Appendices
Appendix A
<table>
<thead>
<tr>
<th>Three Stages of this Research Project</th>
<th>Research Question Focus</th>
<th>Participants</th>
<th>Data Sources</th>
<th>My Stance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Initial Research Stage</td>
<td>Impact of school restructuring upon a middle school setting.</td>
<td>Members of the restructuring committee and selected non-committee members</td>
<td>Journal notes from committee meetings. Taped interviews of non and committee members.</td>
<td>Observer</td>
</tr>
<tr>
<td>Fall 1994 - Spring 1995</td>
<td></td>
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</tr>
<tr>
<td>Pilot Study</td>
<td>How does a seventh grade language arts teacher adjust instructional practices when introduced to a scheduling change, namely, block scheduling.</td>
<td>Primary Tess Carpenter Secondary Participants Students from all academic blocks of time.</td>
<td>Weekly taped interviews of Tess Carpenter. Student survey. Artifacts Documents</td>
<td>Participant Observer</td>
</tr>
<tr>
<td>Fall 1995 (8 weeks)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dissertation</td>
<td>How does a seventh-grade language arts teacher adjust instructional practices when implementing school reform pedagogy and innovations.</td>
<td>Primary Tess Carpenter Secondary Team teachers Nine students Two counselors Two Principals Talented &amp; Gifted Specialist</td>
<td>Weekly taped interviews of Tess Carpenter. One taped interview of secondary participants Classroom observations Team planning observations.</td>
<td>Participant Observer</td>
</tr>
</tbody>
</table>
Appendix B
VIRGINIA POLYTECHNIC INSTITUTE AND STATE UNIVERSITY Application
for Approval of Research Involving Human Subjects
requested by

Dale Jonathan Miller for Dissertation Research College of Education, Department of Teaching and Learning
Submitted to

Dr. J. Nesper Departmental Review
and

Institutional Review Board Research and Graduate Studies
An educational reform movement is underway to maximize classroom time for instruction and learning. One of the key innovative methods being used to maximize time is block scheduling. This reform focuses primarily on alleviating the time constraints that sometimes occur within traditional class periods.

The transition from the traditional classroom structure to block scheduling may require teachers to make adjustments in their instructional practices. For example, teachers who relied heavily on lecturing during shorter class periods, may need to incorporate other teaching models to be effective during the longer blocks of time.

A seven-week case study was conducted to observe the instructional practices used by a seventh grade language arts teacher during the transition to a block schedule. Although, at the beginning, instructional practices were the primary focus of this study, other issues deemed relevant to this study were also observed and noted. They have been categorized as non-instructional issues; issues that were perceived by the
participant as directly influencing her transition to block scheduling. This case study began in the Fall of the 1995 school year.

The purpose of this study is to investigate a complex social phenomenon, school restructuring, as part of a restructuring effort at Turner Valley Middle School. The specific focus is on the implementation of a key school restructuring innovation, block scheduling, and its impact on a teacher's instructional practices. Therefore, I have chosen a qualitative, exploratory case study as my research design to gain insight, discover, and interpret this single phenomenon. Merriam (1988), posited that by concentrating on a single phenomenon or entity, the case study approach aims to cover the interaction of significant factors characteristic of the phenomenon. The case study can bring about the discovery of new meaning, illuminate the reader's understanding, or confirm what is known. The techniques, which are employed in a case study methodology, is an appropriate method for investigating the instructional strategies of a single teacher switching to block scheduling.

The main question guiding the purpose of this study is: How does a seventh-grade Language Arts teacher adjust instructional practices when introduced to a scheduling change, namely block scheduling?

Other issues, that may be relevant to the participant as directly influencing her transition to block scheduling, will
Also be noted and discussed. These issues emerged from the pilot study and categorized as non-instructional. They were administrative concerns, classroom management, and team planning. Secondary participants for this case study proposal were selected accordingly. Descriptions will follow in the participant section.
Procedures

The pilot data will be collected during the Fall 1995 semester and last approximately seven weeks. Subsequent data for the dissertation will be collected in a similar fashion during the Spring of 1996 for approximately 13 weeks. The existing classroom is the site of choice as it is suggested that inquiry must be carried out in a "natural setting" because phenomena of study "take their meaning as much from their context as they do from themselves" (Lincoln & Guba, 1985, p. 189).

The participants of the case study will be consenting members. These members include: the seventh grade language arts teachers (main participant of the case study), subunits consisting of the principals, counselors, team teachers, Talented and Gifted specialist, and pre-selected students. The main participant will be interviewed on a regular basis. These interviews will focus upon the changes in instructional practices in a block scheduling format in comparison to the previous traditional schedule. Subunits participants, excluding the students, will discuss their perceptions of the new schedule and instructional implications developed due to the schedule change. Students will be asked upon to discuss their perception of time and their ability to learn.

The investigation will include data collected through field observations, during classroom instruction and team/individual planning time, and through audiotaped interviews. The audiotape interviews allow for analysis through repeated study and comparison to personal logs and transcripts (Ely, 1991).

Risks and Benefits

There are minimal risks realized since the research will be conducted in the natural setting of the classroom. The happenings of the teacher, dealing with instruction within the classroom setting, will compose the data. The investigator will no alter classroom conditions. Students will not be asked to complete any "extra" work so there will be no negative consequences on grades or the relationship to the teacher of class. There are no financial benefits for participants. The benefits are in informing educators of those differences or similarities switching to a block scheduling format as opposed to the traditional schedule. This information can aid other educators better meet the needs of students when dealing with longer lengths of time.

Confidentiality

In order to protect the rights and identities of the participants, Human Subject protection regulations will be employed. In any reporting of the data, pseudonyms will be used to preserve their identity in any subsequent writings or presentations. No identifying characteristics of an individual will be reported.
One of my primary goals as researcher, during data collection and analysis, is to minimize errors and biases. My intent is to conduct a research study that will provide useful information concerning the process of restructuring on a teacher's instructional practices. Audiotaped interviews will be destroyed at the conclusion and analysis of the study.

Informed Consent

See attached "Informed Consent Form" and letter of consent from Pulaski County Public Schools.
TO: Parents/guardians of Mrs. Class, 1st block.

From: Dale Jonathan Miller, graduate student, Virginia Tech

Hi,

My name is Dale J. Miller and am a doctoral student at Virginia Tech pursuing a degree in Education. I have received permission from County Schools, Mr. and -VW. to complete a case study research project in the first block of Language Arts Class.

has briefly informed the students about my role as an observer in the class. The observations are conducted to find out how instructional practices may be impacted by a new scheduling format, introduced during the 1995-96 school year, allowing for longer class periods. I would like your permission to interview your child to better understand their perceptions of the new schedule and its impact on their learning process and environment.
I have provided two consent forms for both parent/guardian and student. One copy is for each of you to keep. My phone number is included on the form if you have any questions. Please read the following forms and return promptly. Forms are as follows:
REQUEST FOR APPROVAL OF INVESTIGATION INVOLVING HUMAN SUBJECTS

Investigator: Dale J. Miller/Dr. Susan Magliaro

Department: Education

Project Title: A qualitative, exploratory case-study of the instructional practices of a seventh grade language arts teacher within a block scheduling format.

Source of Support: Departmental Research ✔ Sponsored Research ⬜ Proposal: No

1. The criteria for “expedited review” by the Institutional Review Board for a project involving the use of human subjects and with minimal risk is one or more of the following: Please initial all applicable conditions and provide a substantiating statement of protocol.

☐ a. Collection of:
   1. hair or nail clipping in a non-disfiguring manner;
   2. deciduous teeth;
   3. permanent teeth if patient care indicates need of extraction.

☐ b. Collection of excreta and external secretions: sweat, uncanulated saliva, placenta removed at delivery, amniotic fluid obtained at time of rupture of the membrane.

☐ c. Recording of data from subjects 18 years or older, using non-invasive procedures routinely employed in clinical practice. Exemption does not include exposure to electromagnetic radiation outside the visible range.

☐ d. Collection of blood samples by venipuncture (not exceeding 150 ml/8 week period, and no more than twice a week) from subjects 18 years or older, in good health and not pregnant.

☐ e. Collection of supra- and subgingival dental plaque and calculus, provided the procedure is no more invasive than routine scaling of the teeth.

☐ f. Voice readings.

☐ g. Moderate exercise by healthy volunteers.

☐ h. Study of existing data, documents, records, pathological specimens or diagnostic specimens.

☐ i. Research on drugs or devices for which an investigational exemption is not required.

2. If the project involves human subjects who are exposed to “more than minimal risk” and are not covered by the criteria above (a to i), the IRB review must involve the full IRB board. Please check if the research involves more than minimal risk** and provide a substantiating statement of protocol.

3. Human subjects would be involved in the proposed activity as either: Minors and/or Children*___ Fetuses___ Abortuses___ Pregnant Women___ Prisoners___ Mentally Retarded___ Mentally Disabled___

Note that if children are involved in the research as human subjects, they may have to provide consent as well as their parents.

Whether or not the project may undergo “expedited review” or must be reviewed by the full Institutional Review Board, it is necessary that the required informed consent forms also be reviewed. These should be submitted with the proposal. However, if there is insufficient time to meet the sponsor’s deadline, submission can be delayed up to thirty days after submittal of the proposal, without jeopardizing the IRB certification to the prospective sponsor.

*Minimal risk means that the risks of harm anticipated in the proposed research are not greater, considering the probability and magnitude, than those encountered in daily life or during performance of routine physical or psychological examinations or tests.

**Subject at risk is an individual who may be exposed to the possibility of injury as a consequence of participation as a subject in any research, development or related activity which departs from the application of those established and accepted methods necessary to meet his needs, or which increases the ordinary risks of daily life, including the recognized risks inherent in a chosen occupation or field of science.

This is to certify that the project identified above will be carried out as approved by the Human Subject Review Board and will neither be modified nor carried out beyond the period approved below without express review and approval by the Board.

Investigator: Dale J. Miller

Date:

The Human Subjects Review Board has reviewed the protocol identified above, as it involves human subjects, and hereby approves the conduct of the project for ___ months, at which time the protocol must be resubmitted for approval to continue.

Departmental Reviewer/Date: Chair, Institutional Review Board/Date:

200
Appendix C
Interview Questions

- How does the start of this school year differ from the start of school years in the past?
- How are the first couple of weeks of school going?
- Are you keeping to a particular time schedule within the block when developing your lesson plans?
- What concerns do you have about the transitional time? How are you planning for those transitions?
- Are you feeling the effects of the change?
- How do you plan to deal with the differences in time, for the blocks and instruction, or will the class differ?
- Since longer lengths of classroom time have shifted the learning process from a passive to a more active mode, explain the facilitating role you are now playing?
- Do you find yourself changing teaching strategies according to what worked and what didn’t work during the first block?
  - Are you feeling now as compared to the first weeks, and what are you doing differently?
- With the extended length of time, can you express the positives and negatives?
- Do you feel you are not getting enough change having the same students, going long lengths of time without breaks, and how is it effecting you?
- I noticed some off-the-wall actions by the students on the 14th. Some things I thought of as I watched the chaos -- was this a day that you wished a bell had chimed after 42 minutes?
- Do you think that anything else that may attribute to this behavior and what are you thoughts?
- From a previous question, you mention that a major concern as a language arts teacher was to the entire writing process. What are your feelings about that at this point?

For several weeks, a great deal of time was spent on the writing
process, which was very effective, I have since moved it into skits and at times moved it into Hatchet (mostly in the third block). How does this fit into the curriculum?

Talk about the increase of the administrative tasks that you have and how it effects you as a teacher, a planner, etc.?
Appendix D
Student Questionnaire

As you know, the schedule has changed since you were in sixth grade. We would like you to answer the following questions to see how you feel about the schedule change and your classes.

1. How is the school year going for you so far? Please circle a number between 1 and 5.
   
<table>
<thead>
<tr>
<th>Bad</th>
<th>Not so Good</th>
<th>OK</th>
<th>Good</th>
<th>Great</th>
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<tr>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
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</tbody>
</table>

2. What do you prefer about the schedule this year?

3. If you could change the schedule in any way, what would you change? Why?

4. Does your day seem to go faster or slower with the new schedule? Why?

5. For each of your courses, circle if the class session is too long, too short, or just right. Then please explain your answers.

   **Language Arts**
   
   Too long    Too short  Just right
   
   Why?

   **Math**
   
   Too long    Too short  Just right
   
   Why?

   **Science**
   
   Too long    Too short  Just right
   
   Why?

   **Exploratory**
   
   Too long    Too short  Just right
   
   Why?

   **Physical education**
   
   Too long    Too short  Just right
   
   Why?
6. (Circle one) Do you prefer to work:  in groups  (or)  work alone Why?

7 - How do you feel when working in groups?

8 - If you could change one thing in each class, what would it be? Why? Language Arts: Math:
Science:
Exploratory: PE:
Class Profile
all name listed are pseudonyms

Total students: 25 (three new students this semester).

Females: 12 -- including new students

Males: 13

Three students are identified as Talented and Gifted.

One student is Learning disabled/monitor -- no special services.

Below Grade Level                      Grade Level                      Above Grade Level

Steven Perkins>  Ronald Sabel
<Benjamin Grammer
<Tara Smith
Brett Duty>
James Robertson
Megan Stiltner
Robert Castle>
Joshua Johnson>
Lori Means>
Michael Thorne
Jason Wagner
Turner Miller
Patrick Hare

Harold Miller
Ryan King
Erin Carmen
Courtney Irvine
Jessica Andrews
Patricia Gurney
Theresa Beckman
Kimberly Padgett
## Data Collection Schedule

<table>
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<tr>
<th>Week of:</th>
<th>Classroom and planning Observations:</th>
<th>Primary Participant interviews:</th>
<th>Secondary participant interviews:</th>
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<tr>
<td>February 19th</td>
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<td>February 26th</td>
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<td>March 4th</td>
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<td>March 11th</td>
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<tr>
<td>June 3rd</td>
<td>xxx</td>
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</table>
Appendix G
Predetermined Questions for Principals

What were the long or short term goals in going through the restructuring process?

Once you started into the process, was curriculum and instruction your two basic areas?

During what part of the restructuring phase did a blocked schedule come into play?

The quality schools model that you adopted a few years back seemed to be the guiding force to change the schedule. Would you say that's true?

How do you plan to get the quality schools model to become a part of the teachers everyday instructional use.

Team development, were these determined, as far as who was on, possibly on board with the Quality Schools model and not on board and trying to mix those, because I know just from what I hear and what I see that this team is completely quality schools, and this team is partially, and this team isn't at all. Was that a determinant when you developed your teams?

When you were determining the schedule, how did language arts and math become the two subjects that had the 100% increase in time?

Are there any intentions at all down the road where all 4 classes will be there at the same amount of time, or is it just not in the budget.

You have your eighth grade teachers coming down to teach social studies, do you really spend the time getting interdisciplinary units together when that may change to civics next year.

What was offered for teacher training in the summer before this actually took place?

How do you plan to evaluate teacher pedagogy and formal staff development?

How did you determine the need for staff development? What would be useful and why?

From you point of view as an administrator, what do you expect to see instructionally within the classrooms?

At this point do you think the restructuring process, as far as the committee and everything, will this be a continues process or is it at a standstill?
Are you finding less referrals since the longer time component and quality schools, staff development, etc.?

The students you are seeing, can you detect from which team they are... and can you indicate if that team is "on-board" so to speak?

Discuss the negative and positives since the last restructuring phase.
Restructuring Committees

Committee One
Development of 24-member restructuring committee.

Committee Two
Development of 5-member Dissolving the Boundries

Committee one & two merge

Committee Three
29- Member Restructuring Committee

To research the goals of the 29-member committee, a 33-member committee was formed and reported results back to the main restructuring committee.

Committee Four
33-member ASCD publication "Active learning."
Appendix I
ABSTRACT: This proposal outlines a plan for curriculum integration in the context of middle school restructuring based on recent research on teaching and learning, Pulaski County's Plan for Systemic Change and Quality Assessment Plan, and the Quality Schools model. Need for curriculum restructuring is documented by results of the Quality Assessment Plan survey conducted in October, 1994, statistical data, and a assessment questionnaire completed by teachers. The plan establishes short- and long-term objectives, the methods and procedures necessary to achieve the objectives, and a time line for implementation. Budget estimates are also included. Consistent with the objectives, evaluation of the program will be based on results of the Quality Assessment Plan survey to be administered in October 1996, documented observations, statistical data, and assessment of students' competencies in technology.

INTRODUCTION: The plan to restructure the middle school curricular and instructional program is consistent with County's ongoing initiatives and current research on teaching and learning.

- **Restructuring Efforts** - Declining student enrollment in recent years has forced reductions in spending and the reallocation of resources in the County Schools. Despite district-wide cuts, we have managed to foster a positive climate of change in our schools. District personnel and community members have been actively involved in the strategic planning process as we attempt not only to operate more efficiently but to restructure our schools and improve the instructional programs. Basic academic and social skills form the centerpiece of the division's curricular and instructional efforts. From that base, we set our sites on the future and strive to prepare our students for the demands of the Information Age.

- **Continued Efforts to Improve Schools** - A restructured middle school program emphasizing an integrated curriculum is consistent with the county's continuing efforts to improve schools:
  1. Critical Years/ Critical Skills
  2. Continuous progress
  3. Meth/Science/ Technology Demonstration School
  4. Four X four scheduling at County High School
  5. Restructuring of County High School's science program
  6. Projects to move forward in technology
  7. Quality schools program

- **Foundation Programs** - A restructured middle school program reaffirms the county's commitment to the foundation learning skills which undergird all other academic efforts. Consistent with studies of successful schools, this plan emphasizes:
  1. A positive climate of high expectations
  2. An orderly, but not rigid atmosphere
  3. An emphasis on core competencies
  4. Ongoing assessment of student progress
TIMELINE FOR MIDDLE SCHOOLS
RESTRUCTURING PROCESS

October 1994
Meeting - Middle School Teachers and Administrators with Superintendent

November 1994
Restructuring Committee begins meeting
AEL Dissolving the Boundaries interest group begins meeting
Defining County middle school graduate

December 1994
Establishing a shared mission statement

January 1995
Envisioning Possibilities- program suggestions

February 1995
Proposed plan written, reviewed, and refined

March 1995
Proposal submitted to Superintendent
Plan presented to central office staff
Overview of plan presented to all middle school faculty, elementary principals,
and department chairs and administrative personnel from

April 1995
Sub-committees established and begin meeting

May 1995
Plan presented to the County School Board
Professional Development needs assessed and summer opportunities coordinated

June-August 1995
Professional Development:
Paideia
Quilt
Cooperative Learning
Integrated Curriculum
GEMS

September 1995
Implementation
On-going professional development
Joint faculty experiences - social and professional
NEEDS ASSESSMENT/PROBLEM STATEMENT:

- **Quality Assessment Plan:** Results of the Quality Assessment Survey administered in October 1994 (see Attachment #1) indicate the following correlates related to the restructuring plan are not in place at Middle Schools:
  
  1. Climate of high expectations
  2. Safe and orderly environment
  3. Opportunity to learn and time on task
  4. Frequent monitoring of student progress
  5. Home - School relations

- **Statistical Data:** Data collected and compiled through the Columbia System supports the need for restructuring to better meet the needs of all students.

<table>
<thead>
<tr>
<th></th>
<th>6th grade</th>
<th>7th grade</th>
<th>8th grade</th>
<th>total</th>
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<tr>
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<td>12</td>
<td>27</td>
<td>30</td>
<td>69</td>
</tr>
<tr>
<td>2nd Semester</td>
<td>22</td>
<td>25</td>
<td>25</td>
<td>72</td>
</tr>
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</table>
Appendix K
TIMELINE FOR MIDDLE SCHOOLS
RESTRUCTURING PROCESS

October 1994  Meeting - Middle School Teachers and Administrators with Superintendent

November 1994  Restructuring Committee begins meeting
                AEL Dissolving the Boundaries interest group begins meeting
                Defining a 3rd County middle school graduate

December 1994  Establishing a shared mission statement

January 1995  Envisioning Possibilities - program suggestions

February 1995  Proposed plan written, reviewed, and refined

March 1995  Proposal submitted to Superintendent
            Plan presented to central office staff
            Overview of plan presented to all middle school faculty, elementary principals,
            and department chairs and administrative personnel from throughout the district

April 1995  Sub-committees established and begin meeting

May 1995  Plan presented to the county School Board
            Professional Development needs assessed and summer opportunities coordinated

June-August 1995  Professional Development:
                    Paideia
                    Quilt
                    Cooperative Learning
                    Integrated Curriculum
                    GEMS

September 1995  Implementation
                On-going professional development
                Joint faculty experiences - social and professional
PHASE THREE TIME LINE

Fall 1994:

- Construct Restructuring Committee
- Investigate Dissolving the Boundaries
- Administer Quality Assessment Plan and compilation of data.

Spring 1995

- Submit draft proposal
- Use feedback to make necessary modifications and refinements to plan.
- Discuss scheduling options to reduce teacher/pupil ratio, maintain integrity of teams, and provide curricular opportunities appropriate for early adolescent students. Team composed of principal, guidance counselor, and teachers from both Middle Schools travel to a State University to meet with an expert on Wednesday, February 1.
- Met weekly during planning time and after school allow administrators and faculty to participate in professional development opportunities focused on integrated or interdisciplinary curriculum. Discussion focused on:

1. ASCD video-based staff development program: Integrating the Curriculum;


- Design Interdisciplinary Units for Effective Instruction through a State University Course: One semester hour graduate credit - class met on Saturday, April 22 (9-5) and Friday, May 12 (4-9). Participants identified the natural links between various content areas and design and instructional unit around a selected theme.
- Generate ideas for integrated thematic units consistent with the revised Standards of Learning and the County's Core Curriculum Objectives. Four half-days of release time (one per month February - May) provided.
• Visit middle schools implementing integrated or interdisciplinary curriculum during two days of release time.

• Meet monthly after school with Director of Research, Media, and Technology, Manager of Information Systems, teachers from the Math/Science Demonstration School to discuss use of technology (word processing, spreadsheets, on-line communication) and the introduction of advanced mathematical concepts such as statistics, logic, and probability.

**Summer 1995**

• Attend week-long AEL training on interdisciplinary and integrated instruction in Charleston, WV.

• Develop four interdisciplinary units each for grades 6 and 7 during a minimum of 10 workdays (with stipends) to. Consistent with the revised Standards of Learning and County’s Core Curriculum Objectives, the units would include: objectives, list of resources, learning activities, timeline for implementation, suggestions for differentiation, and assessment procedures.

• Develop training development in the following areas: 1) use of technology in classroom, 2) electronic networking, 3) authentic assessment/grading, 4) multiple intelligences 5) differentiated curriculum, and 6) learning styles.

• Implement and evaluate at least one integrated thematic unit at each grade level. Modify and refine additional units based on data and observations documented.

• Work together on interdisciplinary units during one release day per month for teams from both middle schools.

• Involve teachers in the program by visiting classes of a colleague (individual from the other middle school also involved in the program) once each nine weeks.

• Collect base-line data: Quality Assessment Plan survey, attitude and interest inventories, monthly statistical summaries.

**Spring 1996**

• Implement and evaluate two integrated thematic units at each grade level. Modify and refine additional units based on data and observations documented.

• Work together on interdisciplinary units during one release day per month for teams from both middle schools.
- Involve teacher in the program visiting classes of a colleague (individual from the other middle school also involved in the program).

- Continue data collection: end-of-year attitude and interest inventories, interviews, monthly statistical summaries, results of Literacy Passport and end-of-year assessments.

- Continue ongoing professional development.

Summer 1996

- Develop four interdisciplinary units during a minimum of 10 workdays (with stipends) for grades 6 and 7. Consistent with the revised Standards of Learning and County's Core Curriculum Objectives, the units would include: objectives, list of resources, learning activities, timeline for implementation, suggestion for differentiation, and assessment procedures.
Appendix L
COUNTY VISION

Reach Each Child

COUNTY MISSION

The County Schools, with its commitment to excellence and equity, will educate all students to be productive, responsible citizens and life-long learners in a rapidly changing global society.

MIDDLE SCHOOL MISSION STATEMENT

County Middle Schools are dedicated to providing a quality learning-centered environment in which all students have an opportunity to develop: a commitment to life-long learning; respect for themselves and others; social, emotional, and physical health; and, the academic and communication skills necessary to become a responsible citizen.

We debated learning centered vs student centered at one of our meetings. I sent you an article from M.S. Journal that focused on the issue. I'm more comfortable with learning centered but it's your document and mission statement. I read the Carroll article and wanted to read one of each. We'll look it out in our next meet
Appendix M
Appendix N
...QUALITY SCHOOLS
Appendix O
...Quality Schools
...Integrated Curriculum
...Quality Schools
...Integrated Curriculum
...Blocked Time
Appendix P
Quality Schools
William Glasser

- Alternative/meaningful assessment; self-evaluation
- Recognition, desire, and production of a quality product
- Time to learn—allowing for variances among learners
- Non-coercive environment
- Positive student relationships
- Students accepting the responsibility for their behavior and being involved in directing their own learning
- Meaningful instruction and curriculum/application for the world of work
Appendix Q
...Quality Schools
...Integrated Curriculum
...Blocked Time
...Relationships
...Active Learning
Appendix R
MY PLAN

Name __________________
Date __________________

What did I do?

What rule did I break?

What happens when I break the rules?

Do I want that to happen?
  Yes ___  No ___

What would I rather have happen?

Is what I am doing getting me what I want?
  Yes ___  No ___

Am I willing to work at making things better?
  Yes ___  No ___
My plan is ...

My goal chart.

To whom I will report how I am doing.

How often ________
When ___ Where ___
Appendix S
After completing this exercise, exchange papers with your partner and answer the following questions:

1. What is one thing you have in common with your partner?
2. What is one thing that is different between you and your partner?
3. Name four other interesting facts about your partner that you didn’t know before completing this exercise.
Appendix T
Analyze how well you are meeting your basic needs by using the circle below. Think about people you know and activities you do frequently. Ask yourself the questions on the next two pages. If a person or activity meets all of your needs, write it in each quadrant of the circle. If you think a person or activity meets only one need, write it down in just that one quadrant.

Look at your completed circle. Is there something in every quadrant? Do some quadrants list more than one person or activity? If so, terrific.

Think about new ways to meet your needs -- new people and activities you might add to your circle (your life) to make a better balance.
Appendix U
QUESTIONS TO ASK YOURSELF ABOUT ACTIVITIES

**LOVE**
When I do this, do I feel like I belong to a team, a group, a family, a club?

**POWER**
When I do this, do I feel important, skilled, competent, disciplined?

**FUN**
When I do this, do I feel pleasure, am I having fun, am I making discoveries, am I truly enjoying myself?

**FREEDOM**
When I do this, do I feel in charge of myself, independent, able to make choices and decisions?

---

QUESTIONS TO ASK YOURSELF ABOUT PEOPLE

Does this person meet my need for:

**LOVE**
Do I feel a true sense of belonging and closeness?
Does s/he care about me and what happens to me?
Is s/he there in good times and in bad times?

**POWER**
Does s/he respect my opinions?
Do I feel important when I am with him/her?
Does s/he respect my skills and competence?
Does s/he give me recognition, praise?

**FUN**
Do we laugh together?
Do we play together and share good times?
Do we make discoveries together?
Do we have adventures?

**FREEDOM**
Does s/he allow me to be independent?
Does s/he let me make my own decisions?
Do I make some of the choices about what we do?
Appendix V
The Writing Process

**PREWRITE** ♦ starting point (brainstorm, cluster, list)

**DRAFT** ♦ free write (draft 1, 2, 3...)

**REVISE** ♦ C.A.R.E. about your writing

C ♦ change a word or phrase to a better word or phrase.

A ♦ add new ideas & details.

R ♦ rearrange the order of words, phrases, & sentences.

E ♦ eliminate mistakes & unnecessary words or ideas.

**EDIT** ♦ check punctuation, spelling, & form.

[ ERASE NOTHING — WRITE ONLY ON ONE SIDE OF PAPER ]

**FINAL COPY** ♦ prepare for publishing
Appendix W
NAME _____________________________________

Test – Seven Alone

I. Matching: 3 points each

1. _______ Catherine
2. _______ Kit Carson
3. _______ Senorita
4. _______ The Willamette
5. _______ Henrietta Naomi
6. _______ Mrs. Slusher
7. _______ Hudson Bay Company
8. _______ John
9. _______ Dr. & Mrs. Whitman
10. _______ sabe

a. oldest brother; leads family to Oregon
b. valley in Oregon
c. owned trading posts in the West
d. an Indain word for understand or OK
e. married Kit Carson
f. owned a mission: took in the Sager children when they reached Oregon
g. a famous scout
h. a wonderful person on the Emerald Team
i. yougest Sager child
j. oldest sister; crippled leg; cares for younger children

II. Write the word TRUE or FALSE beside each statement. (3 points each)

1. John Sager did not want to go to Oregon after his parents’ death.
2. ____________________ Kit Carson lead the children safely to Oregon.

3. ____________________ John learned to trade with the Indians to survive on the trail.

4. ____________________ I LOVE my language arts class.

5. ____________________ The children lived with the Whitmans after their mission after they reached Oregon.

6. ____________________ Some members of the caravan went to California instead of going on to Oregon.

7. ____________________ John respected Dr. Dutch and listened to his advice.

8. ____________________ Two of the Sager children died before they reached the Oregon Territory.

9. ____________________ Everyone who joined the caravan in Missouri made it alive to the Willamette Valley in Oregon.

10. ____________________ Pop-eyed Charley was a kind man who helped the Sager children.

III. The people who travelled the Oregon Trail in the mid 1800's faced many hardships. Name four (4) problems that made their journey difficult. (5 points each)

1. ____________________

2. ____________________

3. ____________________

4. ____________________

IV. John Sager was only thirteen years old when he guided his brother and sisters to the Oregon Country. The experience changed him from an immature teenager to a wiser,
more mati-tre ad!-lt, in spite of his age. In a neat paragraph and in complete sentences, discuss those changes. (HINT: What actions or behaviors were different after his parents died? Was he the same person?) You must include at least two examples of changed behavior. (15 points)
Appendix X
### Novel Group

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<th>Day 1</th>
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* Helpere do not keep make quizzes.
* All members READ daily.
* Group + individual grades given for effort + participation.
* One packet per group - "place" daily in safe place.
Appendix Y
vocabulary enricher

Prepare a list of ten (10) words which are unfamiliar to you. Record the page, column, and paragraph number in your notebook. Find the definition by:

1. context clues in the sentence
   or

2. asking another group member
   or

3. using a dictionary

Write the word in a complete sentence. Sentences must be complete by the end of the reading period on Tuesday.

Wednesday = Prepare an activity for your group using your new vocabulary words.
            Prepare a quiz to be given on Friday; show teacher in advance.

Thursday = Share vocabulary activity.

Friday = Take quiz.

[Vocat. Enricher & Name(s) ]
Appendix Z
language leader

Find and record examples of figurative language.

Nine (9) total examples = 3 on *on*day, 3 on *tues*day, 3 on *wed*nesday
Thursday = Share all examples with the group

Reminder = Write the page number, column number, and paragraph number beside each example.

Look for examples of the following figurative language:

1. Unusual description
2. An exciting passage
3. simile (comparing two things using the words "like" or "as")
   ex. The ice on the pond was like a mirror.
   ex. The ice on the pond was as smooth as glass.
4. metaphor (comparing something to another thing that it resembles without using "like" or "as")
   ex. The room was a pig sty after the party.
5. alliteration (the recurrence of the same sound at the beginning of two or more words in a phrase)
   ex. She sells seashells by the seashore.
6. hyperbole (exaggeration, overstatement)
   ex. I studied for a million years for this test.
7. personification (giving inanimate objects human qualities)
   ex. The school bus gobbled up the children.
8. onomatopoeia (words whose sounds suggest their meanings)
   ex. buzz, pop, crackle

Record neatly in notebook and label each example

"Student's Name(s)"

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Appendix AA
Day One: complete any 5 questions with their answers.
Day Two: complete any 5 questions with their answers.
Day Three: choose 5 of the 10 questions you have compiled for a quiz on Day. Review questions and make quiz. Have ready on Day Four.
Day Five: administer a quiz for the rest of your group members to complete.

1. Tell a short summary of ________________________________.

2. How would the story have changed if the author had not let ________________________________ happen?

3. Would ________________________________ do ________________________________ again?

4. How did ________________________________ affect ________________________________?

5. Has ________________________________ changed? Why or why not?

5. What do you think ________________________________ will be doing ten years from now?

7. How does ________________________________ react to what ________________________________ did when ________________________________?
Day One: complete any 5 questions with their answers.
Day Two: complete any 5 questions with their answers.
Day Three: choose 5 of the 10 questions you have compiled for a quiz on Day. Review questions and make quiz. Have ready on day four.
Day Five: administer a quiz for the rest of your group members to complete.

1. How do you feel about ____________________________?

2. How did the character __________________________ feel when __________________________ happened?

3. How did __________________________ react when __________________________ happened?

4. What were __________________________'s major problems during __________________________?

5. Do you agree or disagree with __________________________'s decision to __________________________?

6. Do you think __________________________ happening will be important later on in the story? Why or why not?

7. What do you think will happen __________________________?
Day One: complete any 5 questions with their answers.
Day Two: complete any 5 questions with their answers.
Day Three: choose 5 of the 10 questions you have compiled for a quiz on Day. Review questions and make quiz. Have ready on day four.
Day Five: administer a quiz for the rest of your group members to complete.

1. If you had been ________________________, how would you have ________________________________?

2. How is ________________________ like/different from ________________________________?

3. Why do you think the author had ____________________________ happen here in the story?

4. What do you think caused ________________________________?

5. What mistakes did ________________________________ make when ________________________________?

6. What did ________________________ mean when he/she said ________________________________?

7. Describe ________________________________.

8. What talents does ________________________________ possess?

9. What happens to ________________________________ when ________________________________
Appendix BB
| Likes and Dislikes of a Character | Appearance traits of a Character |
## Evaluation Form for Student Assessment

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Please score students between a 1 and 5 to determine their level of work for the week.
Russell Baker was born in 1925 in Virginia and grew up in New Jersey and Maryland. He has been a writer for the New York Times since 1962 and has commented about our society with humor and intelligence. His widely read newspaper column won the Pulitzer Prize for Distinguished Commentary in 1979.

Baker won a second Pulitzer Prize in 1983 for his autobiography, Growing Up. Baker grew up in the 1930s during the time of America's worst economic distress—the Great Depression. His family was poor but determined to make a better life. His autobiography paints memorable portraits of himself as a boy and as a young man. It also tells about his younger sister, Doris, and their strong and loving mother. As you read the following selection from Growing Up, decide why Baker shows us these particular incidents from his boyhood. How well do they capture the experience of growing up?

Russell Baker

from Growing Up

The paper route earned me three dollars a week, sometimes four, and my mother, in addition to her commissions on magazine sales, also had her monthly check coming from Uncle Willie, but we’d been in Baltimore a year before I knew how desperate things were for her. One Saturday morning she told me she’d need Doris and me to go with her to pick up some food. I had a small wagon she’d bought me to make it easier to move the Sunday papers, and she said I’d better bring it along. The three of us set off eastward, passing the grocery stores we usually shopped at, and kept walking until we came to Fremont Avenue, a grim street of dilapidation1 and poverty.

“This is where we go,” she said when we reached the corner of Fremont and Fayette Street. It looked like a grocery, with big plate-glass windows and people hugging out cardboard cartons and bulging bags. but it wasn’t. I knew very well what it was.

“Are we going on relief?” I asked her.

“Don’t ask questions about things you don’t know anything about,” she said. “Bring that wagon inside.” . . .

From then on I assumed we were paupers.2 For this reason I was often astonished when my mother did me some deed of generosity, as when she bought me my first Sunday suit with long pants. The changeover from

1. dilapidation (di la’ pa di’a shan) ruin.

2. paupers: very poor people.
Jerry Izenberg (born 1930) has been a sportswriter since the 1950s. His column appears daily in over forty newspapers, and he is also the author of six books. In recent years he has been a television and radio commentator.

“Roberto Clemente: A Bittersweet Memoir” is a short biographical piece about one of the greatest baseball players of all time. Roberto Clemente (1934–1972) played with the Pittsburgh Pirates for eighteen years and was elected to baseball’s Hall of Fame in 1973. In 1972 he was killed in a plane crash while on his way to help victims of an earthquake in Central America. As you read this selection, decide why one friend of his said that Clemente, who was only thirty-eight when he died, still had “lived a full life.”

Jerry Izenberg

Roberto Clemente:
A Bittersweet Memoir

The record book will tell you that Roberto Clemente collected 3,000 hits during his major-league career. It will say that he came to bat 9,454 times, that he drove in 1,305 runs, and played 2,433 games over an eighteen-year span.

But it won’t tell you about Carolina, Puerto Rico, and the old square, and the narrow, twisting streets, and the roots that produced him. It won’t tell you about the Julio Coronado School and a remarkable woman named Maria Isabella Casares, whom he called “Teacher” until the day he died and who helped to shape his life in times of despair and depression. It won’t tell you about a man named Pedro Zarrilla, who found him on a country softball team and put him in the uniform of the Santurce club and who nursed him from a promising young athlete to a major-league superstar.

And most of all, those cold numbers won’t begin to delineate the man Roberto Clemente was. To even begin to understand what this magnificent athlete was all about, you have to work backward. The search begins at the site of its ending.

The car moves easily through the predawn streets of San Juan. It turns down a bumpy secondary road and moves past small shantytowns. Then there is another turn, onto hard-
Appendix EE
STUDY QUESTIONS

Recalling
1. Why do Russell, Doris, and their mother take the wagon to Fremont Avenue?
2. What does Russell assume about his family after the incident with the wagon? What “often astonished” him about his mother?
3. What does Russell say when he learns the price of the green suit? What is his mother’s answer?
4. Why does Russell practice being surprised before Christmas?
5. Tell what happens on Christmas morning.

Interpreting
6. What are Mrs. Baker’s main qualities as her son presents her? Give examples of actions that show these qualities.
7. Toward whom or what does Baker show humor in his account of his childhood? Toward whom or what does he show tenderness?
8. What do you think Baker wants us to understand about his family?

Extending
9. Why might people take special joy in surprising those they love?

READING AND LITERARY FOCUS

Autobiography
An autobiography is the story of a person’s life written by that person. In writing an autobiography an author tells the most meaningful events in his or her life and passes along the insights gained with the passage of time.

In Growing Up Russell Baker relates the events of his childhood through the eyes of the boy who experienced them. He also shares with us the observations of the adult who has come to understand those events. We see, for example, the twelve-year-old Russell staring at a hand-held mirror, seriously practicing expressions of surprise. At the same time we see what Baker as an adult has come to realize: how funny—and how touching—these actions must have been.

Thinking About Autobiography
1. How do you think the boy Russell felt about his family and their circumstances, according to this selection? Give examples.
2. Find one comment by Baker that shows an adult's understanding rather than a boy’s viewpoint. Suggest one or two ways in which the adult and the boy are different.
STUDY QUESTIONS

Recalling
1. According to Izenberg, Roberto Clemente “was not a man who made friends casually.” What did Clemente always say we have to be willing to do for the people we choose as our friends?
2. Why did Clemente decide to fly to Nicaragua?
3. How did the people of San Juan react to the news of Clemente’s death?
4. Who is María Isabella Casares? What are her reasons for telling Izenberg about Clemente?

Interpreting
5. Show the connection between what Clemente always said we must do for our friends and what he did in the last weeks of his life.
6. Why do you think the people of San Juan responded to Clemente’s death as they did?

Extending
7. What qualities do you think make a person a hero? Name one or two heroes of your own.

READING AND LITERARY FOCUS

Biography
A biography is the story of a person’s life written by someone other than that person. Whether a biography is book-length or only a few pages long, a good biography creates a full, accurate picture of its subject. It also presents the writer’s understanding of and opinion about the subject.

Authors of biographies must do research. Biographers find information about the lives and times of their subjects in books, newspapers, and letters. In some cases they can interview the subject or people who knew the subject personally.

Interviews like those Izenberg used in writing about Roberto Clemente often add depth and color to biographies by providing anecdotes about the subject. An anecdote is a brief account of a true event, meant to entertain or inform. Anecdotes usually reveal a person’s character by giving examples of his or her behavior. For example, Izenberg reveals Clemente’s ideas about friendship when he relates María Casares’ anecdote about how Clemente took her to the doctor’s office.

Thinking About Biography
1. Pick another anecdote from the selection. What did it tell you about Roberto Clemente?
2. What do you think is Jerry Izenberg’s opinion of Roberto Clemente? How can you tell?

VOCABULARY

Using a Pronunciation Key
“Roberto Clemente: A Bittersweet Memoir” contains a number of proper names for which pronunciations are given in the footnotes. The phonetic symbols in these footnotes are explained in the pronunciation key in the Glossary at the back of this book.

Using the footnotes and the pronunciation key in the Glossary, answer the following questions.
1. Is the l in Isabella to be pronounced like the l in ice, the e in end, or the e in me?
2. Is the J in Julio Coronado to be pronounced like the j in joke, the y in yes, or the h in hit?
3. Is the eaux in Vigereaux to be pronounced like the o in fork, the o in old, or the o in hot?
4. Is the e in Río Piedras to be pronounced like the e in me, the e in ape, or the i in it?

CHALLENGE

Further Reading
You may enjoy reading other biographies or biographical essays, such as the following:

- Florence Nightingale by Elspeth J. Huxley.

Roberto Clemente: A Bittersweet Memoir
Appendix FF
Forensics Guidelines, 1990

Dramatic Interpretation (new)

Extemporaneous Speaking (new)

Humorous Interpretation (new)

Original Oratory

Poetry Reading

Prose Reading

Storytelling (new)
Criteria for Forensics Evaluation

GESTURES - use of motions of the limbs or body to communicate. Gestures should enhance, not detract from a presentation. They may be as simple as hand position, a shrug of the shoulders, or a nod, shake, tilt of the head.

VOLUME - intensity or quality of the sound of the participant's voice. Is the voice audible at all times, and does it soften or intensify as deemed necessary by the selection?

POISE - self-possessed composure, assurance, and dignity. The participant should be at ease with the selection being presented.

STANCE - position, posture, body placement, stature. The participant should be erect, not stooped or slouchy.

EYE CONTACT - looking at the audience periodically in a comfortable manner while being able to return to the printed page without losing one's place. The participant should neither stare at the printed material nor look up in a mechanical manner.

VOICE VARIETY - proper enunciation, pronunciation, stress in voice. The voice will change as deemed necessary in the selection. Voice should add to the feeling of sadness, joy, humor, mystery, etc., of the selection.

FACIAL EXPRESSION - The face of the participant will change (pout, raise eyebrows, grin, frown, etc.) to show sadness, humor, surprise, delight, etc., as deemed necessary by the selection.

WORD EMPHASIS/INTERPRETATION - The proper stress on certain words gives evidence that the participant fully understands the selection being presented.

OVERALL EFFECTIVENESS - This is the general impression the presentation has on an observer, with the above criteria in mind.
ORIGINAL ORATORY - This category is for those desiring to write and present their own speeches. The speech should be at least 2 handwritten pages (front only). The participant should memorize the speech and refer only to notes, if necessary. The topic may be serious or humorous, but should be worthwhile, appropriate for, and of interest to the participant. It should be well-organized in thought and content.

POETRY - This category is for those desiring to read a selection of verse (rhymed, unrhymed, lyric, narrative, etc.). Selections presented in this category should be at least 20 multi-word lines up to 2 pages, approximately. The presentation should be long enough to evaluate but not so long as to necessitate a judge's calling time. The participant should display understanding of and fluency with the piece being presented. An excerpt from a longer poem may be read, but it should have a clearly defined beginning and ending. In other words, it should "make sense" when read apart from the whole piece. A brief introductory statement may be made prior to reading excerpts.

PROSE - This category is for those desiring to read fictional selections such as short stories and excerpts from longer short stories or novels. The selection should be approximately 2 pages. As with poetry, excerpts may be read, but should "make sense" when read apart from the whole piece. A brief introductory statement may be made. The participant should display understanding of and fluency with the piece being presented.

NO presentation should be longer than 3 minutes. Judges may call time if the number of participants in any category makes it necessary.

Teachers should assist students in making selections which are appropriate for their age, skill, and experience.
Added spring, 1990

This category is for those students who enjoy current events and have skills in oratory (speeches). The student will read recent issues of Time, Newsweek, and U.S. News and World Report.

The student will practice writing: Languages speeches on various topics from those magazines. On the day of the competition the student will

1. draw 3 topics from a box - choose 1 for speech
2. be given 15 minutes to write a speech.
3. present the speech under oratory guidelines
4. speak for at least one minute and no more than 3

It would be helpful if language arts and social studies teachers could work together on selecting and coaching students in this category.
added spring, 1990

Dramatic Interpretation
Humorous Interpretation
Storytelling

These categories are for the more dramatic participants. Storytelling should be something similar to a fairy tale or a Jack tale. Interpretation can be anything suitable for the student but having dramatic quality. Dramatic is considered serious; humorous is considered funny. No props or costumes are allowed. In interpretation upper body movement is allowed, but feet may not move. In storytelling the participant may move about.

In interpretation the emphasis is on the dialogue. The participant must create at least two characters through voice changes. Dialogue is all that is used.

In storytelling the participant sets the scene, creates the characters, sound effects, etc.

In interpretation and storytelling, selections must be memorized.

The presentation must be at least two minutes and no more than four.
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SCORE SHEET FOR
EXTEMPORANEOUS SPEAKING

Student's Name _______________________ Grade Level _________
Topic chosen ______________________________

Subject (knowledge and organization) (20 possible points)

Voice Variety and Enunciation (10) volume (10) Poise (5) Gestures

Stance (5)

Eye Contact (10)

Facial Expression (5)

Word Emphasis and interpretation (10)

Overall Effectiveness (20)

Comments of Judge:
SCORE SHEET FOR
ORIGINAL ORATORY

Student's Name _______________________ School _______________
Name of speech ______________________

Subject (originality, worthwhileness, thought, and content -including logic, depth, and organization) (20 possible points)

Voice Variety and Enunciation (10)
Volume.(10)
Poise.(5)
Gestures (5)
Stance (5)
Eye Contact (10)
Facial Expression (5)
Word Emphasis and Interpretation (10)
Overall effectiveness (20.)

TOTAL

Comments:
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Appendix GG
Betty Smith (1904–1972) grew up in the Williamsburg section of Brooklyn, New York. Her family was very poor, and Smith was able to attend school only until the eighth grade. Late in life she returned to school and became interested in drama and writing. Her most famous book is *A Tree Grows in Brooklyn*, a novel based on her own childhood. The following selection is an excerpt from the novel. What do Francie, the main character, and Neeley, her younger brother, try to win in "Christmas in Brooklyn"?

**Betty Smith**

**Christmas in Brooklyn**

from *A Tree Grows in Brooklyn*

Christmas was a charmed time in Brooklyn. It was in the air long before it came. The first hint of it was Mr. Morton going around the schools teaching Christmas carols, but the first sure sign was the store windows.

You have to be a child to know how wonderful is a store window filled with dolls and sleds and other toys. And this wonder came free to Francie. It was nearly as good as actually having the toys to be permitted to look at them through the glass window.

Oh, what a thrill there was for Francie when she turned a street corner and saw another store all fixed up for Christmas! Ah, the clean, shining window with cotton batting sprinkled with stardust for a carpet. There were flaxen-haired dolls; and others, which Francie liked better, who had hair the color of good coffee with lots of cream in it. Their faces were perfectly tinted, and they wore clothes the like of which Francie had never seen on earth. The dolls stood upright in flimsy cardboard boxes. They stood with the help of a bit of tape passed around the neck and ankles and through holes at the back of the box. Oh, the deep-blue eyes framed by thick lashes that stared straight into a little girl's heart, and the perfect miniature hands extended appealingly asking, "Please, won't you be my mama?" And Francie had never had a doll except a two-inch one that cost a nickel.

And the sleds! (Or, as the Williamsburg children called them, the sleighs.) There was a child’s dream of heaven come true! A new sled with a flower someone had dreamed up painted on it—a deep-blue flower with bright-green leaves—the ebony-black painted runners. The smooth steering bar made of hardwood and gleaming varnish over all! And the names painted on them: *Rosebud! Magnolia! Snow King! The Flyer!* Thought Francie, "If I could only have one of those. I'd never ask God for another thing."

There were roller skates made of shining

---

1. Williamsburg: area in Brooklyn
Isaac Bashevis Singer (born 1904) grew up in Poland and came to the United States in 1935. Singer writes in Yiddish, a language related to German and spoken by East European Jews. He often translates his own stories into English. In 1978 Singer received the Nobel Prize for Literature. Many of Singer’s stories are based on Jewish folklore. Some may seem like simple fairy tales, but beneath the surface are thoughtful observations about human beings. As you read “The Snow in Chelm”—a seemingly simple tale of a foolish village—look for insights about people in general.

Isaac B. Singer

The Snow in Chelm

Chelm was a village of fools. Fools young and old. One night someone spied the moon reflected in a barrel of water. The people of Chelm imagined it had fallen in. They sealed the barrel so that the moon would not escape. When the barrel was opened in the morning and the moon wasn’t there, the villagers decided it had been stolen. They sent for the police, and when the thief couldn’t be found, the fools of Chelm cried and moaned.

Of all the fools of Chelm, the most famous were its seven Elders. Because they were the village’s oldest and greatest fools, they ruled in Chelm. They had white beards and high foreheads from too much thinking.

Once, on a Hanukkah night, the snow fell all evening. It covered all of Chelm like a silver tablecloth. The moon shone; the stars twinkled; the snow shimmered like pearls and diamonds.

That evening the seven Elders were sitting and pondering, wrinkling their foreheads. The village was in need of money, and they did not know where to get it. Suddenly the oldest of them all, Gronam, the Great Fool, exclaimed, “The snow is silver!”

“I see pearls in the snow!” another shouted.

“And I see diamonds!” a third called out.

It became clear to the Elders of Chelm that a treasure had fallen from the sky.

But soon they began to worry. The people of Chelm liked to go walking, and they would most certainly trample the treasure. What was to be done? Silly Tudas had an idea.

1. Chelm (ˈkoelim)
2. Elders: older, influential members of a community.
3. Hanukkah (haˈnuːkə) joyous, winter Jewish holiday that lasts for eight days.
4. Gronam (ɡroʊˈnam)
5. Tudas (ˈtudəs)
Shirley Jackson (1918–1965) is known both for her tales of horror and for her humorous portraits of her family. She was born in California, but she spent most of her adult life in Vermont with her husband and four children. Jackson used her hectic household as the basis for several books, such as Life Among the Savages and Raising Demons. "The Sneaker Crisis" relates a zany family emergency. How believable do you find Jackson’s portrayal of family life in this story?

Shirley Jackson

The Sneaker Crisis

Day after day I went around the house picking things up. I picked up books and shoes and toys and socks and shirts and gloves and boots and hats and handkerchiefs and puzzle pieces and pennies and pencils and stuffed rabbits and bones the dogs had left under the living-room chairs. I also picked up tin soldiers and plastic cars and baseball gloves and sweaters and children’s pocket-books with nickels inside and little pieces of lint off the floor.

Every time I picked up something I put it down again somewhere else where it belonged better than it did in the place I found it. Nine times out of ten, I did not notice what I was picking up or where I put it until sometime later when someone in the family needed it. Then, when Sally said where were her crayons I could answer at once: kitchen windowsill. If Barry wanted his cowboy hat I could reply: playroom, far end of bookcase. If Jannie wanted her arithmetic homework, I could tell her it was under the ashtray on the dining-room buffet.

I could locate the little nut that came off Laurie’s bike wheel, and the directions for winding the living-room clock. I could find the recipe for the turkey cutlets Sally admired and the top to my husband’s fountain pen. I could even find, ordinarily, the little plastic strips which went inside the collar of his nylon shirt.

If I could not respond at once, identifying object and location in unhesitating answer to the question, the article was very apt to remain permanently lost. Like Jannie’s pink Easter-egg hat, which disappeared—let me see—it was the day Laurie got into the fight with the Haynes boys, and the porch rocker got broken—make it the end of October.

We had many small places in our big house where an Easter-egg hat could get itself hopelessly hidden, so when Jannie asked one night at dinner, the end of October, “Who took my Easter-egg hat?” and I found myself without an immediate answer, it was clear that the hat had taken itself off, and although we searched half-heartedly, Jannie had to wear a scarf around her head until the weather got cold enough to wear her long-tailed knitted cap.
Mark Twain (1835–1910) is the pen name of Samuel Clemens, one of America's greatest authors. Twain grew up in Hannibal, Missouri, a town on the Mississippi River. In 1864 Twain headed west to Nevada to look for gold, but then he began a writing career. Many of his most famous works are based on his boyhood experiences on the Mississippi River. These works include The Adventures of Tom Sawyer and The Adventures of Huckleberry Finn. "The Glorious Whitewasher" is from Tom Sawyer. What does Tom learn about human nature as he paints a fence?

Mark Twain

The Glorious Whitewasher

from The Adventures of Tom Sawyer

Saturday morning was come, and all the summer world was bright and fresh, and brimming with life. There was a song in every heart: and if the heart was young the music issued at the lips. There was cheer in every face and a spring in every step. The locust trees were in bloom and the fragrance of the blossoms filled the air. Cardiff Hill, beyond the village and above it, was green with vegetation: and it lay just far enough away to seem a Delectable Land, dreamy, reposeful, and inviting.

Tom appeared on the sidewalk with a bucket of whitewash and a long-handled brush. He surveyed the fence, and all gladness left him and a deep melancholy settled down upon his spirit. Thirty yards of board fence nine feet high. Life to him seemed hollow, and existence but a burden. Sighing, he dipped his brush and passed it along the topmost plank: repeated the operation: did it again: compared the insignificant whitewashed streak with the far-reaching continent of unwhitewashed fence, and sat down on a tree-box discouraged. . . .

He began to think of the fun he had planned for this day, and his sorrows multiplied. Soon the free boys would come tripping along on all sorts of delicious expeditions, and they would make a world of fun of him for having to work—the very thought of it burnt him like fire. He got out his worldly wealth and examined it—bits of toys, marbles, and trash: enough to buy an exchange of work, maybe, but not half enough to buy so much as half an hour of pure freedom. So he returned his straitened means to his pocket and gave up the idea of trying to buy the boys.

1. surveyed [sərvıd']: examined.

2. straitened means: limited possessions.
Appendix HH
STUDY QUESTIONS

Recalling
1. What chore must Tom do as the story opens? What does Tom say when Ben asks if Tom likes the chore?
2. What does Ben give Tom for a chance to help?
3. What happens to the other boys who come to jeer? Name at least three things that Tom has earned since the beginning of the story.
4. According to the final paragraph, what “great law of human action” has Tom learned?

Interpreting
5. Explain in your own words the strategy Tom uses to get the other boys to help him.
6. What character traits does Tom display?
7. State the theme of this selection.

Extending
8. Have you ever enjoyed doing a chore that you thought would be unpleasant or boring? Why?

VOCABULARY

Antonyms
Antonyms are words that have opposite or nearly opposite meanings. For example, old and new are antonyms. The words in capitals are from “The Glorious Whitewasher.” Choose the word that is most nearly the opposite of each word in capitals, as the word is used in the story. Write the number of each item and the letter of your choice on a separate sheet.

1. INSIGNIFICANT: (a) busy (b) important (c) small (d) absorbent
2. RIDICULE: (a) laughter (b) tardiness (c) praise (d) inhibition
3. TRANQUILLY: (a) easily (b) happily (c) gracefully (d) loudly
4. RELUCTANCE: (a) eagerness (b) hesitation (c) reliance (d) specialty
5. COVET: (a) hide (b) dislike (c) regret (d) direct

COMPOSITION

Writing an Opinion
■ Write a paragraph in which you give your opinion of the theme of “The Glorious Whitewasher.” First state the theme of the story. Then tell whether you agree or disagree with Twain’s generalization about human nature. Give specific reasons for your opinion.

Writing a Dialogue
■ Imagine that it is the day after “The Glorious Whitewasher” takes place. Tom has more whitewash and sees you walking down the street. It is hot, and you are going swimming. Write the dialogue that you both have as you meet and discuss painting the fence. Is Tom able to convince you to paint it? If so, what item do you give him in return for such an opportunity? If not, how are you able to resist Tom’s arguments?

CHALLENGE

Picture Research
■ Look in the library for pictures of steamboats that traveled up and down the Mississippi River during the nineteenth century. Look under steamboat in the encyclopedia and under Currier and Ives in the card catalogue. Currier and Ives were nineteenth-century printers who were famous for their colorful prints of steamboats.
STUDY QUESTIONS

Recalling
1. What important object has Laurie lost?
2. Name two suggestions that Jannie makes.
3. Explain the series of events that lead the mother to look in the linen closet. What does she find there?
4. Who finds the missing item, and where? What new problem arises at the end of the story?

Interpreting
5. Briefly describe each member of the family.
6. Point out one incident in the story that is funny because it is unexpected.
7. What overall picture of the family does this story create? Give three examples.

Extending
8. How might the behavior of people involved in a real crisis be different from that of the family during the sneaker crisis?

READING AND LITERARY FOCUS

Climax and Resolution
As we read a story, we become more and more interested in the events of the plot. We want to know how the problems in the story will be solved and how the story will end. Our rising interest in a story’s plot follows the pattern in this diagram:

![diagram]

The plot builds to a climax, the point of our highest interest and greatest emotional involvement in the story. After the climax we know how the story’s problems will be solved. The plot continues to a resolution, the story’s final outcome.

In the plot of “Feathered Friend” (p. 54), the climax occurs when the storyteller realizes that something is wrong with the air and sends Jim to check the air purifier. After this point we understand why Claribel has been losing consciousness and why all the workers are sleepy. In the resolution we learn that the purifier failed because of an eclipse and that Claribel saved everyone’s life.

Thinking About Climax and Resolution
1. What is the climax of “The Sneaker Crisis”?
2. What is the story’s resolution?

VOCABULARY

Sentence Completions
Each of the following sentences contains a blank with four possible words for completing the sentence. The words are from “The Sneaker Crisis.” Choose the word that best completes each sentence. Write the number of each sentence and the letter of your choice on a separate sheet.

1. Gail wore her grandmother’s locket as a ______.
   (a) shoelace  (b) handkerchief  (c) keepsake  (d) procession
2. We dressed ______ for the ball.
   (a) permanently  (b) incredulously  (c) violently  (d) formally
3. I exercise ______ to keep in shape.
   (a) morosely  (b) rigorously  (c) admirably  (d) indignantly
4. The detective is ______ the crime.
   (a) reconstructing  (b) reassuring  (c) sopping  (d) unhesitating
5. “What time is it?” he politely ______.
   (a) bawled  (b) sneered  (c) commanded  (d) inquired

CHALLENGE

Staging a Scene
Work with other students and stage one section of “The Sneaker Crisis” as a skit. Decide which family member you will be and how you will speak and behave.
STUDY QUESTIONS

Recalling
1. What important object has Laurie lost?
2. Name two suggestions that Jannie makes.
3. Explain the series of events that lead the mother to look in the linen closet. What does she find there?
4. Who finds the missing item, and where? What new problem arises at the end of the story?

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8. How might the behavior of people involved in a real crisis be different from that of the family during the sneaker crisis?

READING AND LITERARY FOCUS

Climax and Resolution
As we read a story, we become more and more interested in the events of the plot. We want to know how the problems in the story will be solved and how the story will end. Our rising interest in a story’s plot follows the pattern in this diagram:

- interest increases
- reader becomes involved
- climax
- resolution

The plot builds to a climax, the point of our highest interest and greatest emotional involvement in the story. After the climax we know how the story’s problems will be solved. The plot continues to a resolution, the story’s final outcome.

In the plot of “Feathered Friend” (p. 54), the climax occurs when the storyteller realizes that something is wrong with the air and sends Jim to check the air purifier. After this point we understand why Claribel has been losing consciousness and why all the workers are sleepy. In the resolution we learn that the purifier failed because of an eclipse and that Claribel saved everyone’s life.

Thinking About Climax and Resolution
1. What is the climax of “The Sneaker Crisis”?
2. What is the story’s resolution?

VOCABULARY

Sentence Completions
Each of the following sentences contains a blank with four possible words for completing the sentence. The words are from “The Sneaker Crisis.” Choose the word that best completes each sentence. Write the number of each sentence and the letter of your choice on a separate sheet.

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3. I exercise ______ to keep in shape.
   (a) morosely      (c) admiringly
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   (a) reconstructing (c) sopping
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5. “What time is it?” he politely ______.
   (a) bawled        (c) commanded
   (b) sneered       (d) inquired

CHALLENGE

Staging a Scene
Work with other students, and stage one section of “The Sneaker Crisis” as a skit. Decide which family member you will be and how you will speak and behave.
STUDY QUESTIONS

Recalling
1. What does the story’s first sentence tell us about Chelm?
2. Of what is the town in need? What do the Elders see in the snow?
3. What two problems does the snow present, and what do the Elders do to solve each problem?
4. What do the Elders discover the next morning? What do they decide to do next Hanukkah?

Interpreting
5. Explain in your own words how the Elders show that they are the most famous fools in Chelm.
6. What link can you see between what the village needs and what the Elders see in the snow?
7. Do you think the story could take place in another setting? Explain.

Extending
8. What does the story suggest about how people sometimes behave when they see the chance of wealth?

VOCABULARY

Antonyms
Antonyms are words that have opposite or nearly opposite meanings. Sleep and wake are antonyms. The capitalized words in the following numbered items are from “The Snow in Chelm.” Choose the word that is most nearly opposite the meaning of each capitalized word, as it is used in the selection. Write the number of each item and the letter of your choice on a separate sheet.

1. SHIMMERED: (a) shone (b) shook (c) darkened (d) glimmered
2. PONDERED: (a) ignored (b) considered (c) weighed (d) thought over
3. WRINKLING: (a) smoothing (b) furrowing (c) creasing (d) blinking
4. TRAMPLE: (a) crush (b) walk on (c) step around (d) smash
5. CONSTERNATION: (a) concern (b) confidence (c) fear (d) friendship

COMPOSITION

Answering an Essay Question
Why is the setting of “The Snow in Chelm,” which is a town inhabited entirely by fools, important to what happens in the story? Write an essay answering this question. Begin with a sentence that restates the question. Then briefly summarize the action of the story. Finally, explain how the story’s action suits the setting. Use examples from the story to support your statements. For help with this assignment, see Lesson 1 in the Writing About Literature Handbook at the back of this book.

Writing a Sequel
Write another incident about the town of Chelm. You might, for example, relate what happens on the following Hanukkah when the Elders carry out the plan described in the story. Try to imitate the story’s silliness.

CHALLENGE

Literary Criticism
The American novelist Bernard Malamud once said that Isaac Bashevis Singer’s stories “uniquely combine elements of fantasy, comedy, love.” What elements of fantasy and of comedy do you find in “The Snow in Chelm”? Is love—or at least affection—also an element in this story? Explain. Give examples from the story to support your answers.
Appendix II
Anonymous

There Was an Old Man of Peru

There was an old man of Peru
Who dreamed he was eating a shoe.
He awoke in the night
With a terrible fright
And found it was perfectly true!

Anonymous

A Mouse in Her Room

A mouse in her room woke Miss Dowd.
She was frightened and screamed very loud.
Then a happy thought hit her—
To scare off the critter.
She sat up in bed and meowed.

David McCord

Write a Limerick Now

Write a limerick now. Say there was
An old man of some place. what he does:
Or perhaps what he doesn’t.
Or isn’t or wasn’t.
Want help with it? Give me a buzz.
Vachel Lindsay

To a Golden-Haired Girl in a Louisiana Town

You are a sunrise,
If a star should rise instead of the sun. You are a moonrise.
If a star should come, in the place of the moon. You are the Spring,
If a face should bloom.
Instead of an apple-bough. You are my love
If your heart is as kind

As your young eyes now.
Appendix JJ
STUDY QUESTIONS

Recalling
1. To whom is the poem addressed? How do you know this?
2. In lines 1, 3, 5, and 8 what four things does the poet say the girl is to him?
3. What conditions, or "if" clauses, does the speaker add immediately after lines 1, 3, 5, and 8?

Interpreting
4. How does the speaker feel about the person he describes? Use examples from the poem to support your answer.
5. What do the conditions, or "if" clauses, add to the poem? Which condition seems to be most important to the speaker? Why do you think so?
6. Why do you think nature images are so often used in love poems?

READING AND LITERARY FOCUS

Metaphor
Like a simile, a metaphor is a comparison of two basically different things. In a metaphor, however, the comparison is not stated directly, and the words like or as do not appear. For example, Ciaraldi's title "The River Is a Piece of Sky" is a metaphor, while "the river is like a piece of sky" is a simile. Examples of metaphors by other poets include "hope is a tattered flag" (Sandburg) and "the sun is a huntress young" (Lindsay). Like similes, metaphors create images. They can bring a poem to life in colorful, unexpected ways.

Metaphors always compare ideas from two different categories. You cannot, for example, create a simile or a metaphor by comparing one person with another. Instead, you must compare the person with something that is not a human being, such as an animal:

That quarterback is a gazelle.

Thinking About Metaphor
1. Identify the metaphor in "Fog." Do you like the metaphor? Why or why not?
2. Find three metaphors in "To a Golden-Haired Girl in a Louisiana Town."

VOCABULARY

Compound Words
A compound word is a combination of two or more words that acts as a single word. Some compound words are actually written as one word. For example, the words door and knob are joined into the single word doorknob. Sometimes, however, the compound word is joined with one or several hyphens, as in sister-in-law. Other two-word phrases like high school and post office are not actually joined into single words, but they do combine to form a single meaning.

1. Reread Lindsay's poem "To a Golden-Haired Girl in a Louisiana Town," and locate all of the compound words in the poem.
2. List some compound words that you know.
3. On a separate sheet make three columns labeled "Closed Words," "Hyphenated Words," and "Open Compounds." List each word from questions 1 and 2 in the correct column.

COMPARING POEMS

Compare the imagery of the poems in one of the following groups:

"Something Told the Wild Geese" and "Smells"
"The Magnificent Bull" and "When the Frost is on the Punkin"
"The River is a Piece of Sky," "Fog," and "To a Golden-Haired Girl in a Louisiana Town"

To which of the senses do the images in each of the poems appeal? Which poem could most easily be turned into a painting? Why?
Appendix KK
John Updike

Pendulum

This year commuter buses Himself with being steady. No matter where he is. He’s Been often there already.

STUDY QUESTIONS

Recalling
1. What adjective is used to describe the commuter? With what does he busy himself?
2. How many times has he been where he is?

Interpreting
3. Why do you think the commuter “busies himself with being steady”? Where might this poem take place?
4. Describe Updike’s use of rhyme. Why is the rhyme not as obvious as in other poems?
5. Reread the poem, paying close attention to the movement of your eyes as you read. What kind of motion do they make in order to follow the poem? How does this movement relate to the subject matter and the title of the poem?
Mary Ellen Solt

Forsythia
Appendix LL
STUDY QUESTIONS

Recalling
1. What word is spelled at the bottom of the poem in large letters?
2. Write the nine words that grow out of the word at the bottom of the poem.

Interpreting
3. Read the "branch words" out loud as a poem. Do they make a sentence? What images do they present? What else do they add to the poem?
4. If you had never seen forsythia, could you tell just by looking at Solt's poem what the bush might look like? Describe it from what you see in the poem.

Extending
5. Think of some creative ways that "Forsythia" could be read in class.

READING AND LITERARY FOCUS

Concrete Poetry
A concrete poem is shaped to look like its subject. In concrete poems the placement of letters, words, lines, spaces, and punctuation creates a strong visual effect. To emphasize a poem's visual importance, the author of a concrete poem may even take the poem off the paper and outdoors into the parks, building giant letters of steel, wood, or concrete.

Thinking About Concrete Poetry
- Are the poems by Updike and Solt concrete? What characteristics make them so?

COMPOSITION

Writing an Opinion
- In a paragraph express your opinion of concrete poetry. Do you like it? Why or why not? Do you think it makes reading poetry more fun, more difficult, or both? Why? Support your opinions with examples from concrete poems.

Writing a Concrete Poem
- Write a poem in which the shape of your words on the page suggests the poem's subject matter. If you wish, you may choose to write about one of the following: a rocking horse, a Ping-Pong game, rain, a doughnut, a snake, or a weeping willow.

COMPARING POEMS

1. Compare the forms of the poems in one of the following groups:

"There Was an Old Man of Peru," "A Mouse in Her Room," and "Write a Limerick Now"
"Bamboo Grove," "The New and the Old," and "A Balm Spring Wind"
"Pendulum" and "Forsythia"

Tell whether or not each poem's form is based on syllables, stanzas, rhyme, shape, or some combination of these elements.

2. In which of the poems that you have read in this section does form best seem to suit meaning? Explain your answer fully.
Appendix MM
Who Is Tracy Chapman?

One of today's most respected singer-songwriters, with a gift for social commentary

Tracy Chapman was born and raised in Cleveland, Ohio. She lived with her mother until she was awarded a scholarship to a private school in Connecticut. Later, Chapman attended Tufts University in Massachusetts. While at Tufts she began to sing on the streets of Harvard Square in Cambridge, Mass., and in area coffeehouses and nightclubs.

Just a few years later, the singer/songwriter burst onto the national music scene with the release of her 1988 debut album, *Tracy Chapman*. She was only 24 years old. The album sold more than 10 million copies worldwide and received three Grammy awards. Chapman has since released three other albums: *Crossroads* (1989), *Matters of the Heart* (1992), and her current release, *New Beginning*.

Chapman's tough, honest songs address crucial social and political issues, as well as matters of the heart. Her words and music have won her international acclaim from fans and critics alike. Yet she has always remained true to her ideals, and has lent her talents to a variety of causes, including Amnesty International’s Human Rights Tour and London’s Freedom Fest honoring Nelson Mandela. And through her songs, she continues to tell stories that matter, providing a powerful voice for people and concerns too often neglected, not only by artists but by all of us.

Enter the Write Lyrics contest ONLINE—and chat live with Tracy Chapman!

Now you can enter the Write Lyrics contest online—and chat live with Tracy Chapman—on Scholastic Network, the first online service designed for teachers and students.

While on tour for her latest album, *New Beginning*, Chapman will come online for a special live online chat with Scholastic Network members.

The event will take place later this spring, depending on Chapman's tour schedule.

Scholastic Network members: Check "This Week on Scholastic Network" for scheduling details. For a free 30-day trial membership to Scholastic Network, call 1-800-246-2986.

For more information about the Write Lyrics program, check out Scholastic Central. Scholastic's World Wide Web site. The address is: http://www.scholastic.com. A Web page based on the Write Lyrics program will be posted on Scholastic Central on February 1.

To enter the Write Lyrics contest online, e-mail your lyric to the screen name WriteLyric. (From outside America Online, add: @aol.com.)

NOTE: For your e-mailed entry to be eligible, you must provide all the information asked for on the official Write Lyrics entry form. Please only attach one student entry to each e-mail.
learning from lyrics

The study of popular song lyrics presents an ideal cross-curricular opportunity. Lyrics often address issues that directly affect students. These topics can spark critical thinking and meaningful debate. At the same time, lyrics employ many of the same literary devices found in poetry. Students can better appreciate these devices when they see them in a popular context, and can use the lyrics as models for their own creative writing.

The following lesson plans offer a suggested discussion or essay topic for each song on your Tracy Chapman cassette, in addition to a lyric-writing activity. Chapman's thoughts on each song are also included.

**TALKIN' BOUT A REVOLUTION**
from Tracy Chapman
running time: 2:38

*Tracy Says:* “I wanted to provoke a response. To say: Wake up. Look around and become aware.”

*The Tables Are Starting to Turn:* This song, released in 1988, was actually written eight years earlier, when Chapman was only 16. Encourage students to research some of the topics she mentions in the song, such as poverty, welfare, and unemployment. Why are these issues in the headlines today? If someone were to write a follow-up to this song today, how would it be different? Does the song change students' attitudes toward people less fortunate than themselves? Discuss with the class whether they believe a social “revolution” is possible. (You might want to refer students to the Beatles' 1968 classic, “Revolution,” for comparison.)

*Your Own Lyric:* Ask students to think of a political or social problem they would like to see improved and write a lyric identifying the problem and expressing how they would bring about a change.

**FAST CAR**
from Tracy Chapman
running time: 4:58

*Tracy Says:* “I think it was a song about my parents. They wanted to start a new life together. And it was very difficult going. I think they came together thinking that together, they would have a better chance of making it.”

*A Ticket to Anywhere:* The use of travel as a metaphor for emotional escape is a common literary device, and comes up time and again in songs featuring cars. Discuss the two meanings of the “fast car” in the song: first, as a symbolic means of escape from the couple's desperate situation, and second, as a means for the male character to delude himself, and not take steps to improve their situation. What do students think will become of the couple in the lyric? Do they like one character more than the other? Why?

**BEHIND THE WALL**
from Tracy Chapman
running time: 1:46

*Tracy Says:* “It's about abuse, about domestic violence. And trying to figure out, when is it proper to act? When do you try to help someone that you think is in trouble?”

*I Heard the Screaming:* In the aftermath of the O.J. Simpson trial, domestic violence has become a much-talked-about issue in the U.S. Discuss with students whether they believe teachers, doctors, relatives, or neighbors have a legal or moral responsibility to report signs of domestic abuse they might discover. What steps should be taken? Ask them to research your own state's laws regarding the issue. Also, discuss how Chapman's decision to record “Behind the Wall” with no musical accompaniment affects the mood of the song.

*Your Own Lyric:* Have students write a lyric, fictional or based on their experiences, about trying to help a friend—or themselves—deal with a problem. Does writing about a difficult situation make it easier to confront the problem? Why?

**ALL THAT YOU HAVE IS YOUR SOUL**
from Crossroads
running time: 5:16

*Tracy Says:* “Look inside.... It’s only what we believe about ourselves, and know to be true about ourselves, and understand about ourselves, that’s important.”
When my sister, Debbie, went away to college
I was thrilled because I got her room.
She told me what teachers to take in high school,
What books to read.
I have always followed in her footsteps.
Now I don’t know.
She has come home from college in mid-semester
Nervous and exhausted, needing a break she says.
I hate the pauses between my questions and her answers.
I am sitting in the library
Trying to dream up a topic for my Hamlet term paper.
My thoughts swim in slow circles.
I see the skeleton in my closet holding an extra hanger.
I’d like to know if it’s my turn to step inside.
Appendix OO
THE SELF-PORTRAIT POEM

A self-portrait poem is exactly what the name implies. Instead of picturing how you look on the outside, however, it gives the reader an indication of what you are like on the inside. Here is an example of a student-written self-portrait poem:

SOMETIMES
Sometimes life can be good,
sometimes bad.
When I was in kindergarten,
Kids used to call me the "nerd" in the class.
I hate them, pretty nice things.
I like to eat,
and whittle with knives in them.
I like pepper, with butter
on it.
I like slow music.
When something doesn't go my way
or I get into a fight
with my mother or father,
I get very angry.
I hate
I would want an elephant
for a pet.

But when I'm sad,
I feel seven feet tall.
I'm real because
I'm ME!

The above is a very literal self-portrait poem. Here is another one that is more imaginative because it makes use of metaphor and simile.

LIFE BEHIND A FACE
Behind this face
there are wrinkles
that hurt:
the wrinkles
of memory,
of being
crushed up
like paper,
being chewed
like bubble gum.
I try to act
out pride,
to fight off
the memory
of how it hurts.
When someone
calls me names.
I feel soft
and spongy inside,
not like the outside
which gets so hard
it cracks.

The hardest thing about writing a self-portrait poem is (1) being completely truthful and (2) trying to find that part of yourself that is different from other people. But it is also fun because you can make up your own variations on the suggestions given below:

Tell your likes and dislikes.
Tell what you want to be or do when you get out of school, and why.
Tell something that somebody has said about you, and how it made you feel. (This can be either a compliment or an insult.)
Talk something that made you feel very excited or very sad, and why.
Talk something you never told anybody before. (Maybe it involves an incident from a younger age.)
Tell what makes you special or different from somebody else (and it's not fair to say, "I'm different because I'm me").

Also remember to put each phrase or thought on a separate line so that the end result reads like a poem rather than a story. And try, as in the last poem, to use as many similes (comparisons) and metaphors (words or phrases that suggest a similarity) as possible. When you finish, you might want to illustrate it with a visual self-portrait.

—Sui Mee
Teachers & Writers Collaborative
Appendix PP
Worksheet for the Self-Portrait Poem

Sometimes life can be ________________________________
Sometimes ________________________________
When I was ________________________________

I hate ________________________________
I like ________________________________
I hate ________________________________
When something doesn’t go my way
Or I get ________________________________

I get ________________________________
I ________________________________
I ________________________________
When I’m ________________________________
I ________________________________
But when I ________________________________
I feel ________________________________
I’m social because
I’m ________________________________
Appendix QQ
Sometimes life can be like a cow patty, warm and gooey,
sometimes gay.
When I was little,
I didn't have my way.
I hate Middle School Band,
I like animals, and the outdoors.
I like trucks and models.
I like ham and Green eggs and Ham.
When something doesn't go my way,
I get stuck off,
I get mad as a bull.
When I'm unhappy,
I feel like a bizzy be.
But when I'm sad,
I feel like going down listing to music.
I'm special because I'm the only one of me!!
Appendix RR
"READY?"
"Ready."
"Now?"
"Soon."
"Do the scientists really know? Will it happen today, will it?"
"Look, look; see for yourself!"

The children pressed to each other like so many roses, so many weeds, intermixed, peering out for a look at the hidden sun. It rained.

It had been raining for seven years; thousands upon thousands of days compounded and filled from one end to the other with rain, with the drum and gush of water with the sweet crystal fall of showers and the concussion of storms so heavy they were tidal waves come over the islands. A thousand forests had been crushed under the rain and grown up a thousand times to be crushed again. And this was the way life was forever on the planet Venus, and this was the schoolroom of the children of the rocket men and women who had come to a raining world to set up civilization and live out their lives.

"It's stopping, it's stopping!"
"Yes, yes!"

Margot stood apart from them, from these children who could never remember a time when there wasn't rain and rain and rain. They were all nine years old, and if there had been a day, seven years ago, when the sun came out for an hour and showed its face to the stunned world, they could not recall. Sometimes, at night, she heard them stir, in remembrance, and she knew they were dreaming and remembering gold or a yellow crayon or a coin large enough to buy the world with. She knew they thought they remembered a warmthness, like a blushing in the face, in the body, in the arms and legs and trembling hands. But then they always awoke to the tapping drum, the endless shaking down of clear bead necklaces upon the roof, the walk, the gardens, the forests, and their dreams were gone.

All day yesterday they had read in class about the sun. About how like a lemon it was, and how hot. And they had written small stories or essays about it:

I think the sun is a flower,
That blooms for just one hour.

That was Margot's poem, read in a quiet voice in the still classroom while the rain was falling outside.

"Aw, you didn't write that!" protested one of the boys.
"I did," said Margot. "I did."
"William!" said the teacher.

But that was yesterday. Now the rain was slackening, and the children were crushed in the great thick windows.
Appendix SS
JACKIE
AND THE
BEAN FUTURES

Jackie’s mother wanted to bean her for dealing with a secondhand cow collector. But that was before Jackie came riding home on a giant chicken.

Once upon a time when old times were not forgotten because, of course, they were the old times, a girl named Jackie lived with her mother in a humble cottage. Jackie and her mother were very poor. They were so poor that Jackie hadn’t had a birthday in three years; so she was still nine years old while all the other children her age were twelve.

All they had was their old cow, Helen Jean. Then one day Helen Jean went dry. Jackie was milking her when it happened. Helen Jean went from regular creamy milk to bluish skim milk to powdered skim milk; at the end there was just a handful of dust and then no more.

“We’ll have to sell her,” said Jackie’s mother.

So the next day Jackie trotted old Helen Jean off to the marketplace, but nobody wanted to buy a used cow. Jackie had almost given up when a secondhand cow collector crossed her path.

“You may have heard of my herd,” he said. “I’ve got an antique Aberdeen and a vintage Guernsey to name just a couple. But I don’t have a cow like yours. I’ve always wanted a cow from that period, a cow that’s past performance. So do you want to make a deal? What’s your asking price?”

“Twenty-five pieces of silver,” said Jackie.
Appendix TT
Little Miss Muffet.
Sat on a tuftet,
Eating her curds and whey;
Along came a spider
And sat down beside her,
And frightened Miss Muffet away. 
Mother Goose

Jack and Jill went up the hill
To fetch a pail of water;
Jack fell down and broke his crown,
And Jill came tumbling after.
Mother Goose

Dicky, dicky, dock,
The mouse sat up the clock;
The clock struck one,
The mouse ran down,
Dickory, dickory, dock. 
Mother Goose
Appendix UU
Once upon a time there were two aliens named Jack and Jill who lived on Mars. They were brother and sister, Jack was the oldest at the age of eighteen, while Jill was just about to turn eight. Because Jill was at a curious age she loved to follow her big brother every where he went. Although Jack and Jill were ten years apart they looked similar, with rainbow striped bodies, long curly antennas, and one gold eye in the center of their foreheads.

The Zane family lived in a dark, deep, corroded crater called Zuzasusville. Zuzasusville was a dry and sandy place where not many aliens lived. At the north of the crater was the Zane’s family household. Farther down south there lived an old couple of beetles. At the end of Zuzasusville there was an old abandon home that was crushed by the Apollo – 2000.

Because the crater was so deep every year around December 231st all the light in Zuzasusville disappears. Each year a person from the town travels to the top of the crater to fetch a pail of stars. Being the legal age of eighteen it was Jack’s turn to take the Journey. Because it was the last day of light, Jack began his adventure on December 230th. As he reached the top of the crater catching his breath he turned around to find Jill at his side. In astonishment Jack began to yell. 'Jill, why did you follow me, you know you're too young for this!' As Jill began to cry she replied 'But Jack, I was or--ied about you.'
Appendix VV
"Sometimes it's hard for sisters to show feelings.

A Summer to Die
Lois Lowry

"A marvelous book"
Publishers Weekly
A SUMMER TO DIE

Meg and Molly always fight,
When neither one is really right,

When the girls had to share a room,
They’d kill each other I’d assume.

Meg’s best friend was William,
She thought he was a million,

Molly on the other hand,
Liked him more for the land,

Molly got really sick,
Meg felt bad, like she’d been hit with a brick.

Then on sad day, Molly passed away,
Meg was hurt, but she knew everything would be OK.