

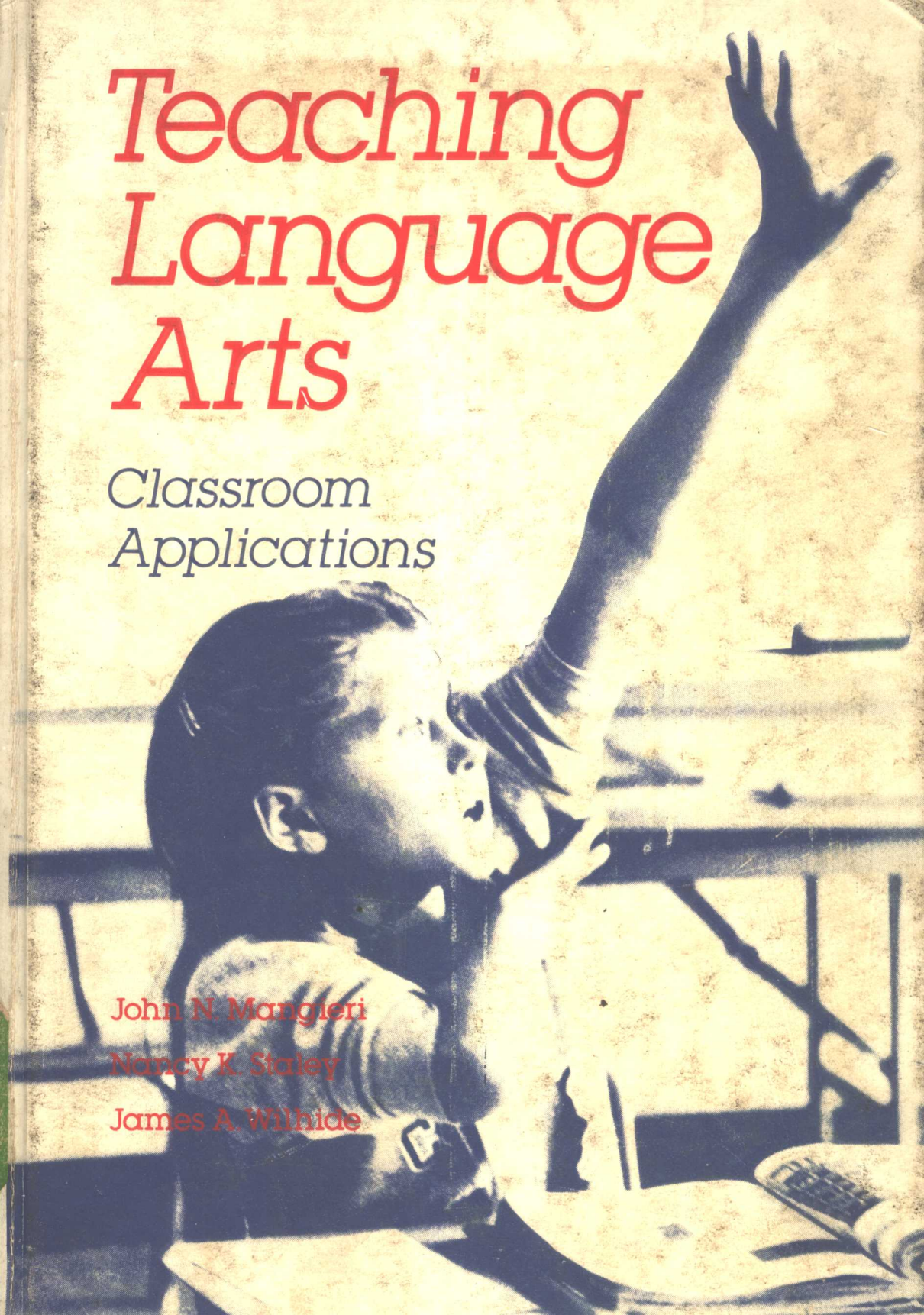
Teaching Language Arts

*Classroom
Applications*

John N. Mangieri

Nancy K. Staley

James A. Wilhide



TEACHING LANGUAGE ARTS

CLASSROOM APPLICATIONS

John N. Mangieri

Texas Christian University

Nancy K. Staley

University of South Carolina at Aiken

James A. Wilhide

South Carolina Department of Education

McGRAW-HILL BOOK COMPANY

New York St. Louis San Francisco Auckland Bogotá
Hamburg Johannesburg London Madrid Mexico Montreal New Delhi
Panama Paris São Paulo Singapore Sydney Tokyo Toronto

This book was set in Times Roman by J. M. Post Graphics, Corp.
The editors were Christina Mediate and David Dunham;
the production supervisor was Charles Hess.
The drawings were done by Burmar.
The photographs were taken by Robert W. Harper.
The cover was designed by Charles A. Carson;
the cover photograph was taken by David S. Strickler/Monkmeyer Press Photo Service.
Halliday Lithograph Corporation was printer and binder.

TEACHING LANGUAGE ARTS

Classroom Applications

Copyright © 1984 by McGraw-Hill, Inc. All rights reserved.

Printed in the United States of America. Except as permitted under the United States Copyright Act of 1976, no part of this publication may be reproduced or distributed in any form or by any means, or stored in a data base or retrieval system, without the prior written permission of the publisher.

1 2 3 4 5 6 7 8 9 0 HALHAL 8 9 8 7 6 5 4

ISBN 0-07-039890-9

Library of Congress Cataloging in Publication Data

Mangieri, John N.

Teaching language arts.

Bibliography: p.

Includes index.

1. Language arts (Elementary) I. Staley, Nancy K.

II. Wilhide, James A. III. Title.

LB1576.M366 1984 372.6'044 83-12068

ISBN 0-07-039890-9

FOREWORD

Teaching Language Arts: Classroom Applications is a timely, much needed book in a critical area of the curriculum. This is a book on the language arts program at the elementary and middle school levels, by authors who are directly involved in the area they are writing about. As such, it meets the need for presenting what we know about how children learn, what is important for children to know, and ways by which children can best be taught.

The language arts dealt with in this book are listening, speaking, reading, and writing, appropriately identified as the "tools of literacy." Having survived the period in which more attention may have been directed toward language arts skills as an end in themselves, instead of as a means toward learning, teachers today are challenged to aspire to the difficult goal of developing every child to the limit of his or her ability. There can be little doubt that this goal can best be achieved by assuring that every child learns the language arts skills and develops interests which will allow him or her to learn more than was taught, to continue learning successfully beyond what was even known when she or he was in school, and to become ultimately the educated person who enjoys both the process and the results of learning.

Books in the language arts field tend to follow one of several traditional patterns. The most widely used textbooks have traditionally divided the language arts into its component parts of reading, handwriting, speaking, and listening. Some have then devoted major emphasis to the needed skills in each of these areas, while others have stressed teaching strategies intended to improve each area. Most, as would be expected, have attempted to do both, intermixing goals and strategies, sometimes in a confusing array. The complexity of this task is readily apparent, for either the length of such books has become unwieldy or the treatment has sometimes been superficial. But even more important, the problem of dealing with handwriting separately from writing (composing) and spelling has resulted in children learning spelling words for spelling class, handwriting for penmanship class, and grammar for English class, and forgetting to use these skills in social studies and science classes.

Teaching Language Arts: Classroom Applications does not succumb to this structural problem. Instead of dividing their book into sections and chapters on the basis of the belief that children's learning can be so compartmentalized, the authors have wisely taken a developmental approach, which follows the logical grade-level sequence that is the structure of our schools. After the introduction in Chapter 1, the next eight

chapters are divided into 4 two-chapter units. Chapter 2 describes the kindergarten and first-grade language arts program, followed in Chapter 3 by a discussion of the language arts program in two different classrooms at these levels. This pattern is maintained throughout the elementary grades. Chapter 8, which deals with the language arts program in the middle school, is preceded by a discussion of an actual classroom at this level.

This unique approach of providing classroom models of successful language arts programs gives the reader one successful way of teaching. Instead of limiting the reader to the model provided, this approach opens the door to encourage the reader to adapt, expand, and move beyond. With a basis for judging what a good program actually contains, the reader is then free to develop his or her own program.

The practical nature of this approach, developed in a way that is easily understandable as well as challenging, is intended to promote the authors' philosophy of the interrelatedness of the language arts. If teachers are to teach this interrelatedness, then it is logical to assume that they will do so with greater understanding if this is the way in which they are taught. *Teaching Language Arts: Classroom Applications* tells how to achieve the goal of teaching children to listen, speak, read, and write as well as the ultimate goal of having children who can effectively communicate their ideas to others and receive in written and spoken form the ideas of others. To the extent that children can communicate effectively, they will become members of society who participate as thinking adults.

Walter B. Barbe

Editor-in-Chief,
Highlights for Children

Adjunct Professor,
The Ohio State University

PREFACE

The writing of any professional textbook is an arduous task. Countless hours are spent conceptualizing the book's contents, writing one's thoughts in a (we hope) coherent manner, and, most importantly, taking elaborate pains to ensure that the maximum possible meaningful content is included in the textbook.

In writing this book, we added another dimension to the preceding. We were determined to convey not only how the language arts *should* be taught to students but also to present how they *are* taught in actual classrooms. In Chapter 1, we discuss the organization of the book and the manner in which this dichotomy is integrated into our textbook.

Contrary to what some critics of education contend, we feel America's teachers are doing an excellent job in teaching the youth of our country. We know of numerous superb language arts teachers, and the teachers profiled in Chapters 3, 5, and 7 of this book are just a few of the many who could have been chosen. To the teachers described in these chapters as well as the many others who permitted us to visit their classrooms, we are grateful.

We were not "islands unto ourselves" as we wrote this book. Ideas and suggestions were discussed and received from colleagues, teachers, students, and administrators. These persons, too numerous to cite individually, gave us invaluable professional assistance. Acknowledgment is given to the authors, publishers, and organizations who permitted us to reproduce portions of prior publications; to Christine R. Swager, JoAnne M. Wilkes, Dr. Virginia B. Stanley, and Dr. Susan J. Smith, for contributions made to the textbook; to Dr. Margaret R. Corboy, for compiling the book's appendixes; to Robert W. Harper, for the photographs; to Robert K. Hess, for compiling the index; and to Joan M. Wilhide, for typing significant portions of the manuscript.

We also thank Dr. Joseph Malak of Frostburg State College, Dr. Virginia B. Stanley of Clemson University, and Dr. Anne M. Werdmann, director of the Churchill Academy in Pittsburgh, for suggesting ways in which to improve the book and for serving as reviewers for it.

Much gratitude is owed to Phillip A. Butcher, former education editor at McGraw-Hill, for encouraging the development of this endeavor and supporting it during its initial stages. We also thank Christina Mediate, education editor at McGraw-Hill, for

her editorial expertise and for aiding us in dealing with the myriad issues needed to complete the writing of the book.

Finally, we thank the members of our families. They sacrificed much to permit the completion of this textbook.

John N. Mangieri

Nancy K. Staley

James A. Wilhide

CONTENTS

FOREWORD	xiii
PREFACE	xv
1 Focusing the Language Arts	1
WHAT ARE THE LANGUAGE ARTS?	3
BELIEFS ABOUT LANGUAGE ARTS	6
ABOUT THIS BOOK	14
SOME CAUTIONS	17
BIBLIOGRAPHY AND REFERENCES	18
2 Language Arts: Kindergarten and First Grade	21
OVERVIEW	21
THE CHILD	21
Physical Characteristics	22
Social and Emotional Characteristics	23
Intellectual Characteristics	24
LANGUAGE ARTS IN KINDERGARTEN AND FIRST GRADE	27
LISTENING	28
<i>Instructional Emphases / Instructional Strategies / Problems / Assessment</i>	
SPEAKING	35
<i>Instructional Emphases / Instructional Strategies / Problems / Assessment</i>	
COMPOSITION	37
<i>Instructional Emphases / Instructional Strategies / Problems / Assessment</i>	
HANDWRITING	40
<i>Instructional Emphases / Instructional Strategies / Problems / Assessment</i>	
SPELLING	43
<i>Instructional Emphases / Instructional Strategies / Problems / Assessment</i>	

READING APPLICATION	47
<i>Instructional Emphases / Instructional Strategies / Problems / Assessment</i>	
BIBLIOGRAPHY AND REFERENCES	49
 3 Classroom Applications in Kindergarten and Grade One	 53
BARBARA BROWN	53
Descriptor	53
Analysis	60
Explanation	65
LYNN SIMPSON	67
Descriptor	67
Analysis	70
Explanation	73
BIBLIOGRAPHY AND REFERENCES	80
 4 Language Arts: Grades Two and Three	 83
OVERVIEW	83
THE CHILD	83
Physical Characteristics	83
Social and Emotional Characteristics	84
Intellectual Characteristics	85
Summary	86
LANGUAGE ARTS IN SECOND AND THIRD GRADES	86
LISTENING	86
<i>Instructional Emphases / Instructional Strategies / Problems / Assessment</i>	
SPELLING	90
<i>Instructional Emphases / Instructional Strategies / Problems / Assessment</i>	
COMPOSITION	94
<i>Instructional Emphases / Instructional Strategies / Problems / Assessment</i>	
HANDWRITING	101
<i>Instructional Emphases / Instructional Strategies / Problems / Assessment</i>	
SPEAKING	104
<i>Instructional Emphases / Instructional Strategies / Problems / Assessment</i>	
READING APPLICATION	107
<i>Instructional Emphases / Instructional Strategies / Problems / Assessment</i>	
BIBLIOGRAPHY AND REFERENCES	112

5	Classroom Applications in Grades Two and Three	115
	NANCY WATSON	115
	Descriptor	115
	Analysis	119
	Explanation	124
	CINDY LEE	128
	Descriptor	128
	Analysis	130
	Explanation	131
	BIBLIOGRAPHY AND REFERENCES	136
6	Language Arts: Grades Four and Five	139
	OVERVIEW	139
	THE CHILD	139
	Physical Characteristics	139
	Social and Emotional Characteristics	140
	Intellectual Characteristics	141
	LANGUAGE ARTS IN THE INTERMEDIATE GRADES	141
	LISTENING	141
	<i>Instructional Emphases / Instructional</i>	
	<i>Strategies / Problems / Assessment</i>	
	SPELLING	147
	<i>Instructional Emphases / Instructional</i>	
	<i>Strategies / Problems / Assessment</i>	
	COMPOSITION	151
	<i>Instructional Emphases / Instructional</i>	
	<i>Strategies / Problems / Assessment</i>	
	HANDWRITING	163
	<i>Instructional Emphases / Instructional</i>	
	<i>Strategies / Problems / Assessment</i>	
	SPEAKING	166
	<i>Instructional Emphases / Instructional</i>	
	<i>Strategies / Problems / Assessment</i>	
	READING APPLICATION	169
	<i>Instructional Emphases / Instructional</i>	
	<i>Strategies / Problems / Assessment</i>	
	BIBLIOGRAPHY AND REFERENCES	174
7	Classroom Applications in Grades Four through Six	179
	CAROL BEASLEY	179
	Descriptor	179
	Analysis	183
	Explanation	187

JEFFREY TATE	191
Descriptor	191
Analysis	194
Explanation	197
BIBLIOGRAPHY AND REFERENCES	200
8 Language Arts in the Middle School	203
OVERVIEW	203
<i>Individual Needs/Societal Needs</i>	
THE CHILD	207
Physical Characteristics	207
Social and Emotional Characteristics	208
Intellectual Characteristics	208
SUMMARY	208
LANGUAGE ARTS IN THE MIDDLE SCHOOL	215
LISTENING	215
<i>Instructional Emphases / Instructional Strategies / Problems / Assessment</i>	
SPELLING	218
<i>Instructional Emphases / Instructional Strategies / Problems / Assessment</i>	
COMPOSITION	223
<i>Instructional Emphases / Instructional Strategies / Problems / Assessment</i>	
HANDWRITING	227
<i>Instructional Emphases / Instructional Strategies / Problems / Assessment</i>	
SPEAKING	229
<i>Instructional Emphases / Instructional Strategies / Problems / Assessment</i>	
READING APPLICATION	233
<i>Instructional Emphases / Instructional Strategies / Problems / Assessment</i>	
CONCLUDING COMMENTS	237
BIBLIOGRAPHY AND REFERENCES	237
9 The Teacher's Role in Language Arts Instruction	241
WHAT TEACHING CHARACTERISTICS SHOULD BE AVOIDED?	241
HOW DOES A TEACHER'S VIEW ABOUT SCHOOLS AFFECT TEACHING STYLE?	243
WHAT DOES RESEARCH HAVE TO SAY ABOUT TEACHER EFFECTIVENESS?	245
WHAT ARE SOME RESEARCH IMPLICATIONS FOR THE LANGUAGE ARTS TEACHER?	250
CONCLUDING COMMENTS	254
BIBLIOGRAPHY AND REFERENCES	254

10 The Language Arts Program	257
PROGRAM ANALYSIS	257
Testing	259
Perceptions	260
Analysis	261
PROGRAM DEVELOPMENT	261
Resources	263
<i>Professional Literature / Professional Bodies /</i>	
<i>Schools</i>	
IMPLEMENTATION	265
FINAL COMMENTS	266
APPENDIX 10-1 CRITERIA FOR PLANNING AND EVALUATION OF ENGLISH LANGUAGE ARTS CURRICULUM GUIDES (REVISED)	267
APPENDIX 10-2 RATIONALE OF A LANGUAGE ARTS CURRICULUM	273
APPENDIX 10-3 LANGUAGE ARTS COURSE OF STUDIES FOR THIRD GRADE	274
APPENDIX 10-4 ENGLISH LANGUAGE ARTS CHECKLIST (ELAC)	280
BIBLIOGRAPHY AND REFERENCES	282
 APPENDIXES	283
A Literature	285
B Oral Expression	303
C Written Expression	315
D Spelling and Handwriting	341
E Professional Development	351
F Dealing with Parents	367
G Names and Addresses of Publishers	377
 INDEX	385

FOCUSING THE LANGUAGE ARTS

Language is, and since its invention or discovery always has been, the most important tool man ever devised. Man is sometimes described as a tool-using animal; language is his basic tool. It is the tool more than any other with which he makes his living, makes his home, makes his life. As man becomes more and more a social being, as the world becomes more and more a social community, communication grows even more imperative. And language is the basis of communication. Language is also the instrument with which we think, and thinking is the rarest and most needed commodity in the world.

Charlton Laird¹

Education is a lifelong process in which people learn to negotiate with their world. Although others play significant roles in this process, education is essentially something people must do for themselves. Language is central to the individual's process of self-discovery and self-definition. It is the means by which people explore and structure their worlds.

A distinction must be made between education and schooling. In theory, the most important purpose of the school is to provide (in Emerson's words) "not an education, but a means to an education" (22). In practice, the schools respond to the changing needs of society and the concomitant social, economic, and political considerations these changes entail. The degree to which schools respond to the aforementioned conditions is frequently the measure by which the public judges a school's effectiveness.

¹Charlton Laird, *The Miracle of Language*. Greenwich, Conn.: Fawcett Publications, 1967.

In 1957, the Soviet Union launched Sputnik and the egos of many Americans unaccustomed to being in second place were damaged. Admiral Hyman Rickover spoke for a society which condemned John Dewey's progressive education as a "kind of goopy, precious, romantic philosophy that stressed permissiveness and life adjustment" (24). He urged that schools return to what he termed "the basics."

A result of this post-Sputnik criticism was an increased emphasis on scientific and technical education. For the first time, large sums of federal money were made available so that the teaching of these subjects could be strengthened. It was hoped, of course, that achievement gains in these areas would also occur.

The decade of the sixties was a time of great social upheaval, and the schools were charged with the task of solving, or at least ameliorating, the effects of poverty and prejudice. The Elementary and Secondary Education Act (ESEA) of 1965 provided more than a billion dollars for schools and marked the beginning of federal programs which have had a great influence on the scope and the structure of American education.

During the seventies, many schools were experimenting with diverse and innovative programs which emphasized creativity, openness, and attention to the affective domain of learning. Large sums of federal money were used to develop and support programs designed to abolish illiteracy, to solve problems associated with learning disabilities, and to help handicapped children join the mainstream of the educational system. The degree to which these ends were realized is an issue which can be debated.

In the eighties, the public schools are again being asked to respond to a changing society. There is a nationwide concern and belief that our country's public schools have failed. Parents and legislators want students and schools to score well above average on state and national assessments.

There is a belief that federal funding of programs has not worked; that instead it has created a monstrous amount of regulations and bureaucracy which interfere with, rather than aid, teachers practicing their profession. The eighties may prove to be a decade of shifting financial priorities, with financial aid to education drastically curtailed.

The swing of the pendulum is reversing; once again schools are being asked to eliminate frills and "get back to basics." John Maxwell (20), executive director of the National Council of Teachers of English (NCTE), writes:

The critical difference in the present pendulum swing is the force being applied to curriculum change by major units of government—legislatures and state boards of education. Through legislature and regulatory language the states are increasingly specifying the curriculum, and the specifications are, at best, conservative and narrow. Future curriculum change will be made much more difficult in the face of legislative prescription of "basics." Unless something is done, the pendulum may stop swinging for a decade or two, stuck firmly at the conservative side.

Maxwell calls upon teachers to become a political force in what he foresees will be a struggle to restore openness and flexibility to the classroom. He believes teachers must be prepared to struggle at state and local levels to maintain what they know to be good educational values for children.

Teachers are in agreement with the rest of society in calling for good schools which

will provide quality education for children. Although there is no consensus on the precise definition of quality education, there is agreement that it includes literacy. *How to achieve literacy and what kind of literacy is needed* are the questions that separate the viewpoints held by educators from those of many other members of society.

It is generally agreed that the world has become so complex that there is no longer (if there ever was) a common body of information which everyone must have. Yet all students need the tools of literacy if they are to learn to negotiate with their world. In elementary school, these tools are called the language arts; their relationship to quality education is the subject of this book.

WHAT ARE THE LANGUAGE ARTS?

Language arts is the designation used to describe the communication skills of listening, speaking, reading, and writing. Each of these facets of communication is either receptive (a message is being received by a person or persons) or expressive (a message is being sent from a person). Reading and listening are receptive; speaking and writing are expressive. For communication to take place, it is necessary to have the active participation of at least two persons—one to present a thought or idea by means of speaking or writing and the other to receive it through listening or reading.

Whether one is listening to a message sent by a speaker or reading a passage by an author, the information must be processed before it can be understood. This processing of information requires thinking. In like manner, it is important that thinking take place before a message is expressed either verbally or in written form. Moffett (21) contends that "a course of language learning is a course in thinking." Perhaps thinking should be called the *fifth language art*.

Many school programs continue to divide the language arts into separate skill areas. Therefore, it is understandable that many people think of reading, spelling, composition, and language as separate subject areas. Parents, legislators, and citizens' groups are demanding that schools get back to basics, especially in the language arts. For them, teaching basic skills means that teachers should isolate aspects of skills and teach and reteach them until they are mastered. The teaching of phonics is seen as the teaching of reading; drill activities devoted to punctuation, parts of speech, and grammar are seen as the teaching of writing.

It is important for teachers, the public, and parents to understand the interrelatedness of the language arts skills. Research (11) suggests that isolated teaching of skills cannot be justified; rather, "integrated approaches to language arts skills" are advocated.

In its publication entitled *What Are the Basics in English?*, the National Council of Teachers of English (10) "advocates the importance of language arts skills being used to reinforce each other. In this process of reinforcement, students explore a wide range of reading interests, get involved in a variety of related learning activities, and thereby develop a firmer grasp of all of the necessary language competencies." Figure 1-1 depicts the interrelationship of the language arts skills.

An elementary school principal, Clair Henry (12), describes what he sees when visiting the classrooms in his school. He believes teachers are overemphasizing the skills approach to language arts learning. He says:

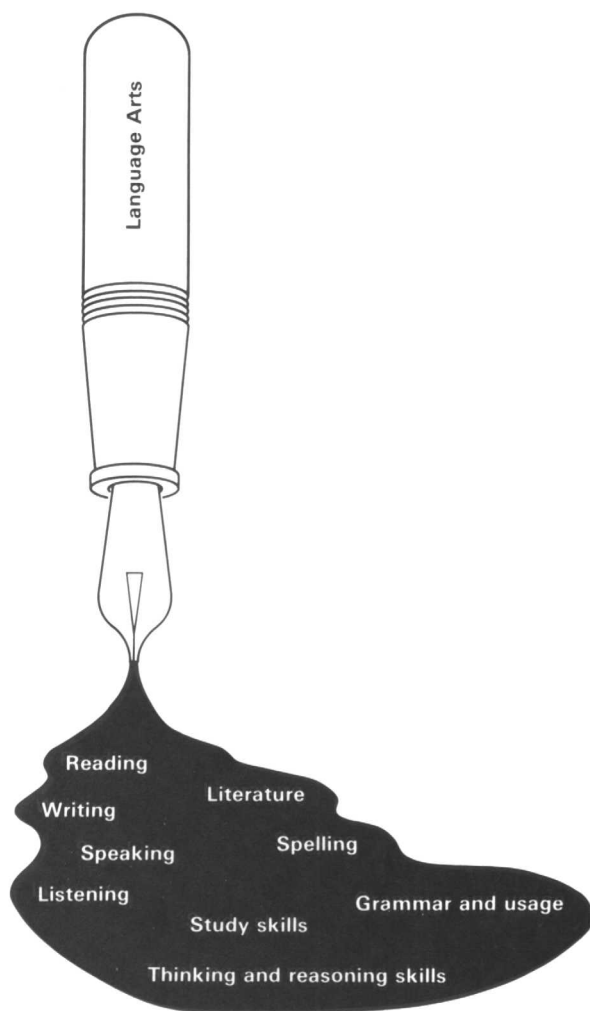


FIGURE 1-1
The interrelationship of the language arts skills. (*The South Carolina Department of Education.*)

In a first room there is phonics drill concentrating on the sounds that go with the letter 's'. In another the morning assignments include the 'b' part of the week's spelling lesson, which upon examination is found to deal with syllabication, and an exercise from the language arts book about the correct use of was and were. At one stop children are practicing vowel rules on isolated words, and in another marking accent in an assigned list of multisyllabic words. In a reading circle children are observed as they play a game to review sight words. The trip on down the hall yields a series of similar activities all related to the rote and mechanical aspects of learning. Even the bulletin boards are filled with phonics and grammar rules and reminders, with an occasional directive related to behavior or good manners.

Henry is pessimistic about the effects of these school experiences on the learning of students:

The result is a student who may do well on phonics skills tests, parts of speech in grammar, and so on, but cannot read to comprehend, cannot write a paragraph that expresses an idea, or indeed cannot generate an idea worthy of serious expression.

In the same school, another classroom reflects an integrated approach to language arts learning. As the school's principal, Henry describes it as follows:

In this room children are using language in situations which require and permit it. Thinking is required to do the tasks at hand. Some children are writing in their daily journals. A little observation reveals that the additions deal with things that happened at home, things seen on the way to school, feelings about things, imaginings, etc. They often enjoy what they have done so much that they feel a need to share it and are able to move to another child who laughs quietly or puzzles with them over something which has been written.

The teacher is working with a group around a table. They have just read a story and are considering the author's purpose in writing it and how he achieved his purpose. Someone says he doesn't think the author did achieve it. A lively counterreaction follows this reaction. There are several of the "why do you think so?" kind of question—child to child as well as teacher to child. A look at the board shows that when the group considered vocabulary for the story, phonics was used in a context setting. Children had both phonics and context for dealing with these words, which is like the real world of reading.

Henry echoes what many see as a promising move away from the skills orientation when he analyzes the teaching practices in this classroom:

These children may not do as well on a competency test which requires mechanical response to mechanical factors. They will do all right, I believe, because they are learning to think and to "figure out" intelligent approaches to a task. They are learning much more than a competency test will require. They are learning to learn and they are learning to like to learn. They are developing study skills. They are becoming students and appreciators. These things are happening because the teacher believes that language is used in relation to something, and that language learning happens in an integrated curriculum, isolating only briefly for emphasis when such emphasis is needed, but then back into the whole it goes and learning builds on learning.

In the first example, the classrooms were led by teachers who believe that isolating aspects of skills and working on them until children master them is the best method of helping children learn the language arts. Not all principals believe as Clair Henry does; many believe the results of skills tests provide an accurate measurement of the amount of learning which has taken place. Often, parents share this belief. When their children perform well on skills tests, they are assured that the children are learning to read well and to write well, and that they are developing good communication skills.

In the last class described by Henry, the teacher has a different concept of good language arts teaching. She believes an integrated approach to learning communication skills is the best way. Her principal agrees with her; he believes that test scores are not necessarily an accurate measure of literacy. These two educators believe that language is a communication process and that the whole is greater than the sum of its parts.

It is important to realize that an individual's beliefs determine his or her behavior. All the people mentioned above—teachers, principals, and parents—have the same