad goals, a description of organizational models, key questions for teachers to pose for consideration as they build their particular curricula, and a section on evaluation.

The traditional distinctions between grade levels have been deleted in keeping with the philosophy expressed in this framework. With the new focus on process, it is arbitrary at best to decide where language arts in the elementary school end and those in the secondary school begin. Process and content must grow out of each other and must function within the context of particular schools in ways suited to the learners, community, and staffs of those schools.

The traditional distinctions between grade levels have been deleted.

If language is a primary medium through which we come to know and to express our human experiences, the total English language arts program as an educational discipline can be considered a laboratory. In this laboratory the operations of language being sent and received among human beings are examined and developed. In this sense, the discipline is the most basic, the most complex, but also the most potent in the curriculum. Every other aspect of school depends upon it. In a broader sense, almost every aspect of human life does also.

The English language arts discipline is the most basic, the most complex, but also the most potent in the curriculum.

These guidelines are offered in the hope that they will map out the general terrain without charting every step of the way.

The philosophical aspect of any human endeavor can sometimes best be arrived at through the questions one poses.

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1

Philosophical Considerations: Student, Process, Content

The philosophical aspect of any human endeavor can sometimes best be arrived at through the questions one poses. Accordingly, the English Language Framework Writing Committee utilized extensive suggestions from students and teachers in formulating the following questions for consideration:

- Why should students increase their ability to observe, listen, speak, read, and write?
- What is the most important goal of an English language arts program?
- What are today's definitions of the English language arts?
- How do we define the English language arts?
- What will be the nature and content of the language arts that reflect the definitions given for English language arts?
- In what ways are our students the central focus of the curriculum?
- What do our students see as central to the program?
- Are classroom practices consistent with philosophical points of view and with pedagogy?

Staff meetings, faculty room discussions, and individual responses to the questions cited must mesh if the English language arts are to be a program rather than a series of discrete experiences.

The Focus on the Student

English language arts curricula must persistently focus upon the student in order to have prospects of fulfilling realistic as well as optimistic goals, regardless of conflicting theories of psychology and

sociology about the nature of that student or of community demands upon the student and the school. When they are positively engaged in language acts and operations, students and learning flourish; when they are unengaged or uninvolved in program planning, students can become apathetic or negative. Such negativity usually exists when students must perform linguistic exercises for the sake of exercises, read aloud when no one is a genuine listener, compose for no one other than the teacher, or spell words and learn vocabulary because they appear in a drill book.

To avoid such negative learning, students must be the prime focus of any curriculum. Such focus means capitalizing upon students' interests and experiences; it means encouraging individual pace in learning; it means placing an emphasis upon creative responses; it means coupling "doing" with "understanding"; and it means that the dynamic, complex process of instruction and learning sometimes yields unpredictable outcomes.

The emphasis on the learner also considerably broadens the meaning of "skill."

The emphasis on the learner also considerably broadens the meaning of "skill," which has traditionally had a narrow application as "the ability to do something well as the result of training and practice." Such a narrow definition might fit a drillmaster's notebook in which the person checks off bits of data that, considered from a broader frame of reference, might be termed minutiae. Skill, in the narrow sense, is the ability to display knowledge of the times tables or the memorization of ten spelling words for the upcoming test, but this narrow application does not usually include a consideration of the experiences students bring with them to all language acts and operations. To the English Language Framework Writing Committee, skill refers to more than adroitness or efficiency; it refers to the ability to connect what is learned to one's own past experience, present needs, and future plans. Only by perceiving skill in this wider sense do the language acts and operations of students grow ever more comprehensive and meaningful.

Process in the English Language Arts

A focus upon the student requires that teachers determine and identify the various processes and styles of learning, not just content alone. *Process may be defined as a series of interdependent actions or operations by which some end is attained.* Process in the English language arts refers to two types of ongoing actions. The first type is the observable skills processes—speaking, writing, reading, and listening—by which students receive, think, manipulate, express, and act on the content of a given curriculum. The second type cannot be observed but can be inferred from students' products: the shaping processes of transforming, generating, composing; i.e., creating structure, reconstructing, and valuing. These are activities by which students may transform experiences and feelings into a poem,

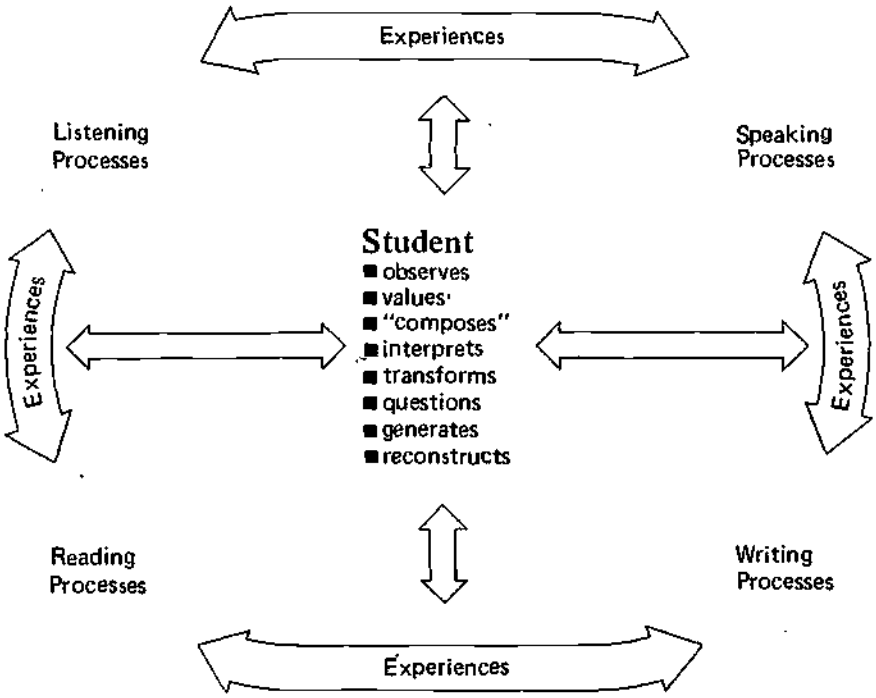
Process may be defined as a series of interdependent actions or operations by which some end is attained.

formulate alternatives to a given solution, or reconstruct a given phenomenon so that it is seen from a totally new perspective. The transforming processes constitute the expressive activities of learning.

Furthermore, producing language and receiving language are active processes which tell *about* or compose *about* something, thus giving shape to what was previously amorphous and shapeless. Expressing something means to become enough aware of, and interested enough in, some segment of one's own experience to condense, clarify, simplify, select, and articulate into a coherent whole. By the same token, to listen *to* or to read *about* is to become aware of the shape of someone else's experience (an author's), which in its turn must be assimilated to one's own experiences (the reader's) to become meaningful. As expressor/producer, one actively shapes; as receiver, one takes in and actively reshapes.

All operations, be they productive or receptive, move through the filter of personal experiences, as illustrated in Figure 1.

Since, by definition, *process* cannot be isolated, fixed, or held fast, it cannot be limited to a checklist of basic skills, nor can it be catalogued in terms of what abilities must be mastered at which given level. Most significantly, since process is dependent upon the experiences which each student brings to a learning situation, it is sometimes snail paced, sometimes backward looping, sometimes



All operations, be they productive or receptive, move through the filter of personal experiences.

Fig. 1. The student at the center of the English language arts curriculum.

forward jerking, occasionally sagging, often a grandly leaping series of movements. But process does not operate in a vacuum.

Content as a Component of Learning

If process is the how, content is the what of language, literature, and media.

Since content provides the substance, process and content taken together constitute two indispensable components of learning and are complementary in nature. If process is the *how,* content is the *what* of language, literature, and media. Content is the substance and matter of cognition and unlike process, therefore, something that can be identified. Unlike process, content can be categorized, catalogued, systematized, and isolated for examination, as a novel, a sentence, or a film, for example.

For these reasons content has traditionally provided teachers with a series of requirements which can be tested, diagrammed, and charted; whereas process is intangible. For these reasons teachers have understandably believed that the processes of language acts and operations would automatically develop through attention to content alone. However, it is not enough to expect this transfer to occur. We must carefully nurture these processes in concert with content, which reflects the recognition that nothing exists in isolation. Content (e.g., a poem, a word, a novel) does not exist only in itself and for itself, but it exists in relation to the language user's and interpreter's experience brought to bear upon it.

2

The Student as Language User and Interpreter: Goals and Objectives

The broad goals of public education for which a teacher of English language arts can rightfully assume some responsibility include helping students to communicate effectively through the following means:

- Developing their unique potential to function in a society
- Developing a commitment to living, aware of their obligations to the planet Earth
- Identifying their own values
- Articulating values based on the past and reassessed for the present and the future
- Expressing a belief in themselves as unique individuals and in the larger sense striving for justice, order, and goodness of a society
- Recognizing implications of cultural pluralism in our society
- Developing the broad skills and competencies necessary for decision making, including communication skills and the skills to use and apply knowledge
- Thinking logically, intuitively, and creatively, aware of the differences
- Participating in learning as a successful experience

Program Objectives

Programs that foster the development of cognitive skills and self-perception allow students to do the following:

1. To state opinions and recapitulate those of others orally and in writing, with opportunity for response

2. To listen individually or in groups to competent and successful users of the language in such activities as the oral reading of prose and poetry or in the presentation of information
3. To write pieces for many situations: practical, personal, aesthetic, and creative
4. To be aware of and use the conventions of writing and speaking appropriate to the audience and purpose
5. To recognize the power and importance of order in spoken and written language
6. To participate in large-group and small-group language activities and to evaluate the experience
7. To respond to many kinds of literature on a personal level, aware of purpose and techniques
8. To evaluate books, films, tapes, and class presentations in terms of audience, purpose, effectiveness, and further use
9. To examine and discuss oral/written responses to ideas as a way of recognizing valuing of self and others
10. To use language competently
11. To examine the many forms of language used in the media
12. To practice using the language in many situations to make the transfer to new situations more secure

Goals for the Student

The long-range goals for students of the English language arts should provide for continuing opportunities for them to develop thinking processes through continuous growth and competencies in the following activities:

The long-range goals for students of the English language arts should provide for continuing opportunities for them to develop thinking processes.

1. Speaking effectively in a variety of personal, social, and political situations
2. Listening actively in a variety of personal, social, and political situations
3. Writing for practical, creative, and aesthetic purposes with clarity and precision
4. Reading for information with increasing proficiency
5. Reading fiction, nonfiction, and poetry with assurance and for pleasure
6. Recognizing the ways in which language shapes a view of the world
7. Recognizing the power of language
8. Learning to think logically as well as intuitively
9. Extending experience through responses to literature's power for reshaping one's habitual and unexamined view of the world and of the people in it
10. Using and responding to media of communication
11. Developing language skills to a degree enabling the formulation of questions

12. Using language skills to enhance the ability to observe and examine new ideas and to respond to them
13. Realizing how language shapes the quality of interaction between and among human beings

The guidelines for helping teachers and students to implement the goals cited are the concern of this framework. Lest it be said these goals are too ambiguous to be translatable into practical considerations, the following suggestions may provide a focus:

1. Students can gain confidence in themselves and in their relationships with teachers and peers through an effective oral program. Such a program should teach them to function beyond family, increase their self-assurance, and help them use their language.
2. Literature from many cultures helps students identify with their heroes and helps them realize that all societies have folk and real heroes. Much later they recognize the order that a society lives by, and they come to realize that striving to overcome odds is common to people everywhere. Opportunities to know and understand other cultures, languages, and dialects enrich the background of each student.
3. Sharing a cultural heritage develops pride. Being open to the heritage of peers, students can recognize cultural differences but also ultimately realize the universals they share.
4. Confidence leads to competence. Instead of apologizing with a statement like, "I can't spell," the self-assured student feels comfortable looking up words in a dictionary or asking for the help of a teacher; by encouraging this type of approach, the teacher promotes accuracy rather than apology.

3

Language Arts and Operations: Process

As it was pointed out in the first chapter of this framework, *process* in the English language arts refers to two types of ongoing actions: observable skills processes and nonobservable shaping processes. Both processes will be examined in this chapter, beginning with oral language and concluding with some suggestions on the grouping of students for instructional purposes.

Oral Language

Certain questions need to be considered if a teacher is to implement a curriculum in which the students' skills in using oral language are to be developed:

- How do I make allowances for the spurts, plateaus, and regressions in language development related to the psychological and physiological development of the learners?
- How does my program reflect the importance of oral language development, giving students opportunities to (1) move from thinking aloud to internalized thought; (2) move from concrete to abstract thinking; (3) use their oral language to clarify thought, to facilitate memory, and to develop their reasoning ability; and (4) make use of a breadth and variety of experiences for expanding their language and research skills?
- How is the process of oral language broader than specific skills?
- How do I plan for oral language variations in my classroom?

Oral Language from a Historical Standpoint

Traditionally, English education has been concerned with two of the three Rs—reading and writing. To help students achieve literacy

was thought to be the proper business of teachers of the English language arts. However, it was assumed that the basic processes of speaking and listening were understood and, thus, they were often neglected in the instructional program. Few teachers seemed to recognize the importance of continuous growth in one's use of oral language. Students' acquisition of reading and writing skills preoccupied teachers, dominated curriculum, motivated research, and served as the principal reason for parents to enroll their children in schools. Not until the development of linguistics and psycholinguistics did teachers begin to examine the role of oral language in learning.

Since the emergence of anthropological linguistics at the turn of the century, structural linguistics in the 1950s, and psycholinguistics in the 1960s, more attention has been given to the study of language than ever before. History may label the twentieth century the linguistic century. Some of the principal features of oral language and their implications for education are presented here.

Oral language is a primary form and the source of all other language forms.

Oral language is a primary form and the source of all other language forms. From the beginning of humankind's mutually understood "noises" to the development of the electronic dissemination of sound, oral language has been the principal means of communication for all cultures. Although the advent of movable type in the fifteenth century motivated some societies to transfer from an oral tradition to a print culture, the transfer has never been complete. Moreover, after five centuries of print and extraordinary technological advances, the reading and writing skills taught at the secondary level are still not adequately possessed by 40 percent of our population. Although widely different interpretations for this inadequacy are offered by experts, all agree that oral language is the foundation on which reading and writing rest. This consensus prompted the framework committee to propose a reorganization of the language arts curriculum to give oral language a significant place in the instructional program in kindergarten through grade twelve.

The Position of the Framework

The framework stresses continuous and sequential development in oral language. Traditionally, oral language was designated for students at the primary level. This limitation has contributed to a general widespread incompetence in basic skills of oral expression. As students confront more complex reading and writing, their oral language abilities must be correspondingly complex. Without the implementation of oral language programs at all school levels, student mastery of even the most basic skills remains an unresolved problem.

Since people spend, even by modest estimates, 80 percent of their communication time speaking and listening, it cannot be assumed that students will learn by themselves how to communicate effectively with fluency and facility. On the contrary, much practice

is essential. The ability to adjust to audience, purpose, and context with appropriate languages is possessed mainly by those who have a rich, diverse, and extensive repertoire of language skills and style. Since this ability is not common, a major role of the English language arts is to provide oral language experiences to broaden the base on which all other language arts are built.

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Support for an Oral Language Program

Some of the basic functions of language which support the necessity for an oral language program should be well understood by those responsible for the English language arts, and some of those functions are identified here:

1. Language creation, comprehension, and utilization allow us to impose logical order on our environment by labeling, categorizing, and classifying our external worlds; language allows us to make metaphorically palpable our inner worlds by giving our feelings names and descriptions; and it allows us to send and receive specific information.
2. Language ability provides us with a nongenetic inheritance of things past.
3. Language is a means of conserving energy when direct action is replaced by language action, allowing social cooperation within groups to be maintained by struggling with words instead of struggling with arms.
4. Language is a major means by which we translate experiences into cogent, memorable, verbal expressions.

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Language is our most natural way of ordering experience; it performs well for us.

The remarkable social functions of language are matched by its cognitive function, for the influence of language on thought is extraordinary. With two-year-old children, the acquisition of speech changes the quality of their thinking from immediate perceptual reception to abstract cognition, enabling them to talk about things not immediately present. Children two to six years of age express many of their perceptions overtly by talking aloud. As children mature, they learn to speak covertly, a sort of internal soliloquy, which ultimately goes "underground" to become inner speech to guide their thinking.

The exact relationship between language and thought has not yet been determined. All students possess the *competence* of language, speaking in accordance with the governing rules of their native language and learning without direct instruction how to string words in conventional syntactic patterns. They can transform basic sentences into questions or negations, pluralize, and use juncture, pitch, and stress. Preschool children continually compose sentences they never composed before and, with equal ease, interpret novel

sentences spoken to them. The speed with which they acquire language competence is remarkable.

Language *performance*, on the other hand, is what students do with language. The differences among students' language use are obvious; the reasons for the differences are many and varied; e.g., limited experiences, restricted resources in the home, poor health, minimum motivation, poverty, a language other than English spoken at home, and others. Whatever the background of students, whatever the degree of their language difficulties, education is committed to initiate learning where the students are and to advance their education to where they are capable of progressing. Most students—whether they speak English as a second language, whether they speak a dialect, whether they are from rural communities or inner cities, or whether they are from low socioeconomic families—are dependent upon the schools to increase their ability to use oral language.

Education is committed to initiate learning where the students are and to advance their education to where they are capable of progressing.

Creation of an Effective Program

Most English language arts teachers enthusiastically endorse the goal of increasing their students' abilities to use oral language. The question is, *how* do they accomplish it? To create an effective program, teachers and communities must consider at least five factors:

1. *The classroom environment.* Students learn to speak by speaking. The awesome acquisition of speech by children was accomplished through thousands of hours of practice, suggesting that further development of speech by older students requires the same commitment of time. If the traditional quiet classroom obstructs language growth, it follows that classrooms need to be converted into communication centers for allowing students to translate their thoughts into words—for questioning, comparing, contrasting, reporting, evaluating, and summarizing.

   Yet, a classroom as a communication center is not to be misinterpreted as a classroom of unorganized confusion where students fail to listen to each other or ignore the social amenities necessary for interaction. Rather, it must be more structured than a conventional classroom whose organization is primarily maintained by silence. Figure 3 on page 38 illustrates possible differences between a communicating and a silent classroom.
2. *Role of the teacher.* No other feature inhibits students' speech as much as the teacher who lectures. For an oral language curriculum, teachers must view their role as facilitators, listeners, and participants in learning.
3. *Role of the student.* Instead of being passive, students are active participants. With partners, in small groups, or in whole groups, students can be encouraged to report, describe, explain, debate, interview, question, converse, share, dramatize, and orally

For an oral language curriculum, teachers must view their role as facilitators, listeners, and participants in learning.

interpret literature through storytelling, choral reading, and drama.

4. *The components of oral language.* A curriculum must include experiences in vocabulary, syntax, organization, fluency, and the technical skills of intonation, articulation, and phrasing.
5. *Language as a tool.* Language is a communication tool for *re*-presenting the meaning of experiences. Just as language *re*-presents meaningful experience, so does print *re*-present meaningful language. Therefore, students' beginning reading material should consist of the meaning-bearing language understandable to the students in their own language.

Only by considering the above factors can schools and the teachers design and implement a commendable oral language curriculum. Language is indeed, as Benjamin Whorf has said, our greatest show.[1]

Speaking and listening pervade all human activity, cross all academic disciplines, and underlie all learning.

Listening and Speaking

As in the case of oral language, certain basic questions should be considered by the teacher that wishes to develop his or her students' listening and speaking abilities:

- How does my program reflect the importance of listening and speaking to cognitive and affective learning?
- How do my students evaluate their speaking/listening abilities?
- What dimensions of listening/speaking experiences are available in my classroom on a daily and continuing basis; e.g., critical, appreciative, informative, persuasive?
- How do these listening/speaking experiences relate to the goals developed cooperatively with my students?
- How do speaking/listening experiences encourage and enhance the awareness of verbal and nonverbal communication?
- How do I help students develop good listening habits?

Speaking and listening pervade all human activity, cross all academic disciplines, and underlie all learning. Confronted with sophisticated media, today's students more than ever are reached through oral means. Surveys reveal that human beings spend most of their time in verbal communication. Although reading is the traditional first R, listening is the first of the language skills to receive the learner's attention.

Studies in language acquisition suggest that the language infants hear will months later become the sounds they babble. Since learning to process those sounds begins in the cradle, nurturing them is truly a lifelong process.

[1] Benjamin L. Whorf, *Language, Thought, and Reality.* Cambridge, Mass.: The M.I.T. Press, 1956.

As already noted, language processes are thought processes, and as sender and receiver interact—whether the combination be author and reader or speaker and listener—the skills interrelate. In each instance, the receivers translate the speaker's meaning within their perceptions and experiences. Figure 2 shows the interrelationships of these processes.

Reliance on listening for the taking in of information demands a strengthening of the skill. In listening, a positive attitude toward speaker and content in concert with a desire to learn, to discover, and to find out something new have a positive effect on comprehension. This is not to suggest that listeners should be exposed only to messages they want to hear; it merely points out that when a speaker/listener transaction is positive, both experiences are effective. It might well be that children should experience the difference between positively and negatively charged situations to realize that speaker and listener need to find a common ground before they can begin a fruitful exchange.

Whatever the purpose, listeners must learn to attend to the spoken words, relate them to their own thinking, and derive a meaning that is their own.

Whatever the purpose, listeners must learn to attend to the spoken words, relate them to their own thinking, and derive a meaning that is their own. Should this meaning be inaccurate because of an inability to focus on or to process the content, the teacher must reconstruct the sequence and find the miscues. Once these are determined, the teacher can restructure the experience often enough for the listeners to learn the habit of doing so for themselves. In every instance the teacher is the model, providing courteous and attentive listening to what students have to say, showing respect for what is said, and following through with appropriate responses. Lest the preceding seem all too pragmatic, we need to keep in mind that listening is also for enjoyment. Often the sound of a voice, be it that

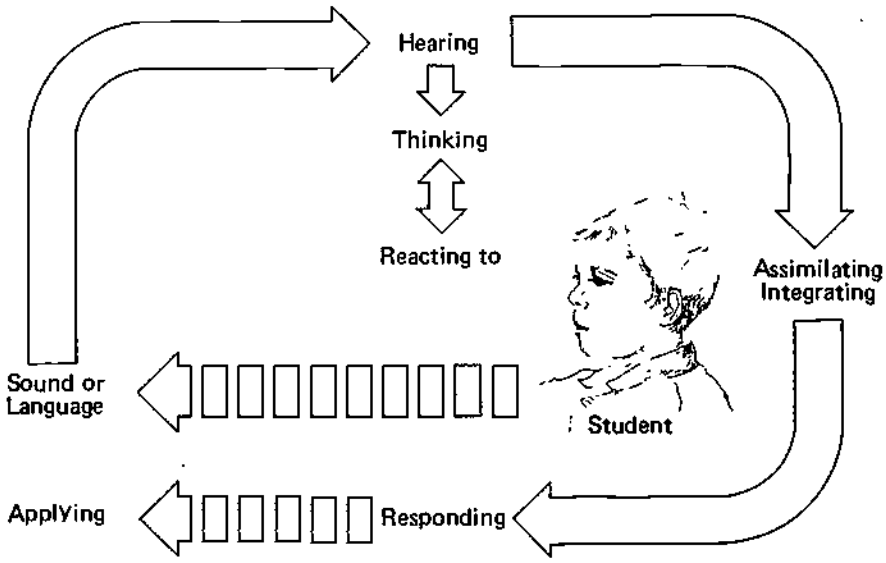

Fig. 2. Interrelationships of sender and receiver in listening.

Language processes are thought processes, and as sender and receiver interact, the skills interrelate.

of peer or parent, provides pleasure and leads to a desire to hear more.

Certain procedures help students to become better listeners:

1. Preparing students by asking some focusing questions before they begin to listen
2. Calling attention to unfamiliar vocabulary and syntax
3. Providing experiences in listening to tapes, records, and radios, as well as listening to skilled readers or speakers in person
4. Directing student attention to key ideas or events before a formal listening activity

Developing a listening and speaking sequence that applies to individual students demands a close look at familiar activities. Is "show and tell" formal or informal? Does the small-group book discussion allow for the interaction of dialogue, or is it a directed activity? Is the discussion period a recitation or an exchange? Is the small-group process the only methodology for providing maximum participation? Do students readily understand and use such organizing markers as "furthermore," "first," and "finally," or must they be specifically taught? At no time must the listening process be left to chance in the language arts.

Reading

The following questions should be considered by the teacher who has set a goal of improving his or her students' skills in reading:

- How is reading supported by a strong program in oral activities?
- How does reading serve to enhance the self-concept of individual students?
- How does the nature of teaching reading change from the primary to the intermediate grades? To the secondary grades?
- In considering the persuasiveness of television and the other media, why is learning to read more important than ever?
- With what assurances and cautions should I approach reading scores from standardized tests?
- What are the most effective ways of evaluating a reading program; e.g., oral reading, standardized tests, criterion-referenced tests, teacher-made tests, student questionnaires, and inventories?
- What problems do my students encounter in reading different types of materials, such as literature, newspapers, or language textbooks?

The importance of reading is obvious. Yet, to eliminate a discussion of reading, however brief, would be to overlook that reading skills are an outgrowth of language development. Perhaps it is

only necessary to refer the reader to the *Framework in Reading for the Elementary and Secondary Schools of California* (published by the California State Department of Education, 1973) and then to underscore a few of the ideas which reflect the guidelines of this framework, including the following:

1. Reading and writing are extensions and continuations of an oral language program that began with language acquisition long before a child started school. These three activities must be recognized as part of an integrated whole; the traditional emphasis on reading and writing at the expense of oral language development has left too many gaps in the learning process.
2. Since many difficulties in reading comprehension result from a lack of understanding of how language functions, language activities must go beyond mere silent skill building. Instruction in valuing, in thinking about books read aloud in class, and in sharing ideas about them are better ways to bring about enhanced skill in reading than a purely individualized program can effect.
3. A positive attitude toward self and reading is of greater long-term importance than an overemphasis on a single skill. Students must be shown that mastery of the basic skills is important.
4. Reading is both an affective and a cognitive task which functions as an organic whole and involves the whole self.
5. Reading-level formulae using vocabulary and sentence length are unreliable and reveal little about the underlying difficulty of syntax, interest of the readers, or their past experiences.
6. Learning to read poses different problems for different children, which call for different solutions; e.g., those who speak a dialect or language other than English.
7. Reading tests provide specific information from which it is unwise to generalize freely about a student's potential as a reader, grade level, or prescription for overcoming deficiencies in reading skills.
8. The skill of reading is never ending.

A positive attitude toward self and reading is of greater long-term importance than an overemphasis on a single skill.

Composing

If the teacher is to make the process of composing integral to the curriculum of his or her students, these questions need to be considered:

- How can I help my students recognize that all writing is an expression of their individuality, requires hard work, and is worthy of their time?
- What sorts of real and vicarious experiences motivate my students to compose?

All writing is an expression of individuality, requires hard work, and is worthy of our time.

- How do I help students recognize that the oral composing that goes on in a conversation or in a discussion is part of the composing process related to all the language arts skills?
- What criteria should I use in evaluating the effectiveness of student writing?
- Is writing skill positively influenced by the study of grammar, usage, and syntactic manipulation?
- Are the terms *creative writing* and *expository writing* mutually exclusive?
- Can a prescribed pattern of writing experiences be implemented on a department, school, or district level?
- To what degree is a composition teacher obligated to observe research and promising practices in planning writing programs?
- How can I make my students aware that composing is an ordering or structuring of selected experiences, feelings, events, and ideas into any one of a number of modalities: into spoken words, written words, paint, clay, movement, or sound?

The urge to create resides naturally in all human beings.

What do Igor Stravinsky, Joan Baez, Pablo Picasso, Andy Warhol, Richard Wright, and Jessamyn West all have in common? They are composers! A Thorndike-Barnhart dictionary defines *composition* as "a putting together of a whole"—a dynamic process. Whether in music, art, or rhetoric, composing involves the *creative* act, and the urge to create resides naturally in all human beings, not merely in those recognized as geniuses. Away from the school environment, what student has not composed an informal song or an elaborate fantasy? In the school environment the imminent presence of *system* tends to structure the creative production of students. In some fields opportunities for creative response are virtually nonexistent. In English, they are abundant.

This very abundance of creative responses presents the teacher with both philosophical and practical problems. Consider, first, a series of language experience stories written by third graders about a field trip to a local market. One student described the foods she saw, devoting one simple sentence to each food. Another described the operations of a meat packaging machine, following a pound of hamburger as it was boxed, wrapped, and stamped, employing many "ifs," "afters," and "whiles." Should all of these stories be evaluated by the same criteria? If so, what are they? How important is content? How important are the conventions of spelling, punctuation, and usage? Consider, second, a series of short stories submitted by seventh graders. One student wrote a fairly colorless account of a first date but handled the conventions of narration and dialogue with admirable accuracy. Another student described a gang fight with presumed accuracy and involvement, but with no attention to the conventions. A third student rewrote a "Gunsmoke" rerun. By what

criteria would these stories be evaluated? How effective are comments on papers? How effective are letter grades? For example, consider the dilemma caused by a series of papers prepared by high school juniors on Richard Wright's *Native Son,* which concerns such diverse themes as "*Native Son* was a scary book," "*Native Son* is a black man's personal metaphor," and "*Native Son* centered on the universal forces of good and evil." Would letter grades, written comments, or perhaps individual conferences be the most effective means of improving students' composition skills?

It would be aphoristic to assert that composing is an individualized process. In fact, one could cite countless historical examples of compositions which defied existing external standards only to establish new standards. One might even argue that composers must set their own standards, perhaps explaining why we take more care in creating things we like—why an inner-city child speaks convincingly and eloquently about tenement life or why one senior is galvanized more by politics than by the sonnet.

There is, then, a marked difference between requiring students to "do an assignment" and motivating students to compose a response. The former suggests the passive acceptance of external standards; the latter, the active involvement of the creator in a process. The student who writes a report on rocks until he or she finishes a prescribed tenth page is only doing the assignment; whereas certain restrictions on form may be valid, composing is not to be an exercise in following directions. To compose is an active structuring of one's experiences according to one's interests and the situation.

To compose is an active structuring of one's experiences according to one's interests and the situation.

Goals in Composing

The broadest goals of composing are helping students to (1) develop self-assurance in communication; (2) develop language proficiency; and (3) structure a segment of experience into an aesthetically coherent whole. In implementing these basic goals, a teacher with a planned program assists students in (1) finding out who they are and what they stand for (voice); (2) communicating with various types of people (audience); (3) having something to say (content); (4) giving shape to ideas (form); (5) developing an individualistic way of communicating ideas (style); and (6) gaining awareness of strengths and weaknesses in composing (self-evaluation).

The broadest goals of composing are helping students to develop self-assurance in communication, to develop language proficiency, and to structure a segment of experience into an aesthetically coherent whole.

Since children develop at varying rates and since composing is an internal process, initially, these six aspects of composing develop in a somewhat unpredictable way. And although one might argue that content is always present and that style, form, and self-evaluation rest upon the student's having acquired a voice and a sensitivity to audience, to separate these elements into instructional segments would result in mechanical, consequently pointless, composing.

What follows is a discussion of each of the six aspects of the composing process, both oral and written, with each aspect treated

developmentally without specific reference to grade level. The aspects are treated separately only for clarification. The section will conclude with a statement about the relationship of conventional language to the composing process.

Voice in the Composing Process

Composing is an act of self-definition and expression in response to an audience.

The speaker's voice. Composing is an act of self-definition and expression in response to an audience. Students whose early experiences are rich, varied, and exploratory with respect to language and environment begin to expand their sense of themselves and their ability to express themselves. In many cases the classroom teacher must supply these enriching experiences. In the early adolescent years, students will search for identification as they relate to the larger world, exploring the search for arrangement, the form and structure, and the attention to conventions of written English. In the later adolescent years, students begin to learn the art of "putting it across" by strengthening their control of form and arrangement and by achieving rhetorical balance.

SUGGESTED DEVELOPMENTAL CLASSROOM ACTIVITIES FOR SPEAKER'S VOICE

Activity	*Purpose*
1. Speaking riddles, counting out rhymes, playing games	1. Developing self-expression
2. Reporting observations	2. Learning differences among their own and classmates' perceptions
3. Conversing one-to-one	3. Learning how to talk about experiences
4. Sharing experiences, talking about common experiences	4. Learning differences and similarities of shared experiences
5. Acting out dramatic play and stories	5. Learning to assume roles
6. Dictating to teacher and/or recording voice	6. Learning to recognize and hear one's own personal voice
7. Participating in conversations and dialogues	7. Sharing experiences and assuming a more advanced role
8. Making more critical reports of observations	8. Increasing control of language
9. Participating in small-group discussion, inquiry processes, and improvisational drama	9. Strengthening confidence, testing and validating ideas

The writer's voice. Once students are aware of the listening audience, they can turn their attention to the broader reading audience. Students need to learn the relationships between spoken and written language. They can discover variations in meaning in a single spoken statement through changes in oral and physical expression, such as gestures, facial expressions, inflection, stress, and pitch. Students can discover how tone of voice can be conveyed in writing through word choice, emphasis, exaggeration, understate-

ment, and punctuation. As students grow in writing skills, they deepen their understanding of personal and impersonal forms of writing. The distance between the writer (voice) and audience determines the use of informal or formal writing—for example, personal letter or business letter. Above all, the students should learn to reject affected writing and sophistry and accept truthful communication.

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SUGGESTED DEVELOPMENTAL CLASSROOM ACTIVITIES FOR WRITER'S VOICE

Activity	*Purpose*
1. Reading literature aloud and listening to it read aloud	1. Gaining insight regarding differences in physical and attitudinal points of view as well as tone and effect
2. Describing objects from varying physical angles of vision, narrating situations through eyes of different people, and discussing topics which reveal varied reactions and attitudes	2. Learning to deal with varieties of points of view
3. Treating the same subject dramatically, narratively, and poetically	3. Learning to make conscious choices in language

Audience in the Composing Process

The speaker's audience. Communication is directed to someone. A sense of audience and of the way our language is shaped by audience can be developed in the early years; can prepare for honest, effective speaking and writing; and can make composition relevant outside the classroom. Children increasingly take into account the expectations of those they talk to, such as the friends they play with. As they deal with others, students grow to learn that language has meaning only in the context of a situation. As the sense of self deepens, so does the discrimination of audience.

SUGGESTED DEVELOPMENTAL CLASSROOM ACTIVITIES FOR SPEAKER'S AUDIENCE

Activity	*Purpose*
1. Conversing, sharing, giving directions and explanations, storytelling, dramatic play, and acting out stories	1. Learning to communicate with classmates as an audience, relying less and less on the teacher as the only audience
2. Participating in discussions, reports, and evaluations	2. Learning to develop a sense of commitment to clear communication with an audience

The writer's audience. Initially, in written composition, students can learn to recognize themselves as their own audience as they play with language and as they record their observations in a diary, log, notebook, or journal. Later they can write letters, stories, and explanations directed to their classmates. With further growth,

students begin to explore the discipline of composing; they can both narrow and expand the kinds of audiences for whom they compose. If students are to achieve balance and force in writing with any sense of relevance and if composition is to have importance as a way of thinking and knowing, school writing must give students reasons for saying something to someone. Vitality is lost if students do nothing but generalize, summarize, and theorize and if they do not direct the substance in the writing purposefully to some audience.

School writing must give students reasons for saying something to someone.

If teachers become the sole audience for student composition, the students deserve a clear understanding of the expectations. Presumably, teachers will always be the audience in part, but evaluation should always include comment on the appropriateness of expression for whatever audience the students have specified or defined. Students can gain a vital sense of audience from comments by teachers in the kinds of positively encouraging, strengthening statements they make.

SUGGESTED DEVELOPMENTAL ACTIVITIES
FOR WRITER'S AUDIENCE

Activity	*Purpose*
1. Writing logs, diaries, or journals	1. Determining the self as audience
2. Composing letters, stories, directions, and explanations	2. Identifying fellow students as audience
3. Formulating formal essays and short stories	3. Writing for distant or pretended audiences

Content in the Composing Process

Students should be offered many opportunities to expand their worlds. Those whose perceptions are keen—who are guided to a full awareness of the world around them—are the ones who have resources for shaping verbal expression.

If students are to write well, they need time to talk about and think about where the assignment leads.

Students in all grades need *pre*-vision. If students are to write well, they need time to talk about and think about where the assignment leads. They need to be able to refer to notes and journals kept in response to actual experiences and to ideas. They need time to establish an attitude toward the subject.

Occasions shaped by a teacher who has spent the necessary time, energy, and imagination on the assignment will draw the best from students, requiring them to search for and discover something they care about saying. Assignments growing out of reading, listening, or observing; analysis or comment; or imitation of form or rhetorical device and those out of themes and issues under consideration in literature or brought from mass media are more apt to preserve the unity of instruction and to give the student a purpose for composing than other types of assignments.

SUGGESTED DEVELOPMENTAL ACTIVITIES
FOR CONTENT

Activity	*Purpose*
1. Talking about experiences, relating word and thing, expressing feelings and ideas, playing out their understanding and perception in art, music, dance, and rhythm	1. Determining what to say
2. Recording memories: writing in journals, diaries, and logs	2. Preparing, pre-writing for act of composing
3. Imitating various models and forms	3. Experimenting with different forms and styles

Form in the Composing Process

The strength of students' verbal ability will be reflected in their capacity to transpose their experiences, thoughts, and feelings into speaking and writing. In the very early years, students may not be aware of differences in form, but even then they lay foundations for variations in rhetorical pattern, internal structure, and logical relevance. As students mature, they learn to use language both as a means of expression and as an instrument of thought. Sequences which move rigidly from word to sentence to paragraph to longer pieces destroy the composing process and the student's ability to handle language.

The strength of students' verbal ability will be reflected in their capacity to transpose their experiences, thoughts, and feelings into speaking and writing.

Teachers can draw on various media in showing students the form of composition. Aside from providing content and stimulus for composition, films, pictures, and good television shows can be used to point up means of organization and devices for rhetorical effectiveness.

In their last years of high school, students need to become increasingly aware of how full articulation of concepts can serve as a means of thinking and knowing, as well as a means of making ideas and experience available to others. Although the expository essay will probably be given greater emphasis, especially for college-bound juniors and seniors, other kinds of writing (such as description, narration, correspondence, drama, poetry, and short stories) should also be explored and practiced. The four traditional forms of discourse—description, narration, exposition, and argumentation—are arbitrary and only relatively convenient ways of discussing and labeling composition. Description often includes analytic detail; narration rarely exists without description; exposition generalizes from instance and detail; and argumentation may use narration and description in support of proposition and thesis. Rarely is writing purely objective or subjective. Students learn they must choose those specifics which are relevant to their purpose, their act of composing.

Students need specific practice in formulating generalizations from assorted details to help them understand a controlling idea. They can begin to see the overall order, as well as the link from sentence to

sentence provided by transition: additive "and," contrastive "but," concessive "yes, but" or "even though," conditional "if-then," and causative "since" or "as a result."

Close reading of literature should help students choose and construct the elements to unify and give power to their own efforts to create.

Close reading of literature should help students choose and construct the elements to unify and give power to their own efforts to create stories, dramas, poetry, and essays. Their own composing can be enhanced through the use of literary models and can enrich their appreciation of literature as composition, helping them identify with successful writers whose decisions were those they must also make.

A SPECIAL CONSIDERATION: THE LIBRARY PAPER

When properly used, the library is a valuable resource. Students need to explore the wealth of printed and nonprinted materials now available in many expanded resource centers and to discover the library as a gateway to the whole of people's endeavors. They need to know something about the responsible use of sources and the conventions of documentation. There should be some exercises in the use of the library, possibly climaxed by a modest, realistic paper on a subject in which the students have some interest. Here the emphasis should be not on coverage or length or the number of footnotes but on the students' investigating areas, selecting relevant materials, and marshalling them so as to make significant, valid, and supported points about the subject. Artificial and pretentious research papers, however, are not the answer. They may simply encourage students to plagiarize, to depend upon encyclopedias or a few popular works, and to flatter themselves that they are doing something important.

Literature can be a source for writing. However, the literary essay growing out of literature sometimes required in upper grades should not be written to the exclusion of other forms of discourse.

SUGGESTED DEVELOPMENTAL ACTIVITIES FOR FORM

Activity	*Purpose*
1. Conversing, dramatizing, dictating, relating an experience or story, describing, exploring rhythm and rhyme in stories and poems	1. Using a variety of forms
2. Manipulating and substituting structures within sentences	2. Exploring the form of the sentence
3. Labeling, forming categories, generalizing, comparing, contrasting, and conceding	3. Exploring logical order and cause-effect
4. Participating in dialogues, interviews, conversations, discussions, and individual and group reporting	4. Listening carefully so that responses are modifications, qualifications, elaborations, and definitions
5. Imitating literary models and writing various types of literature	5. Increasing facility with a variety of forms

Style in the Composing Process

Young students should be free to explore and develop their sense of rhythm and to develop their sensitivity to the power and beauty of language. Language play—hearing prose and poetry read aloud by the teacher or on tapes and records, listening to skilled storytellers, and hearing as well as seeing in print their own speech—will help students develop their awareness of the structures and rhythms of language. The students who are sensitive to the nuances in oral language will have a better ear for prose rhythm in their written sentences and in the literature they read than those who are not sensitive to such nuances.

Young students should be free to explore and develop their sense of rhythm and to develop their sensitivity to the power and beauty of language.

Style is a characteristic mode, a distinctive expression of the writer. A sense of style comes very slowly as students gain command of the language, find their style, and adjust to the purpose of their writing. Analysis of prose models can help them see the effective use of literal and figurative language, denotative and connotative meanings, and control of context. Such study can enrich their vocabulary and guide them in the selection of words for vividness, concreteness, accuracy of sense impression, and nuance of meaning. As their resources in the language grow, especially with somewhat more formalized study in these grades, they can continue to experiment with sentence patterns and transformations of those patterns to achieve emphasis, clarity, balance, purposeful subordination, and coordination. Prescriptions for sentence variety are of less help to students than practice in sentence manipulation in suiting style to purpose. Dictionaries, a thesaurus, books of synonyms and rhyming words, and students' individual wordbooks or boxes are useful tools for gaining independence and freedom in writing.

Editing and Evaluating in the Composing Process

Students should begin early to understand the importance of revision in the writing process. They need to understand the criteria to be used—perhaps to focus on one or two matters for each piece of work. Group evaluation will involve students closely in the process of revision—of "seeing again" what they wished to express. Responsibility is engendered when students can help each other in matters of proofreading, and they can read aloud one another's papers as an aid in identifying errors, fuzziness of thought, or inappropriateness for purpose and audience. Often revision is best accomplished after a period of time has elapsed. Revision then becomes truly a *new* vision, and selecting, shaping, and restructuring can be tackled with freshness. If the classroom environment encourages exposure of thought without penalty, most students can objectively attack problems of speaking and writing. Individualized conferences and constructive assistance are very important for students of all ages.

Keeping a folder of compositions is a way students can learn to assess their writing ability, determine their progress, and find stimulation for improvement. Conferences to oversee corrections and

clarify written comments, possibly accomplished during classwork periods, can motivate students to rethink and to revise. Demonstrations and discussions in which duplicated sample compositions or overhead or opaque projectors are used are useful in giving students a sense of audience and in helping them note strengths, weaknesses, and methods of improvement.

Valuing

If the teacher is to make the process of valuing integral to the curriculum of his or her students, these questions need to be considered:

- What opportunities do I plan for students to help them to identify their own values and to share responses to their experiences, both common and individual?
- How do I provide for discussion where varying points of view are being considered? Do I use a variety of groupings, including pairs, small groups, and large groups?
- In what ways do my students have opportunities to reflect on changes in their own perceptions of themselves? Do they appreciate the part language plays in their perceptions?
- How do I help students learn *about* values without indoctrination?

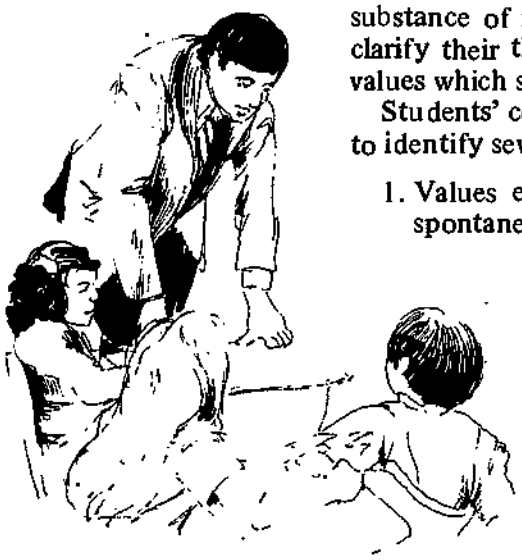
Valuing is the process of choosing, prizing, affirming, and expressing feelings of like and dislike.

Valuing is the process of choosing, prizing, affirming, and expressing feelings of like and dislike; it is the process of determining the goodness or worth of phenomena.

A pluralistic culture has a multiplicity of values, many of which coincide, although others may differ, as in attitudes toward material gain, competition, and life-style. Since the question of values is the substance of much literature, it can be effective in helping students clarify their thinking and in helping them to resolve the conflicts in values which so intensely grip them.

Students' conflicts in values are real. For this reason, teachers need to identify several approaches to the teaching of values:

1. Values evocation—encourages students to express their values spontaneously.



2. Values inculcation—instills students with a given set of values, such as honesty.
3. Values awareness—helps students identify their own values as well as those of others.
4. Values analysis—attacks the question of values logically; i.e., in terms of premises.
5. Values clarification—encourages students to examine, both emotionally and logically, their own behavior patterns.
6. Values commitment—stresses the interaction of members of a social group by acting on values in social as well as personal ways.
7. Values union—centers on the perception of self as part of a larger and interrelated whole: human race, world, cosmos.

The question of values is a lifelong process shaped by the trivial as well as the consequential. What is communicated through various media and shared by students, their families, peers, and teachers may reinforce, modify, or change the beliefs students cherish about themselves and their world.

The question of values is a lifelong process shaped by the trivial as well as the consequential.

Children who cry when they learn about Charlotte's death in *Charlotte's Web* are reflecting a different response from the one they have about the death of a character in a television western. Students who are appalled by the treatment of Richard Wright in *Black Boy* or Sammy Davis, Jr., in *Yes, I Can* find that in verbalizing their own experiences, they are crystallizing feelings they have for another. To realize what they believe and to say so, students must have opportunities to hear themselves, their classmates, and others. Such opportunities must come often enough for young people to see how behavior is a reflection of their beliefs.

Not only in literature but also in their response to events around them, students can come to recognize and accept the range of beliefs vital to a democracy as well as to the individuals who are part of it.

Students can come to recognize and accept the range of beliefs vital to a democracy as well as to the individuals who are part of it.

Often it is in small groups that students have the easiest time expressing themselves. Aware of the kinds of support that foster productive interaction, the teacher establishes group processes best suited to the particular needs of the students and the instructional objectives, whether these are focused on helping students shape their values or on other needs of the English language arts instructional program.

Instructional Models

The organization of students into different sizes of groups depends upon the purposes of instruction. The judicious use of a variety of patterns increases the opportunities for students to speak, helping them develop their oral language, increasing their learning, and promoting a more flexible classroom. Figure 3 illustrates three major instructional models.

DESCRIPTION OF THE INSTRUCTIONAL MODELS IN FIGURE 3

Organizational pattern	*Size of group*
Common experience	*Class as a whole.* Students receive the same stimulus or experience, such as viewing a film, listening to a recording, or listening to a presentation.
	Class circle. Students and teacher sit in a circle in order to interact more directly with each other.
Small-group work/study	*Group talk.* Students meet in groups of three to six to discuss, share, and plan. This model provides increased opportunity for students to interact.
	Microlabs. The class is divided into inner circles of six to ten and outer circles of an equal number. Those in the inner circle hold the discussion; those in the outer circle listen and observe.
	Triads, pairs. Students are divided into groups of two or three for a variety of discussion and/or workshop activities.
Individual work/study	Each student is involved in his/her individual study, such as reading a personally selected book, writing a letter, or composing a poem.

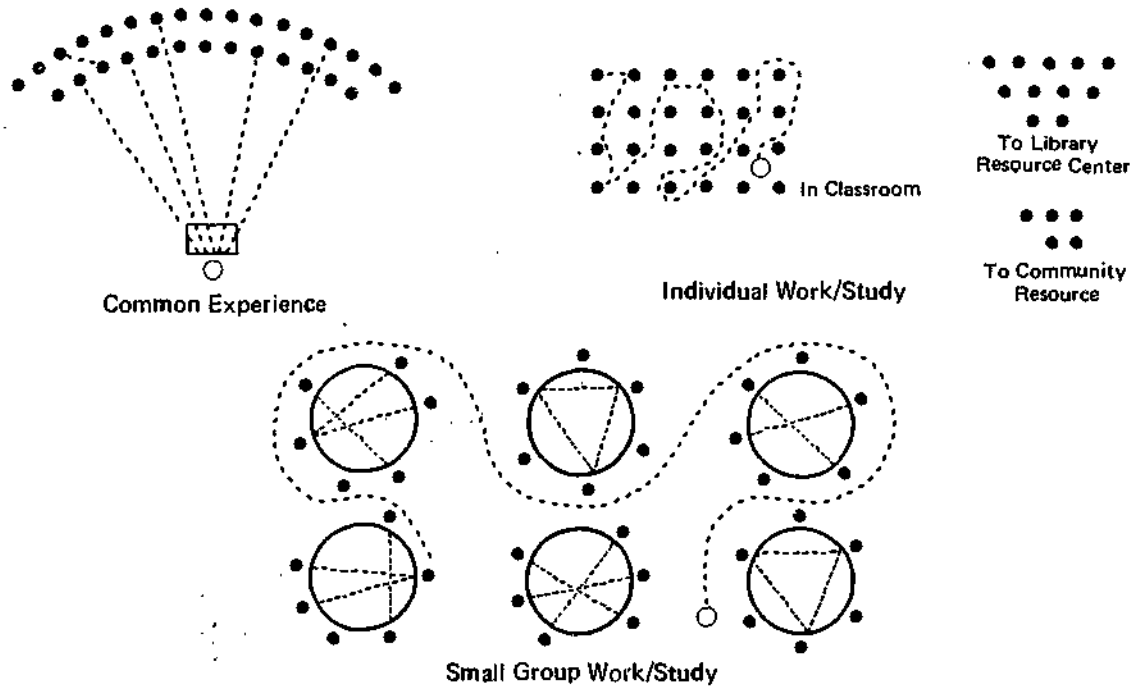


Fig. 3. Three major instructional models.

In each of the organizational patterns identified in Figure 3, the purpose is to help students clarify their perceptions and develop respect for their own responses and those of their peers, realizing that the way they interact verbally and through gestures heightens or distorts the effectiveness of communication.

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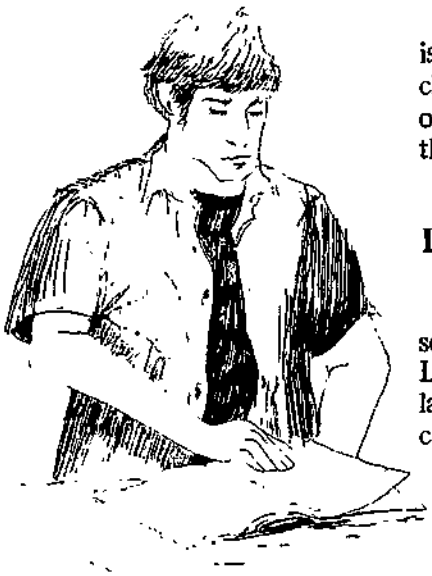
4

Language Areas: Content



As mentioned in the introduction to the framework, this chapter is concerned with the *what* of the curriculum, whereas the preceding chapter on process was concerned with the *how* of acts and operations involving language. This chapter on content is divided into three sections: language study, literature, and media.

Language Study

Following the approach used throughout the framework, each section of this chapter begins with the questions the English Language Framework Writing Committee formulated for the particular aspect of language to be examined. The questions to be considered for language study follow:

- Given the many aspects of language content, which do I see as the most important for my classes? How do my priorities agree with those of the school?
- Do I tend to teach content at the expense of process, or do I tend to focus on process at the expense of content? How can I best keep them in balance?
- As I teach spelling, how do I make use of the phonological principles involved?
- How do I provide for awareness of possible dialect choices available to students?
- How do I help students realize that meaning is a function of context?
- How do I provide for individual needs in spelling and vocabulary building?

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- In what ways do I make my students aware of the many uses of language?
- How can I effectively help students with problems of usage?

Critical to the study of how language works is the students' recognition of the reasons why they should become skillful users of language. Fundamental to this recognition is an understanding of the relationships between the various language processes, beginning with oral language, which precedes both reading and writing. Research has repeatedly demonstrated that a rich experience with oral language opens the way for reading and writing.

Language is inextricably intertwined with living.

Language is inextricably intertwined with living; for example, being able to read recipes affects day-to-day life; being able to listen to a commercial and separate facts from fiction in a sales pitch can save money; being able to write a letter to a senator recommending a particular action and citing evidence can influence a vote.

Certain aspects of language, such as the study of phonological systems, receive more emphasis at the primary level than at the secondary level; the semantic nuances receive more emphasis at the secondary level; some aspects of language are important at all levels. In any instructional setting one aspect of language content may be emphasized or isolated to help students perceive a significant point, but in practice students deal with language as a whole process.

This language section of the framework is organized into three major areas: (1) linguistic components; (2) semantic components; and (3) the cutting edge of language, such as the relationships of standard dialect to other dialects, the thrust of bilingualism, and questions of usage.

Linguistic Components

The purpose of studying the history of language is primarily to understand that language is constantly changing and that this change affects the meanings of words.

Language history. Language history is the study of the development of the words in the language and of the changes in the relationships among the words.

The purpose of studying the history of language is primarily to understand that language is constantly changing and that this change affects the meanings of words, as well as how people string words into units of meaning.

The earliest foundations for the study of language may be laid in several ways: (1) having students collect families of words based on roots to demonstrate that many words change meaning by the addition or substitution of various affixes; (2) having students collect borrowed words; and (3) having students collect newly invented words.

Later, language study helps students understand and interpret the etymological information in the dictionary from which they must learn how English words came into being and what the major influences were in their development. They must also see a

connection between the history of western civilization and the history of English language.

Lexicography. Lexicography is the making or editing of a dictionary, which is both a resource and basic textbook for the study of language.

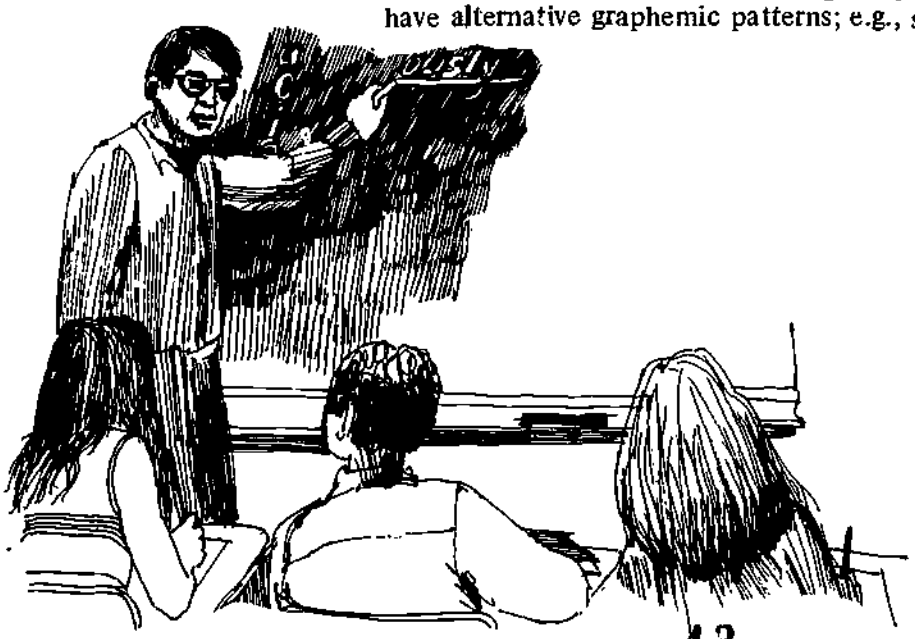
Classrooms should have a variety of dictionaries so that students not only learn how to use different dictionaries but also learn that dictionaries differ widely.

Classrooms should have a variety of dictionaries so that students not only learn how to use different dictionaries but also learn that dictionaries differ widely in (1) scope of the vocabulary; (2) format of the entries; (3) content of the entries; (4) order of definitions within each entry (e.g., frequency of use or historical order); and (5) diacritical markings.

By understanding the lexicographer's task, students can grasp the dynamic and complex nature of words and learn their history. Practice in using dictionaries should begin in the early grades as an integral part of language learning. The alphabet and the sound-symbol correspondence are the very bedrock for skill in using the dictionary.

As language facility and especially reading and writing abilities increase, skill in using a dictionary can also increase through continuing instruction in how to (1) locate words efficiently; (2) check spellings; (3) read dictionary entries; (4) translate the many symbols and abbreviations; (5) identify appropriate definitions; and (6) use the dictionary as a resource, including supplementary sections.

Spelling. While materials and teaching procedures giving children insight into the structures of English words should have a place in the teaching of spelling, reliance on visual and kinesthetic methods will continue to be useful in teaching the small proportion of English words which do not fall into the regular graphemic patterns or which have alternative graphemic patterns; e.g., sulfur and sulphur. Several



extensive research studies have revealed many regularities and relationships based on phonological structures, such as position in the word and stress patterns; e.g., compounding, affixation, and word family groupings.

Considerations for understanding the English spelling system include such factors as the schwa /ə/ vowel and the central, relaxed vowel heard in the word *of*. In our borrowed Roman alphabet, no symbol represents this sound, and all five vowel letter symbols and combinations of these five symbols are used when this sound occurs, as in *salad, frozen, rapid, common, walrus, mountain, region.*

The schwa, occurring in about one-third of English syllables, is closely related to the changing stress patterns of English, as for example in the word *major* which changes its stress and vowel sound in *majority*. Morphemic considerations add to the understanding of the English spelling system, as in the following examples:

1. The morpheme *flame* has three pronunciations, depending on position and affixation, as in *inflammation* and *inflammable.*
2. Pronunciation changes in sign and signal.
3. The past tense morpheme *-ed* and the plural morpheme *-s* are actually pronounced three different ways, depending on their preceding sounds.

The recognition that the morpheme is always spelled the same is economical, is useful in dictionary work, and contributes enormously to understanding.

Many spelling *mistakes* reflect exceptional ability or creativity. A well-organized and efficient person may carry patterns in his or her mind and by analogy apply them consistently to totally unfamiliar words; or a highly intelligent person may be too busy thinking about ideas and developing new theories to be concerned with the mechanics of putting words down on paper. Thus, spelling errors are not a fair measure of intelligence.

Ultimately, the test of a program lies in the students' spelling consciousness, which grows with knowledge of the language and the generalizations applicable to spelling. Isolated lists, on the other hand, which are memorized and regurgitated in weekly spelling tests tell very little about spelling consciousness. Children who recognize their options and the possible ways to spell may have less trouble than those who spend Thursday night memorizing for Friday's test.

Ultimately, the test of a program lies in the students' spelling consciousness.

Although no one knows exactly how a student learns to spell, a variety of methods over the years have been perceived as effective:

1. Phonics, or sounding the word out, relates the process of spelling with the process of reading by showing the student the regularities of the language.
2. The unit method introduces a group of words to the student in a story or content context.

3. Other structural devices for learning spelling include (a) understanding of generalized rules (i.e., when to double the final consonant before adding a suffix beginning with a vowel); and (b) analyzing word parts (e.g., prefixes, stems, and suffixes).

The history of language can also give the student insight into why the words are spelled as they are.

4. The history of language can also give the student insight into why the words are spelled as they are.
5. Mnemonic devices, or memory tricks, can help the student see, for example, that the *principal* is his *pal*.
6. Individualized lists of words help the students become aware of their personal spelling problems.

Grammar. Grammar is a systematic, theoretical explanation of how language works.

A continuing problem in the teaching of grammar is the confusion about appropriate content. Some of the elements and terminology of grammars are similar; however, the emphases are usually different. The three systems used in the teaching of grammar are—in historical order—traditional, structural linguistic, and generative transformational.

Traditional grammar prescribes rules for the way language is to be used and is based on Latin, an inflected language, not on English, which is a word-order language. The prescriptive rules of this Latinate grammar do not adequately describe how the English language functions. More recent theories of grammar attempt to describe how English operates.

Structural linguistic grammar emphasizes grammatical relationships within the sentence, stressing the importance of word order, inflection of word forms, and the characteristics of spoken language. English words are classified into two groups: (1) a large, almost infinite number of meaning-bearing words (form class or open class words); and (2) a small class of about 300 words which connect and show relationships (structure words or closed class words). The meaning-bearing words include nouns, verbs, adjectives, and adverbs. The second group of words are connectors, classified in a variety of ways. English sentences are identified by a few basic sentence patterns from which sentences achieve variety through compounding, modifying, and subordinating.

Generative transformational grammar shows relationships among sentences by postulating the source sentence or kernel sentence and by shifting, deleting, inserting words and phrases, or combining two or more kernel sentences. Kernel sentences are similar to basic sentence patterns described by structural linguistics; depending on the extent to which information is added, the sentences become increasingly complex structures.

The teacher can draw from all three grammars, keeping in mind the primary purpose of instruction: to help students use language more effectively and with increasing sophistication.

The teacher can draw from all three grammars, keeping in mind the primary purpose of instruction: to help students use language more effectively and with increasing sophistication. The means to

this end is not necessarily through a study of any one particular theory or concept of the nature of English grammar.

Significant elements derived from the three grammars suggest the following:

1. The emphasis in grammar teaching should be on how the language works to convey meaning.
2. The study of basic sentence patterns can help students become more conscious of the subject-predicate relationship and the rhythm of the sentence.
3. The study of sentences should include the four major word classes and their inflection as well as the most useful classes of structure words and their use.
4. Practice in making the best word choice for precision and clarity should be regarded as important to each writing experience.
5. Work in grammar should give much practice in compounding, modifying, and subordinating. It should also include substituting structures within the basic sentence patterns and transforming the patterns themselves.

Practice in making the best word choice for precision and clarity should be regarded as important to each writing experience.

Phonology. Phonology is the study of the sounds of a language; of the stresses, pauses, rising and falling intonations; and the melody of speech patterns.

The English language uses approximately 40 significant phonemes or their combinations. A phoneme is a term used to identify the sound which differentiates one utterance from another; for example, a single letter representing a simple sound can change completely the meaning of a word, as in *none* and *nine*. It is most important for students to recognize the differences in speech before they learn their counterparts in writing. Students can develop their writing and reading skills best when the skills are based on a well established and growing oral foundation.

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The basic sound structure of student's language is learned in the preschool years. Through listening they learn to speak and comprehend the language. Teachers need to capitalize on the wealth of language data and the intuitive sense about language that children bring with them when they enter school.

The oral language program in the preschool and the early elementary years must provide students with first-hand experiences, including manipulative materials and creative play to help them develop abilities to label things, to build accurate concepts, to encourage curiosity, and to provide a focus for discussion. The program must include informal conversations and discussions to provide many opportunities for children to hear and to practice the basic sounds (phonemes), meaningful units (morphemes), rhythms, and phonology of English sentences.

All teachers of the English language, particularly teachers at preschool and primary levels, must acquire the ability to diagnose from the students' speech those speech sounds which they do not hear and, therefore, do not accurately reproduce in their speech. For example, students coming from bilingual homes where Spanish is spoken more frequently than English are often unable to hear or to say the vowel sounds in *say, but,* or *bit.* Often they are unable to distinguish the initial consonant phonemes in *chair* and *share.* In the primary grades children should have many opportunities for hearing and practicing standard patterns of speech.

All teachers of the English language must acquire the ability to diagnose from the students' speech those speech sounds which the students do not hear.

Intonation. Intonation is the rise and fall of the voice and the volume and pauses of speech that add to and develop meaning. Intonation is made up of stress, pitch, and juncture. Stress is a change in the loudness of the voice, with an emphasis on particular sounds more than others. Pitch is the rise and fall of the voice. Juncture is the series of pauses and/or lengthenings that differentiate words and phrases from one another or that differentiate sentences from one another.

Punctuation in written language represents only minor aspects of intonation. Many pupils of all levels have had too little experience of hearing complete English sentences to be able to reconstruct the intonation pattern and the rhythms of spoken prose. Good oral reading can do much to acquaint students with the flow of the English language, its movement, and its syntactical and lexical clues out of which the hearer derives meaning.

Morphology. Morphology is the study of the changes in the form of words and the meaning of these changes; for example, the addition of *s* to form the plural of most English nouns to indicate number, or the *ed* suffix to indicate past tense of verbs.

Recent and extensive research by linguists has shown that one of the most powerful spelling tools is a knowledge of the morphological or word building properties of our language. Words are composed of meaningful units called morphemes; for example, both *automobile* and *boys* have two morphemes.

One of the most powerful spelling tools is a knowledge of the word building properties of our language.

Students should be guided to formulate generalizations about the English spelling system through an inductive approach. Beginning as early as kindergarten and continuing through the elementary grades, students should be well on the way to understanding the following concepts:

1. Language is a system of sounds.
2. The sounds convey meaning only when put together in patterns of words and sentences.
3. The patterns of sound convey meaning to those who know the language.
4. Intonation involving pitch, stress, and juncture is a part of the sound system of language that helps convey meaning, an important aspect to give emphasis in oral language activities.

5. Sounds and their connection with the things they represent are arbitrary.
6. A large percentage of English words are spelled with regular patterns.

The skills of phonology and morphology are basic to instruction in the elementary school years and provide a foundation to be reinforced and expanded at higher levels.

Syntax. Syntax is the study of word order and of the relationships between word order and meaning. It encompasses the study of varieties of sentences and structures within those sentences, including modification and subordinations of words and groups of words.

Meaning and word meaning frequently depend on word order. For instance, the power of English word order almost forces us to supply the missing word (bark) in the sentence, "Cats meow and dogs _____."

Analysis of sentence structures employed by students, preschool through adult, indicate that:

1. Most syntactic structures are used by even the youngest children.
2. Knowledge of syntactic structures does not assure improvement of writing skills.
3. Problems of syntax which come to our attention may be the result of ambiguity because of lack of information about the context of the situation.

Although linguists differ regarding the number of patterns (five to nine) to be considered basic, grammarians agree that certain sentence structures do recur frequently and that numerous sentences can be modeled on these patterns. Students learn to handle these syntactic structures by creating their own sentences based on various patterns. During the elementary years, basic sentence patterns can be taught inductively and, for the most part, without emphasis on terminology. Students need to have considerable experience in changing sentences about, rearranging and modifying the information that sentences convey, and exploring relationships among various sentence forms.

Students need to have considerable experience in changing sentences about.

Demonstration and experimentation can confirm the importance of word order, can illustrate how the focus of meaning can be changed with a particular structure, or may indicate what basic relationships among words or structures remain unchanged in shifting from a basic sentence pattern to a question or to a complex sentence.

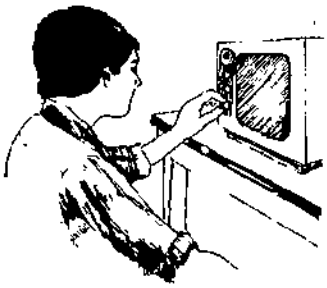
Expansion. Expanding and adding complexity to simple sentences are realized through compounding, modification, and subordination. Compounding means compounding the subjects, predicates, objects, and whole sentences. Modification means adding word modifiers, intensifiers, prepositional phrases, participial and infinitive phrases, appositives, and dependent clauses. Subordination means inserting relative clauses.

Work in grammar during the junior high and senior high school years should give much practice in the use of oral language through modifying, compounding, subordinating, and substituting structures within basic patterns. In the last analysis, the emphasis in the teaching of English grammar is on *how* the language works to convey meaning, and here, too, the need for effective practice with oral language remains undiminished.

The emphasis in the teaching of English grammar is on how the language works to convey meaning.

Semantic Components

Semantics is the study of the role of language in human life: how language is used to persuade, to control behavior, to transmit information, to create and express social cohesion, and to express thoughts and feelings, as in the language of poetry and the imagination.



In the past English teachers have concerned themselves primarily with the language of literature. With the increased interest in language of all kinds and for all purposes which, because of the proliferation of electronic media, reaches into virtually every American home, the study of semantics has expanded considerably. Since with a flick of the dial the student is plunged into fantasy, live news, commercials, speeches, and so on, the implications for the English teacher who must help students to understand speaker, message, and audience and to separate fact from opinion is nothing short of staggering. The pervasiveness of the mass media necessitates far greater emphasis and time in studying the content of language. Therefore, students need to understand certain concepts about the content of language and to have experiences related to them. Some of the concepts are described in the paragraphs that follow.

Doublespeak. In 1972 the National Council of Teachers of English formed the Committee on Public Doublespeak to combat "the major public manipulators of language." Encouraging an understanding of propaganda analysis and persuasion techniques, whether found in magazine ads, in political speeches, on radio, or from any source, is essential in a democracy.

Reporting, inferring, and judging. Students, even very young ones, should learn to distinguish between what is actually reported (what was observed by someone), what is inferred from the report, and what judgment was formed. For example, "I saw a dog" is a report; "I saw a hungry dog" is an inference drawn from observing how skinny the dog was; "That dog should be fed" makes a judgment about the skinny, hungry dog.

Levels of abstraction. Students should recognize varying degrees of abstraction in words as well as degrees of generality in words by being exposed to continued experience in understanding that a word like car is more general than Pinto, and that abstract words like love, honor, and truth are emotion-arousing, highly abstract, and general; therefore, meaning different things to different people.

Students should recognize varying degrees of abstraction in words.

Importance of context. The context in which the speaker/writer couches the words determines to a large extent the message the listener/reader receives. Words take on meaning by the context in which they occur. To take words out of context is to distort meaning. Likewise, sentences lifted from a text change the intended meaning.

Words take on meaning by the context in which they occur.

Connotation and denotation. Words have affective content as well as informational content, thus revealing the speaker/writer's attitude toward a subject, object, or person. For example, the denotational meaning of pig may refer to a report of a mammal. To use pig to refer to someone overeating—and sloppily at that—or to a police officer is to ascribe qualities that both imply and cause one to infer a negative judgment.

Advertising. In their zeal to expose the ways advertising influences, teachers might ignore that some advertising language is vividly metaphoric as well as witty and refreshing, forcing us to see words, phrases, and ideas in a new context or from new frames of reference. By overlooking these elements, we therefore reject a readily available gold mine in the uses of language. Students should examine and analyze effective advertisements to discover why the advertisements have appeal, why they make the students laugh, and why they are aesthetically pleasing. Furthermore, trite, overstated, or tasteless advertisements can be analyzed and used for subsequent creative student efforts either to see them from an inverted viewpoint or to improve them; or to turn serious ones into humorous ones and vice versa. This dismantling and reconstructing process involves students directly with how language works or does not work, with what language can and cannot do, and with how language can or cannot be manipulated for particular ends.

The Cutting Edge of Language

The issues in this section reflect the controversies centering on our increasing awareness and appreciation of the linguistic aspects of cultural pluralism. Such appreciation respects linguistic differences in our culture.

Bilingualism. Bilingualism refers to fluency in two languages. English as a second language, on the other hand, means teaching English to those whose first language is not English.

The effort to help all children become independent learners has led to bilingualism in the classroom. For information on the goals of bilingual-bicultural education and for suggestions on program organization and design, the reader is referred to *Bilingual-Bicultural Education and English-as-a-Second-Language Education,* which was published by the California State Department of Education in 1974.

Briefly, some of the characteristics of English that contribute to the difficulties speakers of other languages and dialects encounter with the English language are as follows:

1. The schwa (discussed earlier in the spelling section), a vowel sound not found in many other languages of the world but occurring in about a third of the syllables in English
2. Consonant clusters of up to four consonants, rarely found in other languages (Spanish, Chinese, and Black English tend toward a relatively simple syllable structure, such as CV, with C representing consonant and V representing vowel.)
3. A very complex and intricate noun-phrase and verb-phrase structure requiring the learning of auxiliaries, modals, and function words to indicate such factors as tense, mode, and cases, which are often part of the noun and verb structure of other languages
4. The verb "to be," which often occurs in the Indo-European languages but may not occur in non-Western languages, such as Hungarian, Aztec, and languages of West Africa, from which Black English may have inherited its verbal structure
5. The pronoun system (English has gender and number only for certain forms; e.g., he/she, I/we. Spanish, in contrast, has number for all persons and gender for the *we* and *they* forms: *nosotros/nosotras* and *ellos/ellas.*)

Dialects. Dialects are those varieties of language resulting from the linguistic habits shared by people in a particular region, social context, or cultural community.

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The study of dialects or varieties of language has had a long tradition in the United States; for example, the American Dialect Society initiated research in dialects in the last century. Recent dialect studies focus on social change to such an extent that a new term, sociolinguistics, has been devised. Every person has a range of dialects he or she uses in various relationships with teacher, parent, colleague, sibling, stranger, client, and many others. The English language arts help every student to be aware of the potential in communication by skillful use of dialects. The functions of dialect study are to:

1. Learn about other linguistic communities and to communicate with them.
2. Learn to express thoughts and ideas to a wider audience by becoming aware of alternate ways of saying things.
3. Learn to deal with the sensitive problem of acceptance and rejection of dialectal forms among linguistic and social communities, which may be created, for example, by age and sex differences as well as by ethnic, occupational, and status differences.

Students' language habits, learned at home and reinforced by peer groups, are not easily changed, having been established through hearing the spoken forms and through constant oral practice. Throughout life people adopt a particular dialect because of the

desire or need to identify with a particular group. In the school setting it is doubtful, therefore, that these long-established usage patterns of students have ever been satisfactorily modified through exposure to bewildering grammatical rules followed by written exercises to reinforce correct grammatical forms. No program for changing the students' use of nonstandard to standard forms of the language will succeed unless the students (1) have compelling motives to change; (2) know precisely what differences to listen for in pronunciation, word form, and syntax; and (3) engage in much oral practice.

No program for changing the students' use of nonstandard to standard forms of the language will succeed unless the students have compelling motives to change.

In such efforts teachers must recognize the integrity and utility of the use of nonstandard dialects in appropriate places, and they must respect the students' dignity as people as they help them to understand the advantages of developing competence in using standard forms of the language. If teachers are well informed on dialects and language history, they can help students recognize that the complexities of language choices are more interesting than the simple matter of whether a word or an expression is right or wrong. Teachers who know that in "He riz up on his haunches," *riz* is a survival of the Old English *rise*, and that *them* as an adjective in "Bring *them* books up here," has a long history (endorsed by Noah Webster) are teachers equipped to point out the roots of the oral tradition of the past. Teachers who respond to *hisself* or *theirselves* with, "There is no such word," not only reject a communication but betray as well their own deficiencies in the knowledge of language.

In the early grades, teachers should begin with the indigenous language of children. Speaking cultivated informal English in class, they must realize that excessive concentration on trying to change students' usage at this point would be strategically unsound and might serve to retard their motivations to increase their command of language and to express themselves orally in the classroom.

At all grade levels the rationale for learning the standard dialect should include the desire and the necessity for participating in the mainstream of a larger community strengthened by the immediate availability of the media, especially television and radio. It should further include the practical need to acquire skills and experiences for earning a living or for social purposes. To deny or to limit students the full range of speaking, reading, and writing the standard dialect may be to limit their future.

The rationale for learning the standard dialect should include the desire and the necessity for participating in the mainstream of a larger community.

For additional discussion and examples of structural differences between English and other languages and/or dialects, see the *Framework in Reading for the Elementary and Secondary Schools of California* (especially pp. 20–26), which was published by the Department of Education in 1973. The framework also includes much language and cultural material that is useful for oral English as well as for writing programs.

Usage. Usage refers to the conventions of oral and written language.

Segments of the community regard the conventions of oral and written language as important aspects of the language arts curriculum to the extent that many people perceive English instruction as learning *good grammar*. One reason for the prominence that conventions play in certain people's minds is retrievability. In writing, it is much easier to spot a grammatical mistake than an inconsistency in logical development. Another reason is that rules of usage appear to be precise, exact, and absolute; in other words, the conventions of usage represent security.

The teacher can take several positions between two extremes regarding usage. First and most untenable, usage can be taught by completing exercises in workbooks, filling in blanks, and making appropriate multiple choices. The justification for such a procedure might be that somehow a transfer to speaking and writing will take place. Results are usually disappointing.

Second, and almost as untenable at the other pole, usage can be ignored. Students' speaking and writing, according to this view, can flourish in absence of inhibiting instruction or corrective remediation.

Between these two extremes is a variety of widely accepted practices as, for example, the functional approach limiting instruction to just those areas in which students exhibit difficulties. However, many critics regard the functional approach as inhibitive and authoritarian, especially to those students whose home dialect differs from the standard dialect. Both the National Council of Teachers of English (NCTE) Commission on Composition and the Conference on College Composition have defended the students' right to use their own dialects in speech and writing, but they recommend that the students should be exposed to standard usage as an alternative means of spoken and written expression.

Implicit here is the obligation of the teacher to be knowledgeable about dialects and their consistencies and to recognize the language problems of bilingual students. If the teacher accepts the process of speaking and writing as an individual process and recognizes that external standards are useful only if the student chooses to accept them, then the role of the cutting edge of language may achieve a sound cultural as well as a realistic emphasis in the classroom.

Literature

The key questions for teachers to consider in building their curriculum in literature are as follows:

- How much of my literature program stresses oral language?
- In what ways do I recognize that response to literature is idiosyncratic and therefore not generalizable to one *meaning*?
- How can I help my students to realize that their responses to selections are crucial to the interaction of the whole class with the selections and with each other?

- What opportunities does my literature program provide for an appreciation of a variety of cultures?
- How can I help my students recognize that all literature is based upon and concerned with experience and that reading is an experience?
- How can I help my students realize that each literary selection also represents, explicitly or implicitly, some of the writer's values?

Literature is the creative act in language which allows us to see ourselves and others. Students identify with the characters and situations they read in literature. Terry thinks for the first time about how lucky she is when she hears the teacher read *Runaway Slave.* Kelly wants to know if repeating, "There are NO Bears on Hemlock Mountain," will help him get over his fear of being alone. Mei-Yun cries every time Charlotte dies, but that doesn't deter him from rereading the book. Susie and her friends love to provide the sound effects for *Gilberto and the Wind.* Maria has her first experience with stereotyping as the class discusses "After You, My Dear Alphonse."

Literature is the creative act in language which allows us to see ourselves and others.

The students referred to in the preceding paragraph are responding to literature. Central to our unique development as individuals is the opportunity to test our values against those of others. Literature makes this testing possible, whereas the reality of our daily lives may not. Literature provides the extension of human experience into a world beyond the walk or bus ride to school, and it adds a dimension to that walk or ride that has to do with what each of us is, will be, or might become.

Through literature, students recognize stereotypes at one age level and the good and bad in all of us at another. And students are continually shaping and broadening their experiences, extending their world beyond the immediate here and now to one of imagination. Through literature, students can be appreciative of the past, sensitive to the present, and inquisitive about the future. Thus, the importance of this experience to students must not be underestimated.

Through literature, students can be appreciative of the past, sensitive to the present, and inquisitive about the future.

Types of Literature

The basic kinds of literature are poetry, drama, and various types of fictional prose and, where it is used imaginatively, nonfictional prose. Poetry appears under a variety of forms: epigram, limerick, lyric, ballad, romance, and epic, to mention only a few. Although drama is a self-evident category, it is worth observing that it includes not only comedies, tragedies, and other traditional forms for the stage but also motion pictures and television plays, scenarios for puppet and marionette shows, and certain kinds of fictional dialogues, such as Plato's. Fictional prose includes not only the short story and the novel but all forms of imaginative storytelling: nursery

tales, animal stories, fairy tales, legends, and myths. Among literary nonfictional forms of prose are biography, personal narrative, essays, journals, letters, certain speeches, and some documentaries.

Literature Goals for Students

Literature goals for students should include the following:

1. Enjoyment of literature
2. An opportunity to make a creative response to a literary work appropriate to the reader
3. An opportunity to define, question, and redefine the values found in literature
4. An awareness of the complexity of motivation; for example, from *The Billy Goats Gruff* to *A Raisin in the Sun*
5. An ongoing interest in reading, hearing, and viewing literature with increasing insight into the experience as a way of understanding oneself as an individual and as a member of many groups, beginning with family and extending to the world community
6. An aesthetic appreciation for literature as art

A good program must provide for the following:

1. Experiences with all kinds of literature
2. A range of responses to the literature which acknowledges different tastes and experiences
3. Criteria for evaluating the program content
4. A variety of evaluation or assessment techniques
5. Opportunity to participate in a variety of experiences dealing with analysis and interpretation, each appropriate to the background and sophistication of the reader/listener
6. Opportunity to recognize the difference between appearance and reality
7. A significantly greater number of works from the present than from the past because they are more pertinent to student experience
8. A collection of literary works that show the concerns of poets/authors for all conditions of people from (a) varying ethnic groups; (b) different historical periods; and (c) fictional and nonfictional perspectives

The ultimate goal of a literature program is development of students' capacities for continuing engagement with literature as a significant and rewarding human activity.

The ultimate goal of a literature program is not accumulation of facts or anecdotes about its creators, not a passing acquaintance with major figures and literary movements, and not skill in formal literary analysis for its own sake. Although all play a part in the process of mature literary appreciation, they are secondary rather than primary roles. The ultimate goal is, rather, development of students' capacities for continuing engagement with literature as a significant and rewarding human activity—for understanding themselves as

individuals, as members of a human community extending beyond, not circumscribed by, immediate space and time.

This primary goal is sometimes overlooked under the pressure of meeting the many other demands of the English program. In elementary school some teachers, harassed by encroachments on their already crowded schedules, may find themselves devoting far less time than is desirable to providing literary experiences for the children. Or, faced with the task of improving the reading ability of their diversely talented students, they may not take full advantage of literature as a superior means of stimulating students to read. In high school too much emphasis is sometimes given to the secondary interests of literary study out of a concern to prepare students adequately for college.

The primary purpose of literature is to please.

Lest this sound too solemn, we should not forget that the primary purpose of literature is to please, and certainly the most essential goal of instruction must be its full enjoyment. Furthermore, literary study should have a large element of fun; humans are the only animal known to laugh, and that, too, is part of their humanity.

Literary works should be presented according to principles of increasing complexity and refinement of ethical and aesthetic value judgment and discriminations. Through appropriate attention to the sequence from simple to complex, students will recognize that it is a long road from the universe of "Little Burrito" to that of *Invisible Man.*

Attention to aesthetic dimensions of literature includes the importance of design, characterization, and the quality of the language used. Hence, students should be acquainted with:

1. The most basic literary forms and conventions by means of which literature captures and creates experience; e.g., myth, legend, as well as realistic kinds of writing
2. The effects of word choice and style, sound and rhythm, and the manner of each writer's individual expression
3. The significance of an author's formal choices in giving shape to an artistic work

Range of Choices

Exposure to literature enables one to enter vicariously into a world of order—a world of completed significant actions with clear beginnings and endings—amid what must often appear to be the random confusion of one's personal life. Since this sense of order constitutes a heritage belonging rightfully to every member of society, it is through literature in a variety of forms that the humanizing aims of a school program can be realized.

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The intent is not to define this literary heritage by prescribing a list of authors and titles for consumption. Rather, it is to define heritage as a body of literary experiences, the sharing of which will provide students with a common basis for understanding one another. Writers and books of all cultures and certain recognized

classics might include the fairy tales of Andersen and the Brothers Grimm; the English Bible; the poetry of Homer, Claude McKay, and Gwendolyn Brooks; the plays of Shakespeare; and the fiction of Dickens, Yashima, Narayan, Hemingway, Sendak, A. A. Milne, and Anaya, to name but a few. Yet, it is not necessary for everyone to read the same works or even the most highly regarded works. Individual preferences must be acknowledged even when values may vary considerably. Some students may find greater rewards in *Charlotte's Web* than in *Alice in Wonderland;* in *The Pearl* than in *The Scarlet Letter;* or in *Bless Me, Ultima* than in *David Copperfield.* However, it is most important that teachers that can profitably challenge the abilities, the potential, and the interests of students.

Individual preferences must be acknowledged even when values may vary considerably.

Accordingly, selections should be:

1. Appropriate to the reader's/listener's/viewer's background, including cultural environment
2. Of interest/concern to the listener/reader/viewer
3. Varied in complexity, in content, and in type, allowing for many levels on the spectrum of sophistication
4. Appropriate sometimes for individuals, sometimes for small groups, and sometimes for the entire class
5. Respectful of, but not bound by, particular pressure groups

Above all, students who are given reading matter or exposed to poems and stories that in no way reflect the values and experiences of the world with which they are familiar will find it difficult not to become discouraged and reject what appears to them to belong to a totally alien culture. It will continue to be a delicate matter—from the earliest through the latest years of school—for teachers to balance the familiar and the novel, the old and the new, in such ways that their students will remain receptive to literature.

Oral Sharing of Literature

All cultures reflect an oral tradition. If students cannot respond immediately to the printed page, they may be receptive to literature in spoken forms—to records and tapes of stories and poems, to drama, to film, or simply to an excellent and enthusiastic oral reading. Those cultures that possess many ways of preserving literature must not assume that the experience of literature is virtually inaccessible for those within the culture who have no enthusiasm for the printed page. Considerable evidence shows that preliterate cultures did not fail to provide literary experiences or to transmit and perpetuate their literary traditions, suggesting that the response awakened by literature in nonprinted forms may be, as yet, an insufficiently explored means of awakening in the indifferent a desire to read. Therefore, literature is often the better for being acted out, if dramatic in form, or for being read aloud. Furthermore, film and videotape are legitimate means of learning and should be

Literature is often the better for being acted out, if dramatic in form, or for being read aloud.

encouraged. One of the misfortunes of our educational system is the assumption that, once children read, they are somehow cheating to spend school time watching literature being performed or having it read aloud to them.

Creative Effort in Literature

Students also should endeavor to create their own works of literature. From the earliest grades onward, they should have opportunities not only to write for practical purposes but also to try to compose in the various forms, since one's own creative effort helps one perceive more clearly what is the essence of the literary experience.

One's own creative effort helps one perceive more clearly the essence of the literary experience.

Evaluation: A Word of Caution

In evaluating student growth in interaction with literature, the teacher must always bear in mind that the primary goal is enjoyment, which may be difficult to judge, for enjoyment continues to grow.

Though teachers of children in the primary grades readily allow the sharing of literature for enjoyment, teachers at the secondary level often feel that the threat of examinations will keep their students reading. The sale of commercial examinations for classics and department tests indicate their popularity. But the place of tests in literature programs must be examined. A question asking students to select the best reason for Kino's going to the doctor in Steinbeck's novel, *The Pearl*, may have little bearing on the program's objectives. Rather, opportunities for evaluation should add to the security of the readers, viewers, and listeners to make literature a part of their commitment to living.

Media

This section of the framework recognizes the impact of television, film, and other media on the English language, and the English Language Framework Writing Committee has identified the following key questions for teachers to consider when planning to include the media in their curricula:

- What media are available to me for classroom use?
- What are the purposes of communication?
- How can I gear the use of media to creative ends?
- How can I make my students aware of the tremendous power of the media?
- How can I appropriately relate the use of media to other components of the English language arts?

Media has come to mean visual, auditory, and nonprint materials. However, since the word actually means channels of communication, books, too, are a medium of communication as any print material is.

Mass media, then, are the means of channeling communications to the masses, and the means include newspapers, magazines, radios, and television. Other media which can be used by student or teacher include filmstrips, cassette tapes, and photographs.

Unlike reading a book whose message is coded into words that require the reader to visualize the action and to interpret the message, television and film permit the viewer to see and hear a story almost without effort. Because media have invaded most aspects of our lives, the study of the media becomes mandatory if the teacher is to help students understand their language processes. Films, pictures, and television shows are ways of ordering experience, and teachers can utilize them to point out such features as form, focus, detail, and coherence. In examining a particular frame of reference in a film, the teacher can illustrate the role of the filmmaker as selector and shaper and, by analogy, point out the student's role as selector and shaper every time he or she selects experiences to write about.

The study of the media becomes mandatory if the teacher is to help students understand their language processes.

Using films and pictures, teachers can point to comparisons (both simple and metaphoric), contrasts, generalizations, structure and detail, cause and effect, relationship of part to whole, point of view, perspective, and angle of vision. Students, as receivers both at home and in school, must learn in what ways their perceptions are selective as well as who is sending the message, for what purpose, and for what audience.

Electives at the secondary school level and classroom activities at the high school and elementary school levels often focus on the productions of media projects by students. Through planning, writing, and producing, students gain an understanding of, and appreciation for, the complexity and power of media. For example, students can report the news of the campus in the format of the six o'clock news, create a new episode for "All in the Family," write a commercial or a 30-second radio spot advertising a book, present a panel discussion, or plan a guest appearance on a talk show about a prominent character from a book.

With the inclusion of media in the English language curriculum, libraries will need to expand their collections to include nonprint media. As an expanded resource center, the library becomes even more a gateway to the whole of human endeavor. Students need to know about the resources, the responsible use of sources, the conventions of documentation, and the various means of storing information. There should be increased use of, and instruction in, the resources of the library in both print and nonprint matter. It is through a more extensive use of the library that a truly individualized instructional approach utilizing all the media can be realized.

5

Evaluation

The key questions for the teacher to consider in making evaluation a part of his or her program are the following:

- What kinds of experiences in evaluations—oral, written, nonverbal—do I provide for my classes?
- How do I relate individual growth to group evaluation?
- In what ways do I allow my students to participate in evaluation, such as writing questions and making evaluative comments on their own and others' work?
- How do I make allowance for the spurts, plateaus, and regressions in language that mark the physiological and psychological development of individual learners?

English presents a unique problem in evaluation since the subject matter involves not only a subtle integration of disparate content areas, such as literature and linguistics, but also instruction in communication processes, such as reading, writing, speaking, and listening.

Furthermore, teachers often tend to confuse evaluation with testing, forgetting that evaluation performs a variety of functions. A common use of evaluation is to confirm that students have or have not attained certain values. But evaluation can also be used to inform, predict, and guide curricular priorities in a classroom. Both content and process can be evaluated. However, we need to evaluate content not only in terms of whether or not students have learned given materials but also in terms of whether any or all parts of the language arts program correlate with the students' needs and have been included in the curriculum.

Teachers often tend to confuse evaluation with testing, forgetting that evaluation performs a variety of functions.

Process is more difficult to evaluate. Teachers might look at the ways in which students interact with each other, with the teacher, and with the materials. Do they enjoy the book they are reading? Do

they work well in groups? Do they participate actively by asking and answering questions, or are they passive absorbers?

Evaluation is no longer the exclusive province of teachers.

Evaluation is no longer the exclusive province of teachers. Teachers must administer tests and make judgments about students' writing, listening, and speaking performances. However, students, too, must learn to evaluate constructively their teachers, other students, and even themselves.

Evaluation can occur before, during, or after the teaching occurs in the following ways:

1. Diagnostic evaluation or assessment of student performance prior to teaching determines the classroom objectives and the need for individualization of instruction.
2. Formative evaluation during the teaching process facilitates the revising of objectives and making the necessary changes in materials and teaching strategies.
3. Summative evaluation after the teaching process measures the degree to which students have met the objectives of the instructional program.

The best way to evaluate instruction in English is to see how well students do what we teach them to do when using oral and written expression.

With respect to summative evaluation, the best way to evaluate instruction in swimming is to see how well the students perform in the water, not how well they describe the activity in bluebooks. The best way to evaluate instruction in English is to see how well students do what we teach them to do when using oral and written expression. The best evaluation device for a writing program is a writing assignment asking students to use the language operations and the content of the program, not a standardized grammar test. It must also be remembered that even when performing at the maximum of their abilities, students perform at differing rates using differing styles. (For a further discussion of this matter, see page 77.)

Given a series of broad goals, such as those identified earlier in this framework, the teacher needs to establish an evaluation strategy which measures as completely as possible what is going on in his or her classroom. The model of the English language arts curriculum presented in Figure 1, which appears in Chapter I of this framework, shows the student to be at the center of the curriculum and to be interacting with his or her environment through the observing, thinking, and valuing that direct his or her listening, speaking, writing, and reading. These four student processes, two of which are receptive, can only be assessed by expressive behaviors: by speaking, by writing, or by some form of nonverbal behavior; that is, reading and listening can only be assessed by the students' active participation since internal behavior cannot be measured.

Evaluation is generally confined to observable behavior; i.e., the student's behavior. Thus, a design for the mode of response in the expressive behaviors of students might resemble that in the accompanying illustration.

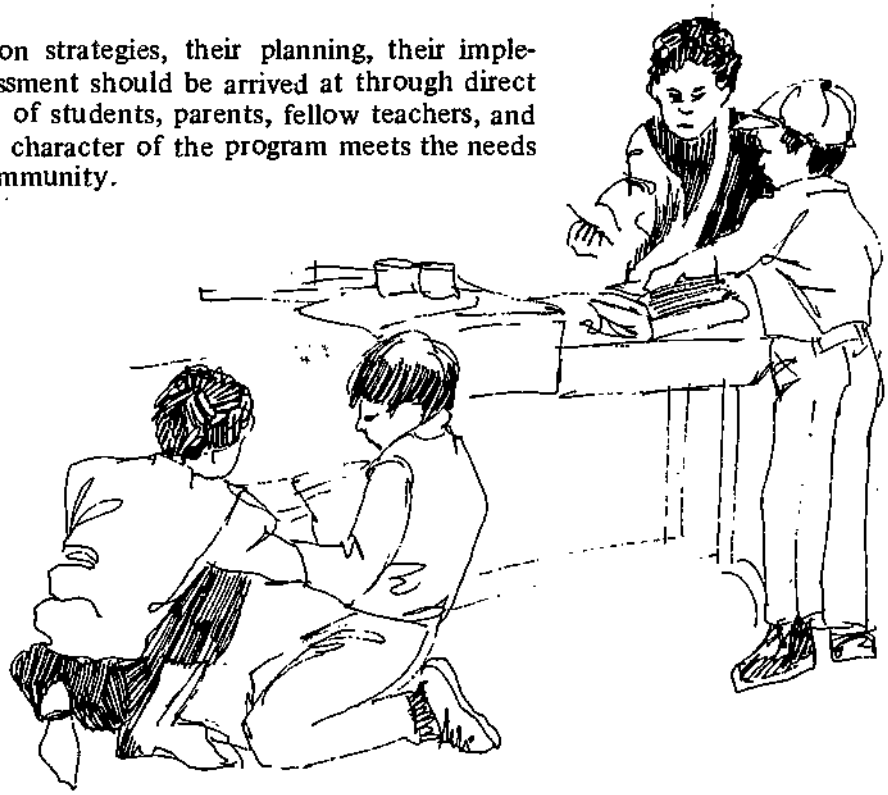
ERIC

MODE OF RESPONSE			
	Expressive behavior		
Student Process	Speaking	Writing	Nonverbal
Reading			
Writing			
Speaking			
Listening			

Using a design similar to that in the example presented, the teacher would develop appropriate objectives that (1) reflect broad basic goals; (2) generate classroom activity that can provide both formal and informal evidence of achievement; and (3) could be located on the evaluation grid. Since students perform in various modes and styles and since there are many subcategories for each of the modes of response, Figure 4 indicates a more detailed strategy.

It must not be forgotten that although the students' progress is linked to the teacher's ability to teach and to the quality of the programs they participate in, their progress is just as much a factor of their own motivation, their abilities, their stresses at home, and their interaction with their peers as it is a factor of their teacher's competence.

Most broadly, evaluation strategies, their planning, their implementation, and their assessment should be arrived at through direct and indirect participation of students, parents, fellow teachers, and administrators so that the character of the program meets the needs of the people and their community.



Students' mode of response	Number of responses											
	1	2	3	4	5	6	7	8	9	10	11	n
Speaking and listening												
Role playing												
Sociodrama												
Improvisation												
Debate												
Discussion												
Buzz group												
Report												
Symposium												
Other												
Writing												
Objective test												
Short answer												
Paragraph												
Multiple paragraph composition												
Narration												
Drama												
Poetry												
Monologue												
Diary												
Journal												
Log												
Reflection												
Sensory recording												
Autobiography												
Other												
Nonverbal												
Pantomime												
Charades												
Art forms												
Viewing												
Listening												
Other												

NOTE: Teacher and students can make these charts for themselves, adding such other categories as: choral reading, questioning, interviewing, sharing and telling, reading aloud, and so forth.

Fig. 4. Evaluation grid for teaching strategies for entire class or for individual students.

6

Models for the English Language Arts Program

The teacher needs to consider certain basic questions in terms of the model he or she selects for the English language arts program:

- How does the school organization influence what I am able to do in the classroom?
- In how many ways can I organize my classroom for learning activities?
- How does our curriculum model allow for the strength of the individual teacher to be of use to the school/department?

The effectiveness of any English language arts program will be determined by its compatibility with the school's facilities, teachers' skills, and the students' experiential and cultural backgrounds. Teachers who view teaching primarily as dissemination of content with the help of a textbook function differently from those who view teaching as helping students plan for the appropriate use of content and related experiences.

The increasing availability in recent years of multiple content choices has made it possible to have teachers working in adjacent classrooms with the same grade level or course but using very different materials. But content choices are influenced by peripheral conditions such as classroom limitations, available resources, and scheduling; for example, crowded classrooms make good oral programs impossible. Inadequate resources limit field trips and other enrichment opportunities, such as photography, to broaden the curriculum. A split in the language/reading program in the school schedule makes it necessary for the teacher to define English/language arts differently from the teacher who teaches a single subject. The range of elective courses may broaden a definition of English just as a unified single course may limit it.

Therefore, before teachers select from the volumes of material available to them, they need to know what commitment to content might mean to their programs. They do not want to select materials because someone else believes "we all should use the same materials in K–8 to keep from confusing students." Among the questions teachers need to ask are these:

1. How does this material fit in with the materials we already have?
2. How will this material meet the requirements of some of my students?
3. What does the purchase of this material commit my students to?
4. How does this material fit the model we use?
5. How will I use this material within the framework of my own teaching style?

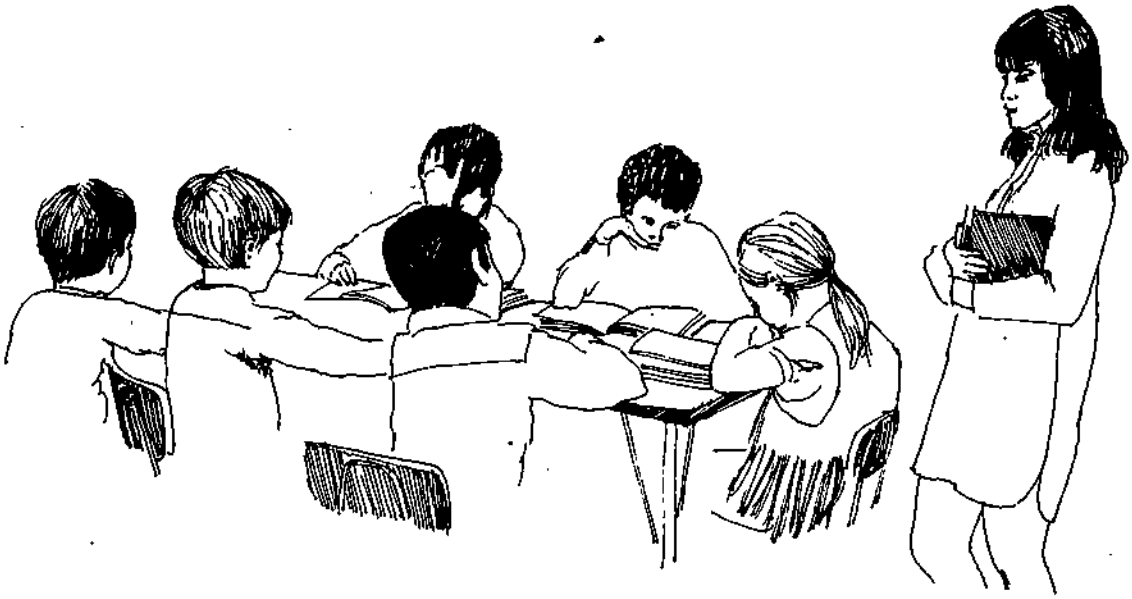
The models for teaching English language arts need examining even before teachers sit down to discuss materials.

The models for teaching English language arts need examining even before teachers sit down to discuss materials; only then can teachers make decisions for content, secure in the knowledge that the models correspond to the goals and limitations of the school. Some of the salient features and other aspects of different classroom models are presented at the end of this chapter. Each of these models varies widely in application; for example, open classrooms range from those in which teachers set up all activities, with their students arranging the sequence, to classroom situations in which the students do almost whatever they wish to do.

The classroom model has a definite influence on content. Some models are not amenable to traditional programs; they require a close working relationship as well as cooperative planning in teaching. Teachers who are knowledgeable about the model within which they function will be able to use it to the advantage of their students.

Although most models lie on a continuum between the extremes of very formal to the very informal, a description of these extremes will help teachers to assess where on this continuum they place their own classrooms. Thus, the extremely formal structure is typically characterized by (1) the traditional self-contained classroom; (2) the teachers' images of themselves as disseminators of knowledge; (3) teacher-directed instructional skills; (4) an emphasis on prescriptive/memory learning; (5) sequenced textbooks and workbooks for each language arts skill area; and (6) instruction geared to ability grouping and whole-class instruction.

The extremely informal structure, on the other hand, is typically characterized by (1) self-contained or open-space classrooms; (2) the teachers' images of themselves as facilitators of knowledge; (3) group process and classroom management skills; (4) an emphasis on experience/discovery learning; (5) a variety of print and other media resources; and (6) by small group or individual instruction according to diagnosed instructional needs and learning styles.



When teachers consider a need to move from one kind of classroom model to another in an effort to establish a more student-oriented classroom, it might be helpful to consult the accompanying chart and models. Depending on the teacher's philosophical stance, even a self-contained classroom can possess many of the characteristics of informal structure, while an open classroom may reflect prescriptive teaching.

CHART 1

The English Language Arts Program Structure Continuum

From **Formal Structure**	*To* **Informal Structure**
Basic material	*Basic material*
Scope/sequenced textbooks and workbooks for each language arts skill area	A variety of textbooks, trade books, magazines, newspapers, and other media resources
Setting	*Setting*
Traditional self-contained classroom	Self-contained or open-space classroom
Instructional process	*Instructional process*
Ability groups and whole class instruction	Small groups/individual instruction according to diagnosed instructional needs and learning styles
Instructional style	*Instructional Style*
Teacher directed instructional skills—emphasis on assigned/memory learning	Group process and classroom management skills—emphasis on experience/discovery learning; accommodates the team-teaching approach
Teacher as educational disseminator	Teacher as educational facilitator

MODEL 1

Traditional Classroom in the Elementary School

Salient Features	Other Aspects
Guarantees that all children have similar experiences and exposure to similar predetermined concepts	Emphasizes subject matter rather than children's needs and interests
Has easily perceived structure	Limits chance for student input
Tends to emphasize content over process	Minimizes opportunities for teachers and students to exchange ideas to provide variety and depth
Provides, through structure, security for children who need it	Minimizes integration of subjects with each other
Provides an instructional program familiar to most parents	Maintains status quo

MODEL 2

Open Classroom in the Elementary School

Salient Features	Other Aspects
Provides informal educational setting conducive to growth of language	Language program lacking structure, thereby not providing that all children have similar experiences and exposure to similar concepts
Emphasizes student-centered curriculum rather than content alone	Some children lacking maturity to be responsible for decisions necessary in an open classroom
Emphasizes process (how to learn) as well as content (what to learn)	Lacks structure, not carefully planned and well organized
Integrates oral and written language with classroom activities	Limits opportunities for all students to participate in same activity
Capitalizes on students' existing language facility through first-hand experiences	Lacks supportive structure for children who need more supervised activities

MODEL 3

Open Space Schools at the Elementary Level

(NOTE: Open space schools are designed without interior walls or partitions to provide for flexibility in instruction, resources, and function of students and teachers.)

Salient Features	Other Aspects
Fosters a comprehensive language arts program through close staff planning	Requires teachers to compromise with other teachers; difficult for some
Provides an atmosphere of freedom which encourages interaction with others	Requires children who have maturity to cope with much freedom
Enhances flexibility of activities due to the possible variety of space arrangements	Demands more time for cooperative staff planning

MODEL 4

Nongraded Program in the Elementary School

(NOTE: The nongraded program model is based on the use of cross-aged grouping.)

Salient Features	Other Aspects
Delays the problem of whether to promote until junior high school	Demands additional time for cooperative staff planning
Groups students according to levels of performance to facilitate learning	Emphasizes subject matter rather than children's needs and interests
Encourages teachers to collaborate and coordinate their efforts in development of a language arts program	May accentuate differences between bright and slow for a given age, which may foster racial and ethnic stereotyping (Reasons for placement may vary; problems of an accelerated child are different from those of a remedial child working at the same skill level.)
	Allows little flexibility for transferring students within the school when interpersonal conflicts arise

MODEL 5

Individualized Program in the Elementary School

Salient Features	Other Aspects
Identifies specific objectives for language arts learning	Demands both range and variety of appropriate materials to meet prescribed needs
Provides specific activities to meet identified language needs of students	Requires a consistent method of recordkeeping
Enables students to progress at their own learning rates	Requires parental and community orientation to understand progress reports in terms of individualization
Progresses through steps, enhancing possibility for success	Becomes repetitive for some students if restricted to programmed model

MODEL 6

Media/Resource Emphasis in the Elementary School

Salient Features	Other Aspects
Provides experiences to enrich, extend, and practice language use	Requires adequate space, equipment, repair of equipment, and check-out systems
Circumvents the problem of students' reading difficulties which impede their language skill development	Confines the learning experience
Provides for various developmental levels and learning styles	
Enhances and extends, through a variety of language arts programs, the concepts developed by the teacher	

MODEL 7

The Content or Tripod Model of Language, Literature, and Composition in the Secondary School

Salient Features	Other Aspects
Places content as the focus of the curriculum	Favors "correct" responses over "open-ended" responses
Emphasizes the structure of language, literature, and composition	Selects content to teach only structure in language, literature, and composition
Requires essentially logical/linear responses	Minimizes importance of student experience

MODEL 8

Discourse-Centered Model in the Secondary School

Salient Features	Other Aspects
Views student as language user and interpreter	Selects content in terms of student's growth
Encourages student to transform experience through language arts into another medium, oral or written	Requires carefully designed sequential, year-long course
Encourages teacher/peer responses	Requires classroom management skills using various groups
Emphasizes individual improvement	

MODEL 9

Compensatory Model in the Secondary School

Salient Features	Other Aspects
Emphasizes skills students need	Allows for multiple responses of students
Encourages individualized instruction in smaller classes	Has limited content
Permits flexible scheduling	Is narrow in focus

MODEL 10

Collage Model in the Secondary School—Student Centered

Salient Features	Other Aspects
Establishes content through joint planning by students and teacher	Requires the use of small classes
Allows for individual help	Requires time-consuming planning
Identifies objectives precisely	

MODEL 11

Elective Programs in the Secondary School

Salient Features	Other Aspects
Provides wide variety of choices	Fragments teacher time
Accommodates student's and teacher's interests	Narrows focus of interest
Makes English popular	Lacks comprehensiveness over broad range of language arts
	Avoids teaching certain aspects of the English language arts

SPECIAL NOTES ON MODELS

Experimental Programs

Experimental programs exist in both traditional and nontraditional schools. Since these programs differ widely in character, goals, and philosophy, generalizations cannot be made about aspects of their programs. As more becomes known about these programs and as they become more widespread, clear-cut patterns will emerge. Examples of experimental programs are those based on art-centered, music-centered, multicultural, and parent involvement focuses.

Middle Schools

In the middle schools, models are selected according to the needs of the pupils, the strengths of the teachers, and the constraints within the school district.

New Models

New models need to be tried as schools change age level and organizational patterns to meet changing enrollments and reduced funds.

7

Contemporary Issues

In this chapter the members of the English Language Framework Writing Committee invite the readers to join them in examining the following matters as they relate to the contemporary scene:

- Working with students as individuals
- Organizing for effective teaching
- Considering special problems related to the teacher's role
- Recognizing the effects of school organization
- Examining school public relations
- Using tests

While the committee recognizes the difficulty of answering questions surrounding these complex issues, it has in each case stated a position based on contemporary thinking. However, as these questions and issues are considered, the reader may come to different conclusions based on other rationales.

Concern for Individuals

How can we show our concern for students as individuals?

The English language arts teacher has an unusual opportunity to reach students as unique human beings. By placing students at the center of the curriculum and individualizing their instruction, the teacher shows concern for the human lives in his or her charge. Despite genuine teacher involvement, however, certain problems impede progress. The following fit that category: absenteeism, stereotyping, not providing for individual differences, lack of motivation, and negative evaluation.

Reducing Student Absenteeism

No matter how excellent the teaching, it has little effect on the absentee. Although the increasing rate of absenteeism cannot be solved by a single teacher, the combined efforts of parents, community, students, teachers, and staff can help reduce the number of students who are absent from class without valid reasons.

How can we show our concern for students?

Eliminating Sex Role Stereotyping

We have become aware that socialization of the young may be accompanied by stereotyped conceptions of sex roles: boys can be doctors, but girls must plan to be nurses; girls are not as smart as boys; the goal of a girl is to get married. These cultural stereotypes have been reinforced in classrooms through teacher behavior, teacher expectations, much of the literature read, and the counseling of girls. Making implicitly held assumptions explicit helps diminish sex role stereotyping by emphasizing the achievements of both men and women as poets and authors, by encouraging boys and girls to aspire to varied careers, and by discussing the sexist elements of our language and their significance.

Providing for Individual Differences

Individual differences are a fact. Assignments must provide for options through diversified materials and performance of tasks and for student participation based on interests and abilities.

Influencing Motivation

As part of the psychological makeup of all individuals, motivation is influenced by many factors: positive reinforcement, realistic expectations for certain achievements, and creative teaching ideas that make learning a plus, not a minus. Critical to a student's positive attitude toward learning are the teacher's positive attitude toward students in general and sustained enthusiasm for teaching.

Approaching Evaluation Positively

Evaluation reflects a teacher's attitude toward students. Liking young people, a teacher will approach evaluation positively, emphasizing individual growth and achievement and recognizing that making mistakes is an integral part of learning. Such an attitude encourages students to engage in self-evaluation, to have individual conferences with the teacher, and to risk peer evaluation.

Organization of Curriculum

How can we organize curriculum and instruction for many kinds of learners?

Those who organize the curriculum must respect not only the unity of the discipline but also the diversity of students. This *English*

How can we organize curriculum and instruction for many kinds of learners?

Language Framework for California Public Schools and other frameworks adopted by the State Board of Education can serve as basic references for those who have responsibility for organizing the curriculum. Among other sources are publications of the Education Resources Information Center (ERIC), the California Association of Teachers of English (CATE), the National Council of Teachers of English (NCTE), the International Reading Association (IRA), and the Association for Supervision and Curriculum Development (ASCD). State-adopted instructional materials are an important resource, but they must not be allowed to dominate an aspect of the curriculum any more than a prescribed spelling list or bibliography should.

Myths About Instruction

A number of myths about instruction must be clarified, or teachers will continue to experience difficulty trying to meet inappropriate expectations. The myths presented in the following paragraphs are directed toward restatement.

Myth 1—Instructional sequence. No set sequence must be followed for developing language arts skills. Students learn in different ways, and they have different experiential backgrounds. Furthermore, they know many things that teachers have not taught them. Instruction should take into account individual learning styles, interests, and needs; teachers should not attempt to impose a rigid sequence through which all students must move.

Moreover, so-called sequences must be examined in the light of current research. Investigations in linguistics have altered sequences for language study. Increased use of school and classroom library facilities and the knowledge about learners' responses to literature have modified practices in literature. Developments in rhetoric have questioned some sequences in composition, as have insights into the learning process. Sequences must remain flexible to allow for innovative teaching.

Myth 2—Grade level competency. It is inappropriate to judge competencies in terms of grade level. Children differ too widely in any classroom for educators to specify what a "third-grade" student will be able to do or the competencies that a high school "senior" will have. In any classroom the range of competencies will be great.

Teachers can guarantee to provide instruction for students, but they cannot guarantee the results.

Myth 3—Guaranteed results of instruction. Teachers can guarantee to provide instruction for students, but they cannot guarantee the results. Factors such as ability, experience, and previous instruction affect the individual student's learning. Many factors impede learning that even an excellent teacher cannot overcome. Teachers will continue to provide the best classroom environment possible and the most effective stimuli possible to generate learning.

Myth 4—Large class size. Research does not support the belief that smaller classes automatically bring about greater learning. Research

ERIC

does show that the methods and materials used are far less important than the individual teacher. Most significant is the total number of students with whom a teacher interacts. With more than 125 students a day, a teacher cannot establish meaningful personal relationships with his or her students.

Myth 5—Materials as the most crucial component. Each student is too complex for a teacher to assume that materials can bring the same response from all.

Each student is too complex for a teacher to assume that materials can bring the same response from all.

Myth 6—Getting back to the basics. Often teachers and parents advocate the basics, which means, for some, teaching as they were taught; for others it means using workbooks with right and wrong answers, teaching the eight parts of speech, diagramming sentences, or assigning lists of spelling words.

Since the framework committee advocates placing the student at the center of the curriculum, the basics from this frame of reference mean helping students develop their oral and written language abilities to the greatest possible degree; showing them the enjoyment and power that derive from effective language use; and increasing their ability to think and organize ideas clearly, to respond to the language of others, and to interact through questioning, discussing, and taking part in small-group activities.

Objectives for the Program

Planning specific objectives is imperative for teachers since without them the curriculum has no focus. Objectives should be stated in terms of student performance, but the teacher should keep in mind that performance criteria can include role playing, discussing, participating, or writing a poem. Furthermore, objectives can be written for the affective domain as well as the cognitive domain, despite the fact that changes in attitude and appreciation are not so clearly measured as spelling proficiency, and that such changes usually occur only after relatively long periods of time. The changes may, however, be among the most important objectives for an English language arts program.

Objectives should be stated in terms of student performance.

Use of Technology

Advances in educational technology offer many advantages. Teachers who use only books for instruction deny their students the benefits of both audio and visual presentations. The cassette player, for example, makes possible the recording of a variety of oral language activities as well as literature selections. Films and filmstrips motivate discussion and present literature in a different medium. Use of televised programs adds yet another dimension. However, it must be remembered that the overuse or misuse of these materials in the sense of "Friday is movie day" is to vitiate their value. Media must be as carefully selected as books, and their storage needs to be considered before they are purchased.

Individualization of Instruction

The definitions of individualized instruction reveal confusion. Widely advocated as a means of meeting the needs of each student, the practices employed in individualizing instruction need closer scrutiny. If individualized instruction does meet individual needs, it need not lack the interaction that occurs through group work, group discussion, group problem solving, or creative drama. Many students find working alone uncomfortable; and for many students, motivation may drop sharply in a highly structured program that does not include interpersonal communication. Teachers planning to use individualized instruction are also cautioned regarding this matter: An effective individualized program requires assistance in the form of clerical help and teacher aides.

Selection of Materials

The responsibility of selecting instructional materials is a professional obligation of the teaching staff.

The responsibility of selecting instructional materials is a professional obligation of the teaching staff, with assistance from the administration. However, the school district holds the prerogative of choosing materials for meeting the particular requirements of its students. In the upper grades, curriculum committees, including teachers who are given school time to screen and evaluate materials, must establish procedures for the purchase of instructional materials. Criteria for selection must be varied enough to provide for many kinds of learners and instructional procedures.

Judicious use of funds requires the purchase of only those materials having genuine merit and of those suited to local needs. Especially because of the current proliferation of available materials, selections should meet high standards of presentation as well as accuracy of content.

Programmed learning materials must be selected carefully since programs designed to accept only one answer may limit perception, inhibiting rather than extending thinking; such extension can only result from a variety of learning experiences. Tapes, records, films, paperback books, and trade books extend the possibilities of the English curriculum; materials can no longer be limited to a single textbook.

The Teachers' Roles

What are the special concerns related to teachers' roles?

Questions of Accountability

Since teachers have long been accountable, the current demand for accountability in education need not be threatening. The real questions are these: "What are we accountable for?" and "How will

we be evaluated?" Teachers have the right to establish realistic objectives and realistic criteria for evaluation.

Psychological Overload

English teachers are literally bombarded with demands to try new and exciting methods and materials; moreover, teachers also feel responsible for developing students' self-concepts, individualizing instruction, promoting cultural understanding, accepting students' dialects, and on and on. The effect of these demands is overwhelming. Therefore, to accomplish anything, teachers must set up a list of priorities, which will allow them to concentrate on one priority at a time.

What are the special concerns related to teachers' roles?

Inservice Education

The education of any teacher is not completed with the awarding of a degree and a credential. Effective implementation of this framework will necessitate inservice education now for teachers at all levels; and the further developments in the discipline, the learning process, and curriculum structure will continue to demand training which leads to changed teacher behavior in the classroom. The English language arts, dealing with a living language and a growing literature in a changing population amid a new era of educational research, cannot remain static. The ever expanding findings are accessible to teachers through inservice education, and if teachers are to meet the needs of contemporary society, they must take advantage of inservice education.

Teaching Load

The appropriate teaching load for a teacher of English cannot be arrived at by the application of simple formulae. Determinants include the following: the total number of classes and students, the difficulties those students have with the language, the quality of available material and equipment, the amount of assistance, administrative support, the number of preparations, the quality of the teacher's undergraduate and graduate training, and the means for keeping up with new knowledge. All affect satisfactory teacher load. For grades seven through twelve, a maximum load of 100 students may be acceptable; for intermediate grades, a maximum of 30; and for primary, a maximum of 25.

Effects of School Organization

How does the organization of the school affect English language arts education?

Major changes in available resources have led to experimentation in the organization of instructional programs. Whether existing

patterns are continued or new ones are adopted, the primary concern must be the effect on the learner.

Alternatives in Organization

How does the school organization affect English language arts?

Traditional organization and such alternatives as team teaching, ungraded programs, electives, flexible scheduling, shortened school day, and departmentalization in the elementary school must be evaluated for effectiveness in terms of the learner. By no means should innovations be adopted merely for their financial advantage to the community or for administrative convenience. Open education is effective for some but not for others who want a more traditional structure.

The use of aides, tutors, and parents as instructional assistants may provide alternatives if the school can accommodate many small groups, and the importance of cross-age tutors is growing more and more apparent. All of these programs provide new opportunities for articulation.

Articulation Within the Organization

Articulation is essential, especially in view of the developmental stages of learning. As students progress along a continuum of learning, educators must permit individuals to move at an appropriate pace to reach their potential.

Media Centers in the Schools

To implement the English program outlined in this framework, most schools must improve their library and resource facilities to meet the standards established by the American Library Association. At present, elementary school librarians in California are far too few in number. And it must be remembered that the well-trained librarian is a resource teacher, not a book custodian. Schools must have libraries stocked with easily accessible alternatives to inferior paperbacks and television clichés; the schools must also have professional libraries for teachers and administrators, and these libraries should contain essential reference works and reports on current research.

Need for Good Public Relations

How can we cope with problems with the public?

Teachers are very much aware of the importance of good public relations. They are also aware that the parents can assist or interfere with the implementation of new ideas and methods of instruction. Teachers need opportunity and time to acquaint parents with the theory and purpose of the new methodology. Furthermore, parents need to know what assistance they can provide.

Policies on Censorship

The right of the school and the teacher to select literature appropriate to a class must be protected. To maintain this right, schools need a written policy outlining procedures to follow when the use of a book is questioned in the community. "The Students' Right to Read," a publication of the National Council of Teachers of English, and the American Library Association statement about censorship of books outline a policy schools can accept and use. The procedures outlined in the NCTE and the ALA documents have proved to be effective means of combating efforts to censor books used in school.

Financial Support

Excellence in education requires strong financial support from the community, for education does cost money. It also requires support by local, state, and federal governments, which can encourage innovation and provide extensive inservice programs to upgrade instruction in the English language arts.

Excellence in education requires strong financial support from the community.

Continued support for innovation in the teaching of the English language and other aspects of the discipline are a legitimate function of the federal, state, and local governments. Improvements in the teaching of English rests in part on the continuation of support for the innovative programs. Since the best defense for continuing governmental assistance lies in its conscientious and appropriate use, requests for funds should represent careful research of related programs, significant opportunities for improvement in the school, and valid means of evaluation.

The Use of Tests

How do we approach testing?

Testing, defined as the use of standardized and otherwise commercially prepared instruments of assessment, can reflect only a portion of the individual's total performance in the English classroom. For the testing to be a valid assessment instrument, every teacher would have to be teaching the same thing in the same order. Just as classrooms differ, instruments of evaluation should also differ. However, with state-mandated testing such individual considerations cannot be readily considered. Therefore, test scores from instruments produced "outside the classroom situation" should be regarded cautiously.

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With standardized tests, evaluative judgments are made outside the teacher's control and are therefore unlike those judgments described earlier in the chapter on evaluation. Often the evaluations are in the form of raw scores, which are interpreted as percentiles or grade levels that indicate how well the student performs in terms of a larger

population in the school district, the state, or the nation. The norms are based on the distribution of scores from previous populations of students who took the tests. Since teacher-made tests generally change from year to year to reflect changes within the classroom, these tests are seldom normed.

Another type of test—the criterion-referenced test—establishes an arbitrary, nonnormed minimum level of performance that all students have to reach.

How do we approach testing?

Whether outside testing involves standardized tests or criterion referenced tests, the teachers, administrators, and the community must be made aware of the inadequacy of such tests in evaluating the total effectiveness of any instructional program. (For a further discussion of this matter, see Alan Purves's article entitled "Testing and the Recession," which appears on pages 6 and 7 of the March, 1975, issue of the *English Journal.*)

The Summary

Ultimately, the place in which the English language arts program succeeds is the classroom. Here the philosophical stance of the teacher and the motivation of the student meet. Whatever the program may be on paper, its test is in the classroom.

This framework began and now concludes with its focus on the student, the participant who interacts with the teacher, the curriculum, the processes of both oral and written language, and the content. Students come to the classroom with their own language; and they come with their own experiences with the language, which may be very limited or may be quite broad, including many experiences with books. They also bring values which will motivate their responses. Knowledgeable about all of these in the abstract, the teacher translates them into something concrete; options must be provided to help learners toward the goals they select for themselves for the present and the future. Learning may begin with something as simple as "My name is _____" and conclude years later with a ten minute speech. It may go from a simple read-aloud story like *Amigo* to a choral performance of *Yo Soy Joaquin.*

This framework began and now concludes with its focus on the student.

Whatever kind of classroom it is, the important element is the teacher who recognizes individuals, is aware of the individual learning styles, appreciates an interaction with students, has a strong commitment to oral language, and is sensitive to the uses of language, for this teacher will give a majority of students the chance to know themselves, to respect others, and to continue to grow for a lifetime.

Frameworks Available from Department of Education

The *English Language Framework for California Public Schools* is one of a series of curriculum frameworks adopted by the State Board of Education that are available for purchase from the California State Department of Education.

The frameworks, with date of publication and selling price, are as follows:

Art Education Framework (1971) $ .65
Bilingual-Bicultural Education and English-as-a-Second-Language Education: A Framework for Elementary and Secondary Schools (1974) $1.10
Drama/Theatre Framework for California Public Schools (1974) $1.05
English Language Framework for California Public Schools (1976) $1.50
Foreign Language Framework for California Public Schools (1972) $ .65
Framework for Health Instruction in California Public Schools (1972) $ .65
Mathematics Framework for California Public Schools (1975) $1.25
Music Framework for California Public Schools (1971) $ .65
Physical Education Framework for California Public Schools (1973) $ .65
Framework in Reading for the Elementary and Secondary Schools of California (1973) $1.25
Science Framework for California Public Schools (1970) $.65
Social Sciences Education Framework for California Public Schools (1975) $1.10

Orders should be directed to:

California State Department of Education
P.O. Box 271
Sacramento, CA 95802

Remittance or purchase order must accompany order. Purchase orders without checks are accepted only from government agencies in California. Six percent sales tax should be added to all orders from California purchasers.

A complete list of publications available from the Department may be obtained by writing to the address listed above.

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