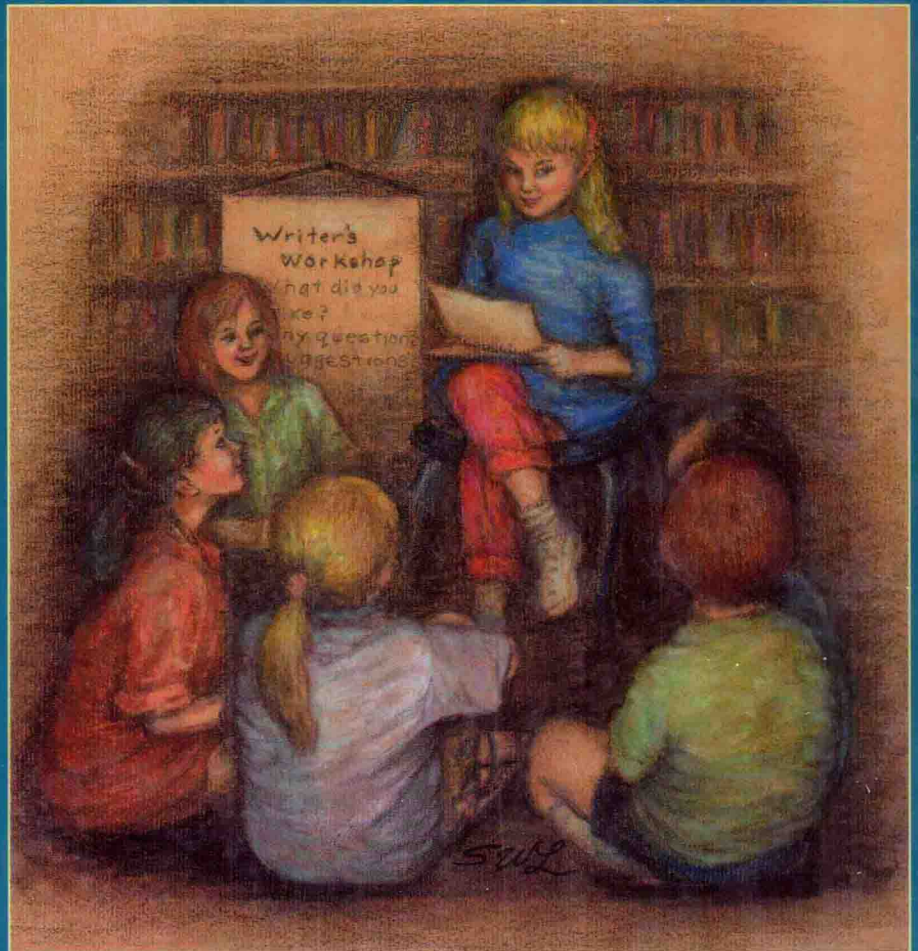


# *Language Arts*

## A Problem-Solving Approach



Sara W. Lundsteen

ISBN 0-06-044094-5



9 780060 440947

# Language Arts

---

# LANGUAGE ARTS

## A Problem-Solving Approach

---

Sara W. Lundsteen  
*University of North Texas*

---

**HARPER & ROW, PUBLISHERS, New York**  
Grand Rapids, Philadelphia, St. Louis, San Francisco,  
London, Singapore, Sydney, Tokyo

A list of text and illustration credits can be found on pp. 574–576, which are hereby made part of this copyright page.

Sponsoring Editor: Alan McClare  
Project Editor: Carla Samodulski  
Text Design Adaptation: Keithley and Associates, Inc.  
Cover Design: Heather Ziegler  
Cover Illustration/Photo: Sara Lundsteen  
Text Art: Fineline Illustrations, Inc., Sara Lundsteen  
Production Manager: Jeanie Berke  
Production Assistant: Beth Maglione  
Compositor: ComCom Division of Haddon Craftsmen, Inc.  
Printer and Binder: R. R. Donnelley & Sons Company  
Cover Printer: Lehigh Press

LANGUAGE ARTS: A Problem-Solving Approach

Copyright © 1989 by Sara W. Lundsteen

All rights reserved. Printed in the United States of America. No part of this book may be used or reproduced in any manner whatsoever without written permission, except in the case of brief quotations embodied in critical articles and reviews. For information address Harper & Row, Publishers, Inc., 10 East 53d Street, New York, NY 10022.

Library of Congress Cataloging-in-Publication Data  
Lundsteen, Sara W.

Language arts: a problem-solving approach/Sara W. Lundsteen.

p. cm.

Bibliography: p.

Includes index.

ISBN 0-06-044094-5

I. Language arts (Elementary) I. Title.

LB1576.L85 1989 88-32517

372.6—dc19

CIP

89 90 91 92 9 8 7 6 5 4 3 2 1

To the memory of my father, Professor H. Wynn Rickey  
—a great scholar, teacher, and language lover.

To the full life and happiness of Natasha,  
a young language lover.

# Preface

---

“Enthusiasm is the electricity of life . . .  
How do you get it?  
You act enthusiastic until you make it a habit.  
Enthusiasm is natural;  
it is being alive,  
taking the initiative,  
seeing the importance of what you do,  
giving it dignity and  
making what you do important to yourself  
and to others.”

*Gordon Parks*

*Language Arts: A Problem-Solving Approach* is a complete and primary textbook for undergraduate and graduate college courses. Professors and those addressing in-service teachers will also find it useful. The text offers breadth and depth of coverage, a strong research base, attention to current curriculum issues, and a variety of fresh teaching suggestions. This is a “book for all seasons,” a long-term investment for the student. Undergraduates can readily experience it on one level, but there is enough depth in it and its supplementary materials for graduate students to come back to it, a bit wiser, to profit on yet another level.

Students grow through creative problem solving. When teachers use a creative problem-solving process in language arts instruction, the benefits are many: further integration, higher motivation, and an economical use of classroom time. Problems in this context are positive challenges, explored and profited from with satisfaction. During the process of solving problems with and through the language arts, children have the opportunity to pursue activities, interests, needs, and goals of their own choosing. In this way, they gain powerfully in integrated communication skills.

Teachers, too, grow through creative problem solving. Today’s language arts teacher faces an interesting creative problem. The uses of language are many, cutting across all areas of the curriculum and needing a broad range of processes and skills. At the same time, children come to the classroom with a widening range of backgrounds, interests, attitudes, varieties of English, levels of preparation, and special needs—all demanding a tailoring of the language arts program. The teacher needs to be empowered to meet this challenge of addressing the why, who, what, where, and how of teaching each class member. *Language Arts: A Problem-Solving Approach* is designed to help preservice and in-service teachers solve this problem creatively.

The book has many desirable features. The style is designed to be interesting, inspirational, and readable. Many headings are questions. Visual materials appear throughout to

clarify concepts. Some material is boxed for ready reference. Children's products are appropriately displayed.

Each chapter opens with an apt quote, the chapter table of contents, and a preview, often with questions to be answered during the reading. An opening scene with dialogue and characterization serves multiple purposes: to set the tone, preview important concepts, illustrate appropriate classroom practice, give examples for reference further along in the chapter, and help the reader visualize the methods of teaching suggested.

Each chapter also develops, where appropriate, answers to the why, who, where, what, and how of teaching. The *why* presents the rationale; the *who* inserts important developmental information; the *where* sections most often offer flexible room arrangements and management ideas for the physical and emotional climate; and the *what* sections review framework goals for the area. The reader is then genuinely ready for the *how* sections on teaching. Too often, mentioning *how* before exploring the other questions makes teaching seem like nothing more than a bag of tricks. The first chapter details the key themes, point of view, and organization of the whole language text.

An important feature is the activity book that supplements this text, *Choose Your Own Teaching and Learning Activities*. While designed to accompany the text chapter by chapter, it is also flexible. The user can move around and through it freely on the basis of need and interest. Activities are arranged in related clusters focusing on a certain topic. Each contains the rationale for its use, a description, and additional resource suggestions. The activity book serves as an applicative extension of the theories and implications presented in the text. A test bank is available in the instructor's manual, and appendixes to the instructor's manual offer further depth (e.g., "Help for a Teacher's Speaking Voice").

Taken as a whole, this text and its supplements will help teachers create a classroom environment that is joyful, creative, supportive, and challenging—one that will help students grow enthusiastically.

## ACKNOWLEDGMENTS

Many thanks to everyone who helped, especially to contributing authors and area experts—Ann Robinson for authoring Chapter 8; Eileen Tway for Chapter 9; Gail Tompkins for Chapter 11; James Hoot for coauthoring Chapter 13; and Irene Rodriguez for her help with Chapter 14. I am grateful for their work, and I wish to point out that the responsibility for any mistakes is mine alone.

In addition, I am indebted to hundreds of students, teachers, colleagues, consultants, administrators, and children—too many to name individually but each one extremely important to this project. Special thanks to Pose Lamb, Eileen Tway (without whose encouragement yet another book would never have been attempted), Ernst Moerk, Karen Akhóǵ, Beverly Busching, Walter Loban, and Wes Earp, my supportive chairman at the University of North Texas, my new chair, Janet Black, as well as "supervisors" Burr and Meese. Very special thanks are due to Carol Mason Wolfe and my new and highly talented assistant, Cindie Aaen. Thanks to Carol's daughter, Natasha, who contributed many examples, and to Carol's husband Jon, who kept the computers working and created the poem *Fog* after reading Sandburg's poem. A very special thanks to Alex Lundsteen, without whose constant support none of those 11 other books would ever have been written. I need to invent a stronger word for "thank you" here.

I'd also like to thank the following people for their contributions: Blanch Chance, my



art instructor, who offered advice on many of the illustrations; Judith Gilbert, Colorado Department of Education, for the annotated bibliography on textbook selection; Ann Dyson, University of California, Berkeley, for the saddened-teacher quote in Chapter 15; Pat Beck and class, Denton, Texas, Public Schools, for the inspiration for the opening scene of Chapter 13; Gail Lewis, for a language dialect example from North Carolina, traceable to Middle English, in Chapter 12; Helen Lodge, for language examples in Chapter 12; Jill Susson, a student at the University of California, Irvine, for collecting the "Indian" language example in Chapter 12; Dan Dolan, University of California, Riverside, for ideas for the opening scene in Chapter 12; Kathy Krebs, a kindergarten teacher and a student at the University of North Texas, for the word wall and garden shop center ideas used in Chapter 7; Brenda Whittine, a third-grade teacher and a student at the University of North Texas, for collecting Jason's "Crash in Our Trash" composition, Chapter 7; Warren Webster, who taught sixth grade in Goleta, California, for inspiring the opening scene for Chapter 1; Jim Miller, my dean at the University of North Texas, for the dean's wise words in Chapter 2; Velma Schmidt, for the turtle-lover anecdote in Chapter 2; Ralph Nichols, for the opening quote in Chapter 3 from his address presented at the first Annual Conference of the International Listening Association, Atlanta, Georgia, February 1980; Andra Penny, a kindergarten teacher in Denton, Texas, for the anecdote about the "shocker," Chapter 6; and Mary Cummings, a third-grade teacher in San Clemente, California, for inspiration for the opening scene in Chapter 6.

Finally, I'd like to express my appreciation to the following reviewers of this text for their long hours and invaluable help in suggesting ways to improve the book:

Ruth Beeker, Arizona State University

Howard Blake, Temple University

Ella Erway, Southern Connecticut State University

Sheila Fitzgerald, Michigan State University

Sherry Kragler, North Texas State University

Billie Jo Rieck, West Liberty State College

Leo Schell, Kansas State University

Mary Wilcox, formerly of Stanford Research Institute

*Sara W. Lundsteen*

# Contributors

---

**James Hoot**

Early Childhood Research Center  
Department of Learning and Instruction  
University at Buffalo, State University of New York

**Ann Robinson**

College of Education  
Teacher Education  
University of Arkansas at Little Rock

**Irene Rodriguez**

College of Education  
Department of Elementary, Reading, and Early Childhood Education  
University of North Texas

**Gail Tompkins**

College of Education  
Department of Instructional Leadership and Academic Curriculum  
The University of Oklahoma

**Eileen Tway**

School of Education and Allied Professions  
Department of Teacher Education  
Miami University

# Brief Contents

---

Preface xv  
Contributors xviii

<b>PART I DEVELOPMENTAL BASES AND ORAL LANGUAGE</b>	<b>1</b>
1 Casting a Language Arts Net: Crucial Ideas for the New Teacher	3
2 Fields of Development—Implications for Language Arts Teachers	27
3 Listening	60
4 Talking/Speaking	91
5 Drama	132
6 Discussion	171
<b>PART 2 INTO PRINT</b>	<b>213</b>
7 Building Bridges to Reading and Writing with Informational Uses of Whole Language	215
8 Learning to Compose	260
9 Children's Literature in the Language Arts	304
10 Creative and Critical Thinking in Persuasive Uses of Language	330
11 Spelling, Handwriting, and Other Writing Conventions	376
12 Grammar and Usage: A Story of Controversies	418
<b>PART 3 RESOURCES</b>	<b>447</b>
13 Creative Use of Computers, Textbooks, and Other Media	449
14 Children with Special Needs in the Language Arts	476
15 Evaluation and Assessment of Language Learners, Teachers, and Programs	507
References and Resources	533
Text and Illustration Credits	574
Name Index	577
Subject Index	581

# Contents

---

PREFACE xv  
CONTRIBUTORS xviii

## PART I

### DEVELOPMENTAL BASES AND ORAL LANGUAGE 1

#### Chapter 1

#### **Casting a Language Arts Net: Crucial Ideas for the New Teacher 3**

Introduction 4

OPENING SCENE: A TEACHER AND CLASS COMMUNICATE USING LITERATURE  
AND PROBLEM SOLVING 5

Preview of Some Key Themes in This Book 9

A Fishing Net: Language Arts Processes and Subskills 11

Real-Life Function 13

Developmental Know-how 13

Thinking and Problem Solving in the Language Arts 13

Creative Problem Solving in the Language Arts 16

Democracy and the Language Arts: A Larger Context  
for Problem Solving 24

The Organization of This Book 24

Summary 26

#### Chapter 2

#### **Fields of Development—Implications for Language Arts Teachers 27**

Introduction 28

OPENING SCENE: HOW DEVELOPMENTAL KNOW-HOW HELPS A CLASSROOM  
TEACHER 29

Questions: If I Am to Be a Language Arts Teacher K–8 . . . 33

Summary 58

#### Chapter 3

#### **Listening 60**

Introduction 61

OPENING SCENE: OVERVIEW OF THE *WHY*, *WHAT*, *WHO*, *WHERE*,  
AND *HOW* OF TEACHING 62

What Is Listening in the Classroom? 64

Why Is Listening Instruction Important? 68

Who Are the Listeners in Your Classroom? 69

Where Does Successful Classroom Listening Take Place? 71

What Goals of Listening Instruction Are Useful?	71
How Can I Teach Listening?	77
Summary	86
APPENDIX 3A A QUESTIONNAIRE ON LISTENING FOR PROSPECTIVE TEACHERS	88

## **Chapter 4**

### **Talking/Speaking**

91

Introduction	92
OPENING SCENE: SHOW AND TELL	93
Definitions	96
Why Is Talking in School Important?	98
Who Are Your Talkers/Speakers?	101
What Framework of Goals Is Useful to the Talking/Speaking Curriculum?	101
Where Can Speaking Take Place?	103
How Can I Teach Talking/Speaking?	106
Summary	127
APPENDIX 4A A QUESTIONNAIRE FOR PROSPECTIVE TEACHERS ON TALKING/SPEAKING: AN OBSERVATIONAL TOOL (FOR CHILD AND SELF)	129
APPENDIX 4B SPEAKING FRAMEWORK OF GOALS AND SUBGOALS	130

## **Chapter 5**

### **Drama**

132

Introduction	133
OPENING SCENE: A DRAMATIC RESPONSE TO LITERATURE	135
Definitions	138
Who Are the Students in Drama?	141
What Processes, Goals, and Materials Are Useful to Drama Instruction?	147
Where Can Drama Take Place?	147
How Can I Teach Drama?	148
Summary	167
APPENDIX 5A DRAMA FRAMEWORK	168
APPENDIX 5B SOME FUNCTIONS OF THE TEACHER IN THE DRAMA SESSION	170

## **Chapter 6**

### **Discussion**

171

Introduction	172
OPENING SCENE: THE BROKEN TREE	173
Definition	175
Who Are the Participants in Classroom Discussion?	186
What Framework of Goals Fits Discussion?	192
Where Does Discussion Take Place?	192
How Does a Teacher Use and Handle Discussion?	193
Summary	210

PART 2	
INTO PRINT	213
<b>Chapter 7</b>	
<b>Building Bridges to Reading and Writing with Informational Uses of Whole Language</b>	<b>215</b>
Introduction	217
OPENING SCENE: RELATING COMPOSING AND COMPREHENDING PROCESSES WHILE INTERVIEWING AN OFFICER	220
Rationale for Exposition in the Language Arts Curriculum	222
Who Are the Children Learning to Use Informational Language?	223
Definitions	223
What Instructional Content, Structure, and Goals for Informative Language Can a Teacher Use?	225
Where Does Informational Language Development Take Place?	233
How Do You Teach Informational Communication?	235
Bridging with the Language Experience Approach (LEA)	244
Summary	258
<b>Chapter 8</b>	
<b>Learning to Compose</b>	<b>260</b>
Introduction	261
OPENING SCENE: WRITING IN A THIRD-GRADE CLASSROOM	262
Why Is the Teacher's Role Crucial?	263
What Is the Creative Problem-Solving Approach to Writing?	264
What Is a Composing Process?	266
Who Are the Writers in Your Classroom?	269
How Can a Teacher Help Children Learn to Write?	270
What Kinds of Writing Do Children Produce?	277
Where Does Composition Take Place?	288
How Can the Writing Classroom Be Organized?	290
Assessment	296
Summary	302
<b>Chapter 9</b>	
<b>Children's Literature in the Language Arts</b>	<b>304</b>
Introduction	305
OPENING SCENE: TALKING AND WRITING ABOUT <i>CALL IT COURAGE</i>	305
What Is Children's Literature?	307
How Children's Literature Fits into the Curriculum	313
Creative Problem Solving: Personal Reading for the Student	322
How Children's Literature Ties the Language Arts Together: The Problem-Solving Classroom	325
Summary	328

<b>Chapter 10</b>	
<b>Creative and Critical Thinking in Persuasive Uses of Language</b>	<b>330</b>
Introduction	331
OPENING SCENE: CREATIVE PLANNING AND CRITIQUING	
WHILE NAOMI WRITES	334
Definitions	338
Who Are Your Young Thinkers?	341
What Goals Are Useful to an Instructional Framework for Teaching Thinking?	343
Where Do Children Gain Context for Thinking?	343
How Do I Teach Critical Thinking?	345
Summary	372
APPENDIX 10A FRAMEWORK FOR CRITICAL AND CREATIVE THINKING FOR THE LANGUAGE ARTS	374
<b>Chapter 11</b>	
<b>Spelling, Handwriting, and Other Writing Conventions</b>	<b>376</b>
Introduction	377
OPENING SCENE: COLLABORATIVELY USING AN EDITING CHECKLIST	377
Spelling	379
Handwriting	399
Other Writing Conventions	408
Summary	416
<b>Chapter 12</b>	
<b>Grammar and Usage: A Story of Controversies</b>	<b>418</b>
Introduction	419
OPENING SCENE: CREATING A WORD AND PUTTING IT IN THE NEWS	420
Grammar—Definition	422
Who Are the Grammar Learners in Your Classroom?	431
Usage—Definition	434
What Are Some Goals for Language Study?	436
How Might a Teacher Respond to the Areas of Grammar and Usage?	437
Summary	444
<b>PART 3</b>	
<b>RESOURCES</b>	<b>447</b>
<b>Chapter 13</b>	
<b>Creative Use of Computers, Textbooks, and Other Media</b>	<b>449</b>
Introduction	450
Rationale for Integrating Media into the Language Arts Program	451
Computers in the Language Arts	452
OPENING SCENE: A COMPUTER IN MY CLASSROOM	452
Software: The Key	456
Textbooks	462
Television and the Language Arts	467
How to Teach: Creative Use of Film and Alternative Media	471
Summary	474

<b>Chapter 14</b>	
<b>Children with Special Needs in the Language Arts</b>	<b>476</b>
Introduction	477
OPENING SCENE: WE NEVER PROMISED YOU A ROSE GARDEN	478
Where Is Success Facilitated?	482
Who Are Your Special Students and How Can You Help Them?	482
Other Special Education Students	496
Summary	505
<b>Chapter 15</b>	
<b>Evaluation and Assessment of Language Learners, Teachers, and Programs</b>	<b>507</b>
Introduction	508
OPENING SCENE: HOW IS LARGE-SCALE TESTING LIKE A DINOSAUR?	512
Uses and Abuses of Testing Instruments and Procedures	517
Tools of the Trade: Assessment Techniques	519
Assessment of Teachers	523
Summary	528
Epilogue	529
APPENDIX 15A AN ACTIVITY FOR THE READER: THE <u>ME</u> IN MEASUREMENT	532
REFERENCES AND RESOURCES	533
TEXT AND ILLUSTRATION CREDITS	574
NAME INDEX	577
SUBJECT INDEX	581



# PART 1

---

# DEVELOPMENTAL BASES AND ORAL LANGUAGE

---