

## LEPANTO GRAMMAR SERIES

All teachers agree that, religion excepted, nothing is more important in the elementary-school curriculum than the language arts, which include speaking, listening, reading, writing, spelling, and punctuation. The teaching of English begins the first day that the pupil enters school. It is a subject that cannot be relegated to a specified hour on the time schedule, for it permeates every lesson. Nevertheless, certain general suggestions can be made for teaching the various topics included in the language program of the first two grades.

### ORAL ENGLISH

In the first two grades oral work predominates in all subjects. Until her pupils become orientated to the classroom situation the teacher makes use of informal conversations in order to learn something of the pupils' backgrounds, interests, and difficulties. Each child needs to feel that he is a vital member of the group, that the other pupils are interested in listening to him.

#### Group discussion and oral composition

The topics selected for group discussions are those associated with the interests and experiences of children. Early in his school life the aggressive child must be trained to realize that others should be given a chance, and the timid little one must be encouraged to participate in the discussions. Soon the language period becomes a time of directed conversation where children share their experiences and a foundation is laid for subsequent skills. It is important to note that, while teaching is informal, the program must be well organized. Both teacher and pupil should have before them definite objectives. At no time should the child be permitted to speak at random; he must be trained to keep to the point.

In developing a specific lesson the pupil must be told *what* to say and *how* to say it. Teachers will find that there is always the child who has only a few ideas and whose vocabulary is limited. Her questions must challenge all the pupils in the class, the slow as well as the gifted. Pictures, poems, and simple games serve as a means of motivation and

help stimulate discussion. In the following list are subjects that have been found appropriate for children in first and second grades:

Helping Mother	A prayer I like
A ride with Father	A visit to Jesus
Working for Grandfather	My favorite game
Visiting Grandmother	A farm pet
A new friend	Fun on the farm
Playing with baby	Fun at the seashore
My guardian angel	How the sun helps us
Saint Joseph	At the circus
The Blessed Mother	The fruit I like best

Criticism of oral work should be constructive. Even in first grade the attitude of helping one another improve speech habits should be developed. Both teacher and pupils must always find something to commend; it may be simply that the child spoke loud enough for all to hear him. Children soon learn that oral expression is a means of communication that is useful, enjoyable, and important. They find that practice is also necessary in order that they may learn to express themselves well. Sentence consciousness, sensitiveness to correct forms, and clear enunciation must be developed. Pupils can be led to estimate the excellence of their little stories in terms of the effect upon the audience.

Although standards of excellence in compositions must always be uppermost in the minds of teacher and pupils, courtesy and good posture are not to be neglected. Courtesy is the unfailing characteristic of the saints; the Catholic boy or girl must be trained in polite conduct—the practices and habits adopted by well-bred persons. In group discussion courtesy requires that a child does not interrupt another, that he learns to listen as well as to speak. The teacher can use any cooperative work of the English class to train children in courteous manners and to develop habits of self-control, responsibility, perseverance, and thoughtfulness.

#### REFERENCES

- Brown, Dorothy Lothrop, and Butterfield, Marguerite A. *Teaching of Language in the Primary Grades*. New York: The Macmillan Company, 1941. Chapter IX, "Language Material in the Curriculum," pages 173-78. Discusses interests which the alert teacher will use to stimulate language responses of young children.
- Dawson, Mildred A. *Language Teaching in Grades One and Two*. New York: World Book Company, 1949.

Chapter III, "Informal Oral Communication," pages 27-29.

Offers suggestions for training in group conversation with a view toward instilling good listening habits in young children.

Dawson, Mildred A. *Teaching Language in the Grades*. New York: World Book Company, 1951. Chapter IX, "Oral Communication in the Primary Grades," pages 151-65.

Stresses the importance of oral communication for pupils in the primary grades and includes specific methods of instruction.

Rasmussen, Carrie. *Speech Methods in the Elementary School*. New York: Ronald Press, 1949. Chapter V, "The Voice—What Charm It May Command," pages 72-92.

Attempts to solve many problems concerning the voice. Offers suggestions for early training in how to use the voice.

Werner, Lorna S. *Speech in the Elementary School*. Evanston, Illinois: Row, Peterson and Company, 1947. Appendix, pages 173-78 and 184-86.

Provides for speech development in the primary grades through various speech activities.

## Storytelling

Most children come to school imbued with the desire to listen to the teacher tell or read a story. Through such informal activity they acquire a taste for good literature and enrich their vocabularies. They also develop the ability to follow story situations in logical sequence. Even a story repeated captivates the young mind.

Storytelling is an art that can be cultivated in children; they delight in "playing teacher" by telling stories to their classmates. Story reproduction provides the most effective introduction. The teacher of the first or the second grade selects stories that can be told briefly. Not only is the interest span of young children very short, but children are inclined to string their sentences together with *ands*, *buts*, and *sos* if the story is too long. Stories for reproduction include Bible stories, simple folk tales, legends, fairy tales, nature stories, and stories centering around holydays and holidays. The teacher should have an outline of the general development in her mind so that she may help pupils retell events in proper sequence.

The primary teacher spends much of her day training her young charges in essential reading skills, for reading is such an important phase of the language-arts program that it usually is given

independent status. Suggestions for extending related skills and correlating practical activities, found in the guide books that accompany basic reading series, should not be overlooked.

The primary teacher also seeks to develop in her young pupils a desire to read independently. To make books easily accessible to children a book corner should be set up in every classroom. Here should be found stories of action, suspense, surprise, humor, folk tales, and fairy tales that still cast a spell on modern youth. Encourage joy in reading by presenting books as things that appeal to children—new friends, high adventure, and sources of information. Pupils take a personal interest in the book corner if the teacher encourages them to lend their own books and makes pupil librarians responsible for the care of the books.

As children learn to read independently they may be permitted to make their own selections for the storytelling period. The aim should be to interest others, to share with them the treasures contained in books.

## REFERENCES

Arbuthnot, May Hill. *Children and Books*. Chicago: Scott, Foresman and Company, 1947.

Answers the question of what type of book children like to read and suggests ways and means of helping children develop a taste for good books.

Association for Childhood Education. *Told under the Magic Umbrella*. New York: The Macmillan Company, 1939.

A collection of modern fanciful stories for young children, each chosen for its particular appeal.

Baker, Augusta, Compiler. *The Talking Tree, and Other Stories*. Philadelphia: J. B. Lippincott Company, 1955.

This book, attractively illustrated by Johannes Troyer, contains fairy tales from fifteen lands.

*Children's Catalog*. Ninth edition. New York: H. W. Wilson Company, 1956.

Yearly cumulated supplements are published.

Farjeon, Eleanor. *The Little Bookroom*. New York: Oxford University Press, 1956.

A distinguished collection of short stories for children, illustrated by Edward Ardizzone.

Gruenberg, Sidonie Matsner, Compiler. *Favorite Stories Old and New*. Garden City, New York: Doubleday and Company, 1955.

A revised edition of an outstanding anthology of children's stories, beautifully illustrated by Kurt Wiese.

Hollowell, Lillian, Editor. *A Book of Children's Literature*. New York: Rinehart and Company, 1950.

A source book for teachers who are interested in children and their reading.

Langdon, Sister M. Ramon, and Rankin, Katherine, Compilers. *Book of Joy*. Boston: Ginn and Company, 1956.

An anthology of prose and poetry designed for teachers of young children. The selections have been well made and are definitely Catholic.

Martignoni, Margaret E., Editor. *Illustrated Treasury of Children's Literature*. New York: Grosset and Dunlap, 1955.

A delightful treasury of the best in children's literature, containing material suitable for first graders as well as for older children.

## Enjoying poetry

Poetry has a natural appeal for children. They respond to the beauty of expression, the music of lines of poetry, and the sound effects of words and phrases. Nowhere can poetry be taught more effectively than in the primary grades. The first requisite is that the teacher herself enjoy poetry, for often she unknowingly communicates her likes and dislikes to her little charges. The teacher should read to her pupils many poems within their comprehension, not necessarily for memorization but to discover the types of poems that elicit the best response from the group. As a rule young children like poems that have action, surprise, and humor. Mother Goose rhymes have a special appeal because of the melody and the rhythm of the lines.

The steps to be taken in teaching a poem depend upon the poem, the teacher, and the class. There is no one method that suffices for every poem. In general, five steps may be followed:

1. Curiosity and interest are aroused as a preparation for the reading of the poem. "The children and the poem are strangers, and the teacher must make the first meeting an understanding and a happy one."<sup>1</sup> The telling of an incident in the life of the poet, some pertinent questions designed to fix the children's attention upon the material in the poem, or correlation with some other subject may serve as an introduction. The motivation should never be so long that it kills rather than stimulates interest.

2. The teacher reads the poem aloud in her best style. Her aim should be to bring out the beauty and the meaning of the lines.

3. Class discussion, with the teacher as leader, follows. She should help the pupils make simple

little analyses. They may talk about the person speaking in the poem; to whom he is speaking (the poet's audience, not the children's); the setting (country or city, indoors or outside, season or time of day, century); the pictures in the poem; the story; what the children liked about the poem. Any unfamiliar terms or difficult lines should be explained at this time.

4. The teacher rereads the poem for better understanding. At this reading the pupils should be able to comprehend what the writer has to say and feel the mood of the poem.

5. The pupils read the poem for themselves or repeat lines as the teacher reads. Many poems will be memorized, storing up in the minds of the children thoughts that will serve as inspiration and refreshment at some later time.

Poetry fits into many periods of the day and seasons of the year. Frequently interest may be aroused in a topic through the use of a poem, or the children may recite favorite poems as relaxation exercises after concentrated work, while getting out or putting away clothing, and when changing from one subject to another.

There are many worthwhile collections of children's poems, some of which are mentioned in the references that follow. Poems and nursery rhymes that are special favorites are reprinted in the Appendix, pages 56-61.

## REFERENCES

Applegate, Mauree. *Helping Children Write*. Scranton, Pennsylvania: International Textbook Company, 1949. Chapter II, "Sprouts of Wings," pages 9-26; Chapter III, "Rhymes and Reasons," pages 29-52.

Discusses appreciation of poetry and reports experiences in leading children to write creative verse.

Arbuthnot, May Hill, Compiler. *Time for Poetry*. Chicago: Scott, Foresman and Company, 1951.

An anthology of the best poems for children of Grades 1-6. Offers suggestions for increasing enjoyment of poetry in children.

Association for Childhood Education. *Sung under the Silver Umbrella*. New York: The Macmillan Company, 1935.

A collection of attractive poems for children from the known, the less known, and the unknown poets.

Dawson, Mildred A. *Teaching Language in the Grades*. New York: World Book Company, 1951. Chapter V, "Literature in the Language Program," pages 78-86.

<sup>1</sup> *Poetry in the Classroom*, by Reverend William R. Kelly, Helen M. Brogan, and Donald F. Connors. New York: W. H. Sadlier, 1940. p. 11.

Tells of the values to be derived from poetry and offers suggestions for the effective teaching of poetry.

Herrick, Virgil E., and Jacobs, Leland B., Editors. *Children and the Language Arts*. Englewood Cliffs, New Jersey: Prentice-Hall, 1955. Chapter IX, "Children's Experiences in Literature," pages 211-17.

Shows how poetry enriches the minds of children and lists several ways to vitalize children's experiences with poetry in school.

Huber, Miriam Blanton, Editor. *Story and Verse for Children*. New York: The Macmillan Company, 1940.

A collection of stories and poems for children with valuable introductory material.

Johnson, Edna; Scott, Carrie; and Sickels, Evelyn. *Anthology of Children's Literature*. New York: Houghton Mifflin Company, 1948.

In the introduction of this anthology the various types of prose and poetry are well explained.

Kelly, Reverend William R.; Brogan, Helen M.; and Connors, Donald F. *Poetry in the Classroom*. New York: W. H. Sadlier, 1940. Chapter VI, "Sample Lessons," pages 53-62.

Suggests lessons for teaching appreciation of several popular children's poems.

Strickland, Ruth G. *Language Arts in the Elementary School*. Boston: D. C. Heath and Company, 1951. Chapter 13, "Stories, Books, and Reading," pages 291-301.

Discusses the enjoyment of poetry in the classroom.

## Choral speaking

Choral speaking, which may be defined as the art of speaking in unison, is an ancient art that has recently been introduced in the schools. It is not a new venture in Catholic schools, since it has long been our custom to say prayers in unison. These daily exercises can easily be developed into an art by training the children to blend their voices into one beautiful voice.

Since skill is required in directing a verse-speaking chorus, the classroom teacher will need to prepare herself by studying the techniques of choral speaking if she is to obtain satisfying results. Authorities agree that a definite time each day should be devoted to speech work. The basic steps<sup>1</sup> are:

1. *Relaxation exercises*. A release from all tension is essential at the beginning of each speech period. The teacher herself must be calm, well-poised, and free from all hurry.

2. *Listening exercises*. Ears must be trained to recognize, differentiate, and identify the sounds

which compose our language. Listening games and hearing exercises help to develop that auditory acuteness necessary for better speech habits.

3. *Breathing exercises*. Before any breathing exercises are given, children should be told to sit tall in their seats or to stand tall. Puffing, blowing, sighing, and yawning exercises, with attention directed to the waistline swelling on the intake, encourage proper breathing. The aim of such exercises is to teach breathing from the diaphragm.

4. *Rhythmic exercises*. In introducing a poem to the class, the teacher first reads it in her most sincere and interesting manner. She then rereads the poem to bring out the music or rhythm. Younger children may be asked to dance or move to the music or to tap out the rhythm at their desks.

5. *Shaping or liping*. The teacher may then recite portions of the verse and instruct the children to shape the words after her, moving the lips silently.

6. *Whispering*. The class may next be asked to whisper the lines which the teacher reads. This exercise helps to correct breath spans and is a great aid to memorization.

7. *Speaking aloud*. The next step is the saying of the lines by the children. For the benefit of the slower pupils, the teacher may shape or whisper the parts that the class says.

One of the chief values of choral speaking is the development of the spirit of cooperation. Each pupil must learn to listen to his own voice and that of others so that he can be sure that his voice blends with the group. If his diction and sense of rhythm and timing are not good, these must be improved. Choral speaking thus helps to correct slovenly speech habits, poor articulation, and nasalization. It also helps children psychologically, for the timid child loses his self-consciousness because he does not stand alone and the exhibitionist is taught to work with others and become part of the group.

Three types of choral speaking are especially suited to work in the primary grades: refrain, two-part, and line-a-child. The refrain type is most successfully used in the beginning, with gradual progress to two-part and line-a-child speaking. The

<sup>1</sup> See *Speech Improvement through Choral Speaking*, by Elizabeth E. Keppie, Conrad F. Wedberg, and Miriam Keslar (Magnolia, Massachusetts: Expression Company, 1942) for detailed instructions on introducing the exercises and suggested verses for all types of training.

teacher or a child appointed to serve as leader reads the narrative and the class joins in the refrain. In two-part arrangements the class is divided into two sections. One half, all of the girls perhaps, recites one part of a poem or stanza; the other half of the class, all the boys, takes up the second part. Marjorie Gullan first used the term line-a-child for choral arrangements in which each of the number of children in a group is given an opportunity to speak one or more lines alone. The poem usually ends with the entire class participating.

Several selections arranged by Louise Abney for refrain, two-part, and line-a-child speaking will be found in the Appendix, pages 60-61.

#### REFERENCES

- Abney, Louise, and Rowe, Grace. *Choral Speaking Arrangements for the Lower Grades*. Magnolia, Massachusetts: Expression Company, 1953.  
Approaches the subject of choral speaking in a non-technical way. It is designed to offer leadership to those teachers who are interested in an approved technique for the enjoyment of poetry.
- Arbuthnot, May Hill. *Children and Books*. Chicago: Scott, Foresman and Company, 1947. Chapter IX, "Verse Choirs," pages 178-95.  
Discusses ways of laying the foundation for choir work in the primary grades and offers suggestions for teaching the various types of choral arrangements.
- Dawson, Mildred A. *Language Teaching in Grades One and Two*. New York: World Book Company, 1949. Chapter VII, "The Program in Speech," pages 82-100.  
Stresses the importance of speech in the language program and offers suggestions for introducing simple poems in choral arrangements.
- Deplitch, Edith Martha. *Poems of Fun and Fancy for the Little Folks*. Magnolia, Massachusetts: Expression Company, 1942.  
In addition to selections arranged for choral speaking, this book offers procedures for effective teaching of choral speaking.
- Gullan, Marjorie, and Gurrey, Percival. *Poetry Speaking for Children. Part I The Beginnings*. London: Methuen and Company, 1936.  
Presents a course in verse-speaking which begins with the simplest material, nursery rhymes. Roughly outlined lessons are given to guide and sometimes to limit the teaching of spoken poetry.
- Hemphill, E. Irene, Editor. *Choral Speaking and Speech Improvement*. Darien, Connecticut: Educational Publishing Corporation, 1945.  
Contains techniques for teaching choral speaking in the primary grades.
- Herrick, Virgil E., and Jacobs, Leland B., Editors. *Children and the Language Arts*. Englewood Cliffs, New

Jersey: Prentice-Hall, 1955. Chapter XV, "Children's Experiences in Dramatic Interpretation," pages 352-53.  
Discusses the values of choral speaking for elementary-school children.

National Council of Teachers of English. *Language Arts for Today's Children*. New York: Appleton-Century-Crofts, 1954. Chapter IV, "Listening," pages 92-94.

Shows how choral speaking develops good listening habits as the group strives for a common effect.

Scott, Louise, and Thompson, J. J. *Talking Time*. St. Louis: Webster Publishing Company, 1951.

Presents methods and materials for improving speech habits of children. Includes many simple poems arranged for choral speaking.

#### Dramatizations

Dramatizations often enable children to enjoy more fully what they read or what the teacher reads. As a rule children are natural actors, who throw themselves into dramatizations with boundless enthusiasm. This activity stimulates their imagination and develops originality. It is not necessary for the teacher to make many suggestions concerning interpretation or to propose a large number of rules. "What do you think he would say?" "What should he do?" "How would he look?"—these are about the only questions that need be asked to bring about improvement.

In the lower grades dramatizations are necessarily short and simple. The activity may be carried into other curricular areas. Children learn number facts by setting up an imaginary store and buying make-believe objects. They celebrate holidays by impersonating heroes of our country. They delight in dramatizing Bible stories or lives of the saints. Social studies, science, health, and safety classes take on more meaning as the children dramatize particular situations in each subject.

Pantomimes, or actions without words, are also widely used. In this enjoyable type of dramatization facial expressions and bodily actions convey a story. The ingenious teacher will find numerous opportunities for permitting children to express themselves through dramatizations and pantomimes. She will not, however, permit them to engage in useless activities that waste valuable time.

#### REFERENCES

- Brown, Dorothy Lothrop, and Butterfield, Marguerite A. *Teaching of Language in the Primary Grades*. New York: The Macmillan Company, 1941. Chapter VI, "Dramatization," pages 98-120.

Suggests types of material to use in dramatic activities and includes methods of preparation and presentation.

Dawson, Mildred A. *Language Teaching in Grades One and Two*. New York: World Book Company, 1949. Chapter III, "Informal Oral Communication," pages 30-32; Chapter IV, "The More Organized Forms of Oral Communication," pages 53-55.

Offers suggestions for informal dramatizations as well as for the more formal play acting.

Herrick, Virgil E., and Jacobs, Leland B., Editors. *Children and the Language Arts*. Englewood Cliffs, New Jersey: Prentice-Hall, 1955. Chapter XV, "Children's Experiences in Dramatic Interpretation," pages 336-61.

Discusses various experiences of children in dramatic interpretation and lists the values of creative dramatics in the elementary classroom.

Lease, Ruth, and Siks, Geraldine Brain. *Creative Dramatics in Home, School, and Community*. New York: Harper and Brothers, 1952. Chapter II, "How to Introduce Dramatic Play on the Lower Elementary Level," pages 19-46.

Contains suggestions for simple rhythmic experiences, pantomimes, and the transition to dialogues and stories.

Rasmussen, Carrie. *Speech Methods in the Elementary School*. New York: Ronald Press, 1949. Chapter III, "Our Bodies Speak, Too," pages 20-63; Chapter IX, "Creative Dramatics—Its Contribution to Individual Development," pages 134-54.

A helpful reference for various speech activities, especially for dramatizations and for pantomimes.

Werner, Lorna S. *Speech in the Elementary School*. Evanston, Illinois: Row, Peterson and Company, 1947. "Dramatization in Grade One," pages 178-79.

Suggests procedures for informal dramatization in the first grade.

The following collections contain material for children in the primary grades:

Burack, A. S., Editor. *One Hundred Plays for Children*. Boston: Plays, Inc., 1949.

Contains a varied collection of one-act plays for classroom and special assembly programs. Many are suitable for pupils in the first and the second grades.

Kammerman, Sylvia E., Editor. *Little Plays for Little Players*. Boston: Plays, Inc., 1952.

This collection of plays meets the demand for dramatizations for primary grades. The plays are easy to produce, with simple properties and settings.

*Plays, The Drama Magazine for Young People*. Boston: Plays, Inc.

Published monthly, this magazine has sections pertaining to junior and senior high school, middle grades, and lower grades. Model plays are included.

*Subject Index to Children's Plays*. Chicago: American Library Association, 1940.

Compiled by a subcommittee of the American Library Association on library service to children and young people.

Ward, Winifred. *Stories to Dramatize*. Anchorage, Kentucky: The Children's Theatre Press, 1952.

A collection of stories prepared for improvised drama and arranged according to age level. Contains a chapter on the objectives to be attained in creative drama and another chapter on suggestions for dramatizing a story.

## Radio broadcasts and telecasts

In the lower grades radio broadcasts and telecasts are introduced chiefly as a means of improving motivation. The child loves to imagine that he is making a radio broadcast. A real or a toy microphone or a make-believe television set heightens the illusion. A child who under other circumstances is unmoved by comments on his correct usage or pronunciation will take these matters seriously when he is named as a participant in a radio or a television program.

The preparation and presentation of a radio broadcast or a telecast can be directed toward the realization of the same objectives that are discussed under dramatizations. The use of the radio and the television can likewise be carried into other subject areas. Too much time should not be devoted to this or any other activity however. Pupil participation should never become pupil domination in a class.

## REFERENCES

Dawson, Mildred A. *Language Teaching in Grades One and Two*. New York: World Book Company, 1949. Chapter III, "Informal Oral Communication," pages 38-39.

Brings out the value of radio broadcasts as a means of helping children to listen effectively.

Herrick, Virgil E., and Jacobs, Leland B., Editors. *Children and the Language Arts*. Englewood Cliffs, New Jersey: Prentice-Hall, 1955. Chapter XV, "Children's Experiences in Dramatic Interpretation," pages 353-55.

Explains the educational values of radio and television and offers suggestions for "televised" programs in the classroom.

Watson, Katherine Williams. *Radio Plays for Children*. New York: H. W. Wilson Company, 1947.

Contains dramatizations of children's books and stories specially arranged for radio programs.

## Clubs

The club is intended as an activity that takes place at regular intervals throughout the year—at a certain English period each week or each month. In the first and the second grades the organization is kept very simple.

Any subject or life experience may be correlated with the club program. Imaginary radio broadcasts and telecasts, pantomimes, and dramatizations may be included in the programs. Since these activities and many that are similar are usually performed in an audience situation, utilizing them in club meetings is most natural. The programs can be prepared from any field of the child's knowledge.

A club is equally valuable as a means of teaching oral English and as a means of teaching social courtesy. The sharing of ideas, the observance of social graces, the art of listening as well as the art of making oneself understood, should be stressed.

#### REFERENCES

- Herrick, Virgil E., and Jacobs, Leland B., Editors. *Children and the Language Arts*. Englewood Cliffs, New Jersey: Prentice-Hall, 1955. Chapter VI, "Children's Experiences in Speaking," pages 141-42. Discusses benefits which children derive from participation in clubs.

### WRITTEN ENGLISH

Written English grows out of oral English. In the lower grades particularly it is presented as an opportunity to record permanently the work suggested by the group or by the individual.

#### Writing stories

Before pupils learn to write the teacher may copy on the chalkboard or on a large chart some of the sentences composed by the class. The children compose their stories during the oral English period under the guidance of the teacher. Through pertinent questions she draws from all the pupils in the class ideas on the specific topic being developed. Children must constantly be reminded that each little story should tell about ONE thing only.

Although the foundation for paragraph writing is laid in the first and the second grades, the word *paragraph* is introduced for the first time in the third grade. By the end of the first grade the pupils should be able to write one original sentence about a topic discussed in the classroom. In the second grade children's written composition should not exceed three sentences.

Even in the first grade children are asked to examine sentences critically. Lessons are included

that require pupils to think of good beginnings for sentences and to combine sentences in a story.

#### REFERENCES

- Applegate, Mauree. *Helping Children Write*. Scranton, Pennsylvania: International Textbook Company, 1949. Chapter IV, "Tall Tales and Short Tellers," pages 55-82. Offers a variety of suggestions for stimulating interest in creative writing.
- Dawson, Mildred A. *Language Teaching in Grades One and Two*. New York: World Book Company, 1949. Chapter V, "Written Expression," pages 65-73. Suggests methods of preparing children for independent writing.
- Herrick, Virgil E., and Jacobs, Leland B., Editors. *Children and the Language Arts*. Englewood Cliffs, New Jersey: Prentice-Hall, 1955. Chapter X, "Children's Experiences in Writing," pages 219-36. Gives practical suggestions for developing skill in creative writing.
- National Council of Teachers of English. *Language Arts for Today's Children*. New York: Appleton-Century-Crofts, 1954. Chapter VII, "Writing," pages 206-27. Discusses needs for writing in the primary grades and gives a variety of techniques for introducing creative writing to beginners.
- Strickland, Ruth G. *Language Arts in the Elementary School*. Boston: D. C. Heath and Company, 1951. Chapter XI, "Beginnings of Written Language," pages 224-56. Presents a variety of writing activities for elementary-school children, beginning with the first grade.

#### Grammar and usage

Oral and written communication must be built upon a solid foundation of fundamental skills. The principles of grammar must therefore be presented to children, and sufficient practice exercises and meaningful drills should be provided for their complete learning. These principles are not to be taught separately as valuable in themselves, but as accessories to oral expression and creative writing. Since the sentence is the unit of mastery, all points of grammar and usage are related to the sentence in the exercises for children.

In the teaching of correct usage, the aim is habit formation, which is gained through repetition, practice, and experience with correct forms. Special drill, preferably through language games, should be given to fix the correct forms and to eliminate typical errors that are prevalent in the class. A great deal of effective language training in habits of correct usage can be done in the primary grades, since self-consciousness has not yet arisen to hinder the child in his expression.

## REFERENCES

- Brown, Dorothy Lothrop, and Butterfield, Marguerite A. *Teaching of Language in the Primary Grades*. New York: The Macmillan Company, 1941. Chapter IV, "Sentence Structure," pages 73-83; Chapter V, "Elimination of Gross Errors in Speech," pages 84-97. Discusses procedures for developing sentence sense and variations in sentence structure; suggests methods of eliminating grammatical errors.
- Dawson, Mildred A. *Language Teaching in Grades One and Two*. New York: World Book Company, 1949. Chapter VI, "Correct Usage," pages 74-81. Enumerates typical errors and discusses ways and means of eliminating them. Offers several language games for developing habits of correct speech.
- Leaf, Munro. *Grammar Can Be Fun*. New York: Frederick A. Stokes Company, 1934. An amusing little book aptly illustrated to induce children to build habits of correct usage.

## Word study

Since everybody needs words with which to express his ideas, too much time cannot be devoted to making children word conscious. The earnest teacher will set herself up as an example and by her own choice of words will develop in each pupil an appreciation for refined expression and a desire to improve his oral and written communication. A study of opposites in the first grade and of opposites and like words (synonyms) in the second grade will enrich his vocabulary. Such words are never presented as lists of words for memorization, but as words to be used in sentences. As pupils meet new words in their reading they should be induced to use them in stories. The teacher may say, "I like that word, don't you? Let us use it in our stories today." The use of beginning dictionaries and of picture dictionaries made by the class should be encouraged as a means of enlarging the vocabulary.

## REFERENCES

- Applegate, Mauree. *Helping Children Write*. Scranton, Pennsylvania: International Textbook Company, 1949. Chapter VII, "Words Are New Worlds," pages 131-47. Lists several ways of making children vocabulary conscious and suggests methods of enlarging pupil vocabulary, many of which are practical for primary grades.
- Brown, Dorothy Lothrop, and Butterfield, Marguerite A. *Teaching of Language in the Primary Grades*. New York: The Macmillan Company, 1941. Chapter III, "Vocabulary Enrichment," pages 58-72. Suggests methods of enlarging the vocabulary in oral and written expression.

- Dawson, Mildred A. *Teaching Language in the Grades*. New York: World Book Company, 1951. Chapter VIII, "Promoting Vocabulary Growth," pages 137-48. Discusses the various types of vocabularies and suggests methods of inducing sound vocabulary growth.
- Fitzgerald, James A. *Teaching of Spelling*. Milwaukee: Bruce Publishing Company, 1951. Chapter VIII, "Developing Word Power," pages 163-88. Emphasizes the importance of guiding children in the understanding of word meanings in order to express themselves in oral and written forms.
- Herrick, Virgil E., and Jacobs, Leland B., Editors. *Children and the Language Arts*. Englewood Cliffs, New Jersey: Prentice-Hall, 1955. Chapter XIV, "Children's Experiences in Vocabulary Development," pages 310-35. Aims to make teachers aware of the importance of vocabulary in language development.
- Strickland, Ruth G. *Language Arts in the Elementary School*. Boston: D. C. Heath and Company, 1951. Chapter IX, "The Significance of Vocabulary," pages 181-202. Lists the various types of vocabularies and discusses the significance of each. The chapter also evaluates several useful word lists.

## The mechanics of English

Mastery of the rules for capital letters and marks of punctuation is indispensable for correct and acceptable written English. In the first grade the pupil is introduced to such mechanics as the following: *Capital letters* for the first word in a sentence, the name of God, the name of a person, and names of days of the week; *Punctuation*: period at the end of a telling sentence and a question mark at the end of an asking sentence. In second grade he reviews all the uses of first grade and adds: *Capital letters* for names of the months of the year and in the salutation and closing of a letter; *Punctuation*: period after certain abbreviations and at the end of a commanding sentence, exclamation point at the end of an exclaiming sentence, and the comma after the salutation and the closing of a letter.

## REFERENCES

- Dawson, Mildred A. *Language Teaching in Grades One and Two*. New York: World Book Company, 1949. Chapter V, "Written Expression," pages 61-63. Discusses punctuation and capitalization in the first- and second-grade classroom.
- National Council of Teachers of English. *Language Arts for Today's Children*. New York: Appleton-Century-Crofts, 1954. Chapter VII, "Writing," page 214. Attention is here called to the place of skills in the primary school.