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DEVELOPING ORAL PROFICIENCY THROUGH POEM  
RECITATION IN ELEMENTARY ENGLISH AS  
A SECOND LANGUAGE

---

A Project  
Presented to the  
Faculty of  
California State University,  
San Bernardino

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In Partial Fulfillment  
of the Requirements for the Degree  
Master of Arts  
in  
Education:  
Teaching English to Speakers of Other Languages

---

by  
Anne Picpican-Bell  
December 2005

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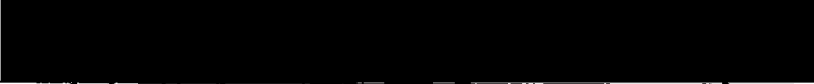
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by  
Anne Picpican-Bell  
December 2005

Approved by:

  
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*Nov. 30, 2005*  
Date

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## ABSTRACT

The best way to learn a language is not by memorizing the rules but by continuously using it. It is upon use that language becomes meaningful and essential. People, as social beings, use language in variety of ways. It is through interaction that one becomes better at using the language. However, in spite of its importance, oral language development is one of the areas that has been given little attention in the curriculum.

This project proposes the development of an oral language curriculum for immigrant students at the primary elementary level. The curriculum, which is both didactic and creative, provides both knowledge and its application in social settings. It emphasizes poetry recitation as the culminating activity, which will allow students to use language with control. The dynamic nature of poetry lends support to its integration into various content areas. This conception makes possible the development of oral proficiency among immigrant students who want to make an impact on the world that they now call "home."

## ACKNOWLEDGMENTS

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I also thank my friends for the moral support, and Phyllis and Tim who constantly make life easier for me.

Above all, without God's intervention and guidance, nothing would have made sense.

DEDICATION

To my family and to all ESL learners

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## CHAPTER ONE

### INTRODUCTION

#### Background of the Project

California, a multicultural state, has seen its fair share of immigrants from non-English speaking countries like Asia. Chinese, Filipino, Japanese, Asian Indian, Korean, Vietnamese, Cambodian, Hmong, Laotian, Thai, Singaporeans are collectively referred to as Asians. The Asian population in the United States has increased from seven million in 1990 to twelve million in 2000. Reeves and Bennett (2004) reported that California has 4.2 million Asians making it the state with the largest Asian population. The report also conveyed that 24 percent of the Asian population had earned at least a bachelor's degree. As a result "almost four fifths of Asians speak a language other than English at home, but about three fifths speak English very well" (p. 11). (See Appendix A)

Some Asians, especially those newcomers in the country, are not proficient English speakers. Oftentimes, they feel inadequate to express their feelings, opinions, and even ideas, for fear of embarrassment. In the field of education, the performance of non-native English speakers is evaluated by the way they speak--their intonation,

tone, pronunciation, and accent. Usually, oral proficiency is used as a benchmark of students' ability to learn.

### The Filipino Immigrants

Reeves and Bennett (2004) reported that Filipinos are the second largest population of Asian immigrants, with a population of 2.4 million. (Debate exists on whether to "P" or "F" as the first letter to label a Filipino. As a solution, the Philippine government uses "Pilipino" in reference to the national language [Tagalog or Pilipino], and "Filipino" in reference to Philippine nationals). The Philippines has adopted English as a second language. The bilingual education that Filipinos receive from the Philippine educational system allows them to become literate in English; however, accent and pronunciation are the key impediments to comprehensibility in their oral communication.

Filipinos have a high literacy rate making them competitive in the job market. Forty-three percent of the Filipino immigrants to the United States have at least a bachelor's degree, and 43.5 percent have at least finished high school (Barnes & Bennett, 2002). Many Filipino immigrants are engaged in medical and construction jobs, working as nurses, caregivers, engineers, accountants, laborers and farmers. The economic prosperity that

overseas work provides establishes a steady increase of the number of Filipinos in California schools. It is then important to understand why Filipinos speak English but are not English proficient.

### History of English Teaching in the Philippines

The informal education system in the Philippines, which concentrated on vocational training, changed during the Spanish colonization (1521-1898). Education became religion-oriented. In 1863, an educational decree was passed providing a free primary education. Spanish was a required subject in college until 1987. When Spain was defeated in 1898, the Philippines succumbed to American rule. During that time, free primary education was made available to train people in their duties as citizens using English as the medium of instruction. The Philippine Commission installed a highly centralized public school system in 1901 by virtue of Act No. 74. Its implementation created a heavy shortage of teachers, compelling the Philippine Commission to authorize the Secretary of Public Instruction to import 600 teachers from the United States.

From 1901 to 2001, the Education Department has gone through various management restructurings. In August 2001, the Governance of Basic Education Act of 2001 (RA 9155, 2001) was passed, transforming the Department of Education



Culture and Sports (DECS) to the Department of Education (DepED).

Basic Education in English. Education in the Philippines is offered through formal and non-formal systems. The Basic Education Curriculum (BEC) features the general goal of developing the Filipino learner by mandating that schools provide basic competencies in literacy, and numeracy, critical thinking, and learning skills, and desirable values such as becoming caring, self-reliant, productive, socially aware, patriotic, and responsible citizens. The new curriculum, however, restructures only the New Elementary School Curriculum (NESC) and the New Secondary Education curriculum (SEDP), which was implemented in 1983 and 1989 respectively.

In the NESC and SEDP, there are nine subjects taught: English; Filipino; math; science; social studies; technology and home economics; physical education, health and music (PEHM); and values education. In the new BEC, there are only five subjects: English, math, science, Filipino, and *makabayan* (this is the combination of PEHM, technology and home economics, and social studies). Values education is now integrated in all the five subjects because all teachers are supposed to be values educators.

Today, the Philippines implements a bilingual education.

The policy on Bilingual Education aims at the achievement of competence in both Filipino and English at the national level, through the teaching of both languages and their use as media of instruction at all levels. The regional languages shall be used as auxiliary languages in Grades I and II. The aspiration of the Filipino nation is to have its citizens possess skills in Filipino to enable them to perform their functions and duties in order to meet the needs of the country in the community of nations (Espiritu, 2002).

Many Filipinos think that the shift in the medium of instruction, from English to English and Filipino has deteriorated students' competence in the English language.

Education and the English Language

The Filipino people regard education as an important factor for social and economic upward mobility. Some parents believe that it is the most important legacy they can give their children. The Bureau of East Asian Pacific Affairs of the U.S. Department of State (2004) reported that although only the six years of primary education are

free and compulsory and the four years of secondary education are free but not compulsory, the literacy rate in the Philippines is still high at almost 94 percent (Plan Philippines, 2005). Providing a free public education in the face of the limited supply of textbooks, limited number of classrooms, and overfilled classrooms is a challenge for the country.

As a second language, English is widely used for international relations, commerce, government and education. Filipinos also speak "Taglish" (a combination of Tagalog and English) in social conversation for convenience because some English words are shorter than their Filipino translation. Saying "Good morning" or "Thank you" is more common than saying their Filipino counterpart, "Magandang umaga po" or "Marami pong salamat." A visiting tourist in the Philippines has no difficulty going to restaurants or finding directions because almost all notices, menus, and receipts are written in English.

In the Philippines, English is used in trade, commerce, education, and government. English-speaking ability is a desirable qualification, especially during job interviews. A candidate for a position who can

articulate and express ideas fluently in English will most likely be preferred over a candidate who cannot.

Target Teaching Level: Primary Elementary

I am interested in teaching K-3 students. It is fascinating to observe how students learn a language. As a teacher, I would like English learners to understand that oral language is the basis of speaking, reading, and other literacy skills. When students understand the relationship of sounds to letters and letters to words and are well motivated, their ability to learn English and master oral communication is increased to the maximum level.

Years ago, I worked with Chinese and Japanese children who had no prior English language experience. Through diligence, use of body language, and a slow-paced, well-enunciated English conversation, I was able to introduce and teach them the basics of the language. I am hopeful that by having more teaching experience in methods and strategies, I will be more adept in teaching English learners in California schools, in the Philippines, and in other non-English speaking countries.

Instructional Challenges and Problems in Teaching English to Second-Language Learners

I foresee both controllable and non-controllable factors that influence teaching English: personal

attitude, lack of resources, and the linguistic nature of English language.

Controllable Factors. The personal attitude of students and teachers, and the lack of materials and resources, are referred to as controllable factors. Immigrants, like Filipinos, may have the ability to read and speak English but may not be able to pronounce the words correctly. Their attitude towards English language and their new environment is important before change can take place. Having negative attitudes and resistance to change will not motivate them to absorb a teacher's instruction on articulation and enunciation no matter how much modeling and repetition have been attempted. Students should recognize that correct pronunciation makes any conversation a pleasant experience.

The teacher's immediate feedback on students' oral performance can also influence English learning. If the teacher is lax and does not pay attention to students' mispronounced and misread words, students will not be challenged to say and read words correctly. Phonics or any language instruction should be implemented all times.

The increasing budget cut in education is another factor that limits the availability of materials and

resources. Only a limited number of English materials are translated into other languages.

The Non-controllable Factors. The linguistic nature of English language and phonological variation are referred to as uncontrollable factors. English uses alphabetic orthography. To speak the language, one has to learn the English symbols and their phonetic sounds. English is not an exact phonetic alphabet because one symbol is not associated with a single sound. For example, [c] sometimes become /k/ as in cook, and other times it adopts the /s/ sound as in lace. Another challenge is that same letters stand for different sounds; example, [ch] in chicken and chamomile, and [ow] in owl and owe. Also sometimes a single sound has two letters; for example, [oo] in book or single letter represents more than one sound, like in [u] in use and bus; and finally, some letters have no sound/silent; for example [k] in know, [s] in island or [e] in moose (Tserdanelis & Wong, 2004).

Another challenge is phonological variation. English speakers use different words to refer to the same thing or pronounce words differently according to their geographic location. For example people in the Appalachian Region say "darning needle" while other people call it "dragonfly"; New Englanders say "pahty" while most people say "party."

Such variation shows that identity and linguistic attitudes are key phonological factors.

To address these problems that influence English instruction to English learners, teachers should understand their students' learning goals and cultural backgrounds in order to provide appropriate encouragement and deeper reasons for them to speak fluent English. They should be dedicated to their roles as models, facilitators, and assessors. On the other hand, students must recognize that a well-articulated speech is not only a marketable quality but also an indication of oral language competence.

#### Purpose of the Project

This project addresses the need for a performance-based language-development curriculum to serve the growing number of non-English-speaker immigrants in California's public schools. The project aims to enforce the active use of oral-language activities inside the classroom to enhance the speaking abilities of ESL learners while providing them a supportive learning environment.

## Content of the Project

This project will discuss, in part, the decoding aspect of reading as related to phonological awareness. It also provides various activities to help English learners become proficient speakers in the classroom and in social settings. If students are engaged in these activities, they will become more articulate and comfortable in speaking English; and, in the process, they will learn ways to overcome communication barriers that might impede their realization of the American dream.

The project reiterates the significance of oral language and its development in English-as-a-second-language (ESL) primary classrooms. Chapter Two presents an extensive review of literature in phonological awareness, software programs available in teaching phonological awareness, poetry, poetry across the curriculum, and oral proficiency. Chapter Three illustrates a model that identifies the interrelationships of key terms and approaches in achieving oral proficiency.

Chapter Four provides lesson plans using the Teaching English to Speakers of Other Languages (TESOL) standards to teach the key concepts in different subject areas. Finally, Chapter Five focuses on the various oral proficiency assessments that are available to be used in



monitoring and assessing students' performance in using oral language.

#### Significance of the Project

The ability to communicate is an important facet of human beings. This project is relevant to immigrant English learners, teachers, and school administrators: that ESL learners recognize that a positive attitude to learning English is the key to learning, and that teachers as well as school administrators understand and support students by providing oral communication instruction at the primary level that can enhance their oral skills.

By becoming competent in oral language, immigrants will become more confident and more positive in facing the challenges ahead. If the school, as a social institution, is responsive and incorporates a curriculum geared towards the active use of English--rather than just teaching about the language--students will succeed in their new environment at a more rapid pace during their early years of education.

## CHAPTER TWO

### REVIEW OF RELATED LITERATURE

#### Phonological Awareness

##### Introduction

Researchers believe that the development of literacy-related skills, namely alphabetic knowledge, concepts about print, and phonemic awareness, before formal reading instruction are important (Snow & Ninio, 1986; Sulzby, 1986, Adams, 1990). They found conclusive evidence that children who lack phonemic awareness in kindergarten are likely to have more trouble reading in the higher grades. Rhyming and phoneme identification in words are some reading activities that help improve children's word awareness. Once mastered, students will enjoy reading and will start to learn more complex reading skills like phonics, fluency and comprehension.

For the purpose of writing this project, although defined individually, phonological awareness, phonemic awareness, and phonics are used interchangeably. Each author's particular use of each of these terms will be honored.

## Definition of Phonological Awareness and Phonemic Awareness

Phonological Awareness. The understanding that speech comprises discrete units ranging from entire words and syllables to smaller intrasyllabic units of onsets, rimes, and phonemes is called phonological awareness (Troia, 2004; Ehri, Nunes, Wilows, Schuster, Yaghoub-Zadeh, & Shanahan, 2001). This skill also comprises the ability to manipulate phonemes in words (Smith, Simmons, & Kameenui, 1998). Phonological awareness is also defined as the conscious awareness of the sound structure of words which is a requirement in learning to read (Stone & Brady, 1995). As a metalinguistic skill, it involves the blending and segmenting of sounds into words (Torgesen, Wagner, & Rashotte, 1998) and it simplifies the acquisition of phonics and the alphabetic principle on the path to reading. From the various definitions of the term, one thing is clear--that phonological awareness is correlated with reading.

Lyon (1996) reported that regardless of general intelligence, children, who are deficient in phonological awareness skills, are slow to develop their basic reading abilities. He added that poor decoding skills, which he described as the core characteristic of poor reading, is

the effect of poor phonological processing ability. A study conducted by Juel, Griffith and Gough (1986) was validated by Torgesen et al. (1998), found out that "children with poorly developed phonological awareness abilities by the end of first grade have difficulties in reading as late as the fourth grade" (p. 38). However, Peregoy and Boyle (2001) contradicted the aforementioned finding by arguing that phonemic awareness should not be a prerequisite for literacy instruction but rather a foundation to promote reading skills by showing the relationship of sounds to letters. Children who are exposed to written language already have some phonemic awareness skills, which are evident in their inventive spelling. Yopp (1992) offered a unifying view by saying that phonemic awareness is "both a prerequisite for and a consequence of learning to read" (p. 697).

Phonemic Awareness. A reader needs to consciously analyze spoken language into its component sounds (phonemes) and to perform mental operations on these smaller linguistic units (Lieberman, Shankweiler, & Lieberman, 1989). This is called phonemic awareness, an aspect of phonological awareness. "Phonemic awareness is the knowledge of sounds in spoken language separate from

the representation of sounds by written language" (Sodoro, Allinder, & Rankin-Erickson, 2002, p. 223).

Linguistic Terms. Other linguistic terms associated with reading are phonics, phonetics, phonology, phonemic change, and phonetic change. According to Armbruster, Lehr, and Osborn (2001), phonics focuses on how sound-letter relationships create a written language. Tserdanelis and Wong (2004) contrasted other terms in the following way: "phonetics is the study of spoken language, the consonants and vowels, and the melodies and rhythms, of speech" (p. 39) while "phonology studies the distribution of sounds in a language and the inter-actions between these different sounds" (p. 99). On the other hand, "phonemic change refers to sound change that varies the phonemic system of a language in some way, usually by the addition or loss of phoneme while phonetic change refers to a change in pronunciation of allophones that has no effect on the phonemic system of the language" (p. 110). Phoneme is defined as "the smallest contrastive unit of sound while allophone is a phonetic variant of a phoneme" (p. 105).

Figure 1 illustrates the relationship of phonics, phonemic awareness and phonological awareness. The figure

shows that phonological awareness links phonics and phonemic awareness.

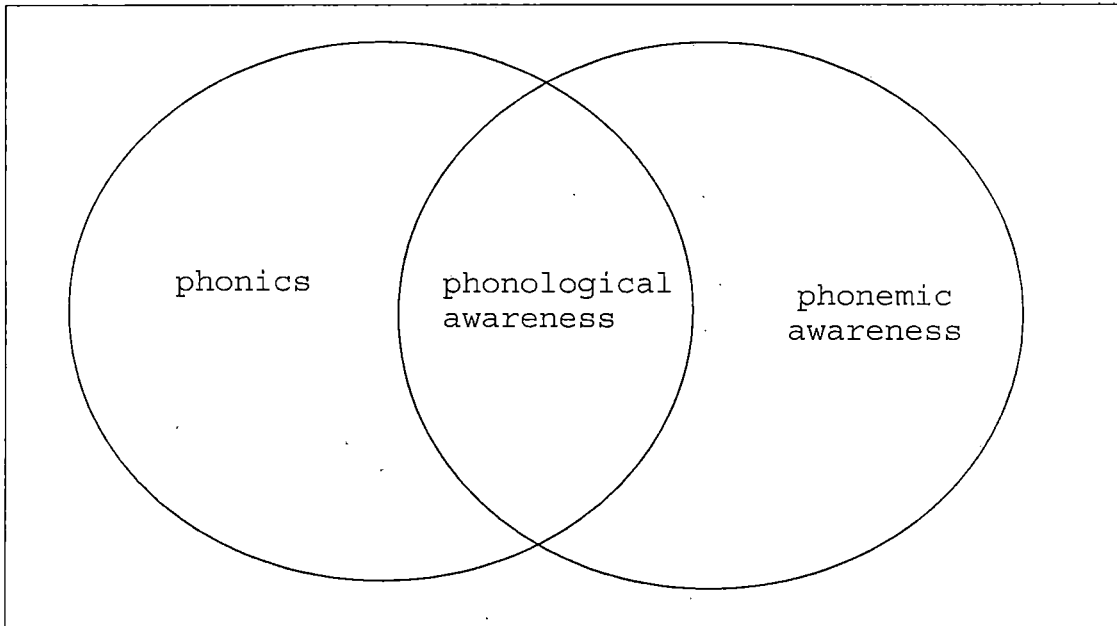


Figure 1. Related Terms

Stages of Phonological Awareness. The relationship of phonological awareness skills to reading has been demonstrated in many ways. Like reading, attaining phonological awareness skill is a process. As illustrated in Figure 2, Adams (1990) identified the stages of phonological awareness development as follows:

1. Ability to rhyme words. Students learn about word families. When they learn "at" family, they will learn to substitute different beginning sound is making words.

Example: mat-bat, cat, fat, hat, pat, rat, sat

2. Ability to do oddity tasks. Students learn to identify the word that does not fit in the group.

Example: mall, ball, fame, hall, tall

3. Ability to blend and split syllables. Students learn to put individual sounds together to form a word. They also learn to divide the word into syllables.

Example: /b/ /i/ /g/ = big; /f/+ old = fold

4. Ability to segment words. Students segment words by counting phonemes.

Example: mark = /m/ /a/ /r/ /k/

5. Ability to manipulate phonemes. Students discover that by adding or deleting phonemes, another word is formed.

Example: /b/ + all = ball; l+ ate = late

By engaging students in different oral activities that emphasize the sounds of language, they will learn symbol-to-sound relationship, an essential requisite in learning to read.

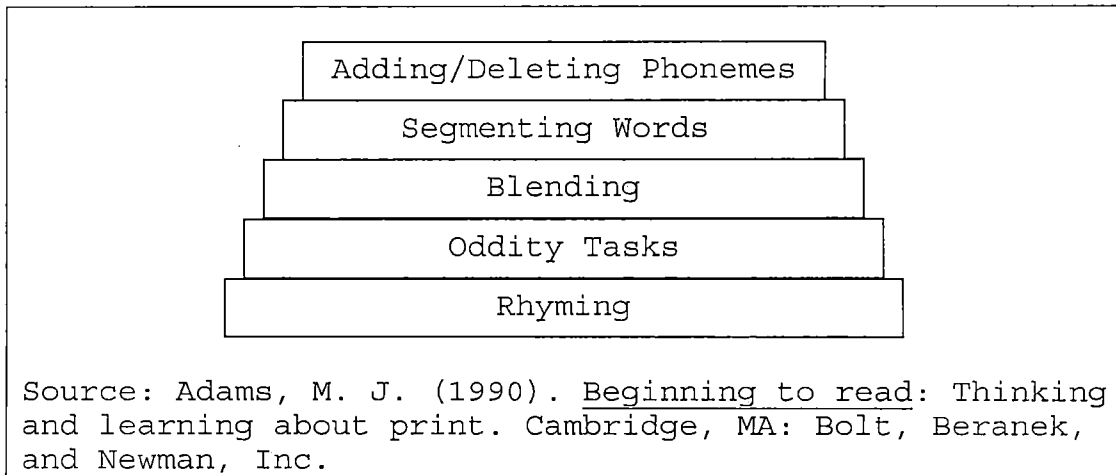


Figure 2. Stages of Phonological Awareness Abilities

### Importance of Phonological Awareness

Phonological processes play an important role in reading development. Several research have consistently demonstrated that children who are trained in phonological awareness have the advantage in learning to read over those who are not (Torgesen et al. 1998; Kirby, 2003); that phonemic awareness tasks are the best predictors of success or lack of success in beginning reading achievement (Adams, 1990); that phonemic awareness improves children's literacy and knowledge in the alphabetic system (National Reading Panel, 2000); and that reading achievements among preschoolers are based on their individual phonological sensitivity (Bryant, MacLean, Bradley, & Crossland, 1990). Phonological awareness



ability is an advantage to primary students, students with special needs and adult language learners.

Primary Students. Students who have weak processing abilities develop their reading skill at a slower pace. Torgesen et al. (1998) stated that phonological awareness in kindergarten is the single best predictor of reading and spelling achievement at the end of first and second grades. When students start learning to read, their phonological awareness deficiency becomes evident because of their lack of awareness of word structure.

Students with Special Needs. According to Troia (2004), at-risk children, like those with early speech and language impairments and those identified with dyslexia, have poorer phonological awareness skills than their normally achieving peers. "Intensive training in phonological awareness, even relatively short periods of time, can substantially improve the word-reading skills of children with serious reading disabilities and...these positive outcomes are maintained over months or years after the cessation of training" (Snow, Burns, & Griffin, 1998, p. 254). This statement demonstrates the benefits that phonological awareness provides to students with special needs.

Adult Learners. Similarly, adult English learners should learn phonological awareness, that is, they should become aware that words consist of syllables and phonemes in order to understand how words are structured in English. This skill can only be acquired through training. Morais, Bertelson, Cary, and Alegria (1988) showed that adult Portuguese first-time native language readers had sentence awareness but not phoneme awareness. On the other hand, Robson (1982) found that adult Hmong refugees had knowledge of the alphabet but they did not know that letters could be put together or pulled apart. Once adult English learners learn to analyze that words are a combination of smallest units of sound, they will learn to connect these symbols to their meanings. Thus, reading and writing skills are achieved.

Ideally, phonological awareness should be taught early on but teaching phonological awareness to older students is still favorable, though the effect is less powerful. To remedy this, an increased amount of instruction and more intensive instruction are necessary.

Reading and Literacy. Reading instruction is based on oral language (Ocampo, 1990). "A child's success in reading is partly dependent on his or her mastery of the language in which he or she will learn to read...if a

child's mastery of the oral language is weak, progress in reading will be slow and difficult" (p. 5).

The "Simple View of Reading" model offered by Juel, Griffith and Gough (1986) suggests that the reading process involves decoding and listening comprehension. Decoding is related to phonological skills, which plays a key role through the second grade, and listening comprehension gradually increases its role thereafter. This means that listening to words that are clearly decoded results to better comprehension.

Frith (1985) also offered a framework in learning to read. The model consists of three phases: logographic, alphabetic, and orthographic phases. During logographic phase, the child associates an oral word with the feature of the word such as a picture, logo, or letter shape with a word stored in memory (Gough & Hillinger, 1980). Examples of logographic writings are scripts in Chinese, and Japanese; each "character" is the smallest pronounceable unit associated with a syllable. Logographic readers read by sight, by associating words with visual symbols. For example, a student may not be able to read the word "castle" but when picture card is available, reading castle becomes easy. As they progress to learn

about letter symbols and letter-sound relationships, students become alphabetic readers.

In the alphabetic phase, students understand the grapheme-phoneme relationships of words. To read in the English language, one has to know the alphabetic system. Because the structure of the English writing is alphabetic, phonetic awareness helps children learn that words consist of letters with sounds. Phonological recoding, a feature of the alphabetic phase, which "involves mastery of the system generalizations for mapping onto phonological forms," is important in reading (Nichols, Rupley, Rickelman, & Algozzine, 2004, p. 58). When students acquire phonological recoding abilities, they read words by applying grapheme-phoneme correspondence rules (Ehri, 1992). Students who progress from alphabetic to orthographic phase read words without "sounding them out" achieved automaticity in reading.

Foreign Languages. Phonological awareness also predicts reading performance in other languages such as Filipino (Ocampo, 1990); Spanish (Carrilo, 1994); Portuguese (Cardoso-Martins, 1995); German (Wimmer, Landed, & Schneider, 1994); Italian (Cossu, Shankweiler, Liberman, Katz, & Tola, 1988). Durgunoglu, Nagy, & Hancin-Bhatt (1993) proved in their study that one's cognitive

abilities in their first language (L1) can transfer into the skills necessary to acquire reading in the second language (L2).

Furthermore, the importance of phonological awareness in reading also applies to the Chinese logographic writing system where speech sound-syllable relationship is observed (Ashmore, Farrier, Paulson, & Chu, 2003). More than 80 percent of Chinese characters have phonetic (pronunciation) and semantic (meaning) components (Tzeng, 1981). This means that some Chinese words may have the same pronunciation but have different meaning. The distinguishing factor lies on the quality of the tone.

The urgency to teach phonological awareness skills to students as early as possible is essential because their word reading difficulties stem from their weakness in processing the phonological features of the language.

#### Teaching of Phonics

Before students can read English, they should be able to identify the sounds of the Roman alphabet which is the basis of English and manipulate these sounds to be able to decode words.

Classroom activities in teaching phonics include phoneme finger counting, clapping syllables, and counting words. Phoneme finger counting involves counting the sound

of each letter in the word with the fingers. So when the teacher asks students to show how many fingers (phonemes) are there in the word "bag," students should show three fingers. Clapping syllables is another activity that allows students to divide words into syllables. To do this, the teacher asks students to clap the number of syllables of their names where Ann has one clap, Anna has two claps, Anika has three claps. After learning to identify phonemes from syllables, students are ready to attend to words. In a word counting activity, students are asked to count the words in a sentence or phrase. In the sentence "I went to the park yesterday," students should count six words.

Phonics instructions that are sequential provide students a keen understanding of the alphabetic principle--that letters have distinctive sounds--which enable students to relate the relationship between sounds and words.

#### Phonological Awareness Instruction

Basic instruction for children to become phonologically aware at an early age is an advantage. Torgesen and Davis (1996) estimated that about 80 percent of children attain basic knowledge of language structure without explicit teaching. Children learn best through

imitation and their exposure to certain language modalities serve as strong scaffold in their literacy development.

However, Armbruster et al. (2001) stated that phonemic awareness should be taught and learned through direct, systematic and skilled instructions. Direct skill instruction is created when "an image of students learning in a highly interactive situation, one where they experience consistent success, where they are provided with immediate feedback when they experience problems" (p. 225). Most children entering kindergarten may possess adequate amount of oral vocabulary and syntactic knowledge of their oral language (Yopp, 1992), but they lack phonemic awareness and concepts about print (National Reading Panel, 2000). The explicit teaching of phonological awareness allows students to capitalize on their oral language abilities in learning to read and reading to learn.

Reading is based on oral language. By taking note of the strengths and difficulties that students experience in oral language, appropriate and "useful intervention can be made to strengthen their skills" (Ellis, 1991, p. 15). Intervention produces better results than remediation. Chall and Curtis (2003) emphasized that "if one waits for

readiness skills to emerge, and does not intervene, the child at risk will not make it" (p. 416). Early intervention skills in phonological awareness resolve some of the reading difficulties or the risk for reading failure among students.

#### Instructional Guidelines in Introducing Phonological Awareness Activities

The proper implementation of phonological instruction in the classroom determines its success. The following suggestions are in part adapted from Greene and Enfield's (1994) Project Read. They are as follows:

1. Identify the specific skill you want to focus on. If it is a rhyming it should not be mixed up with alliteration.
2. Incorporate all the senses to excite students as they learn. The idea of play as you teach about phoneme sounds is more fun than by drills.
3. Use phoneme sounds instead of letter names. Be aware that one sound may be represented by two or more letters like free = /fr/ + /ee/.
4. Arrange the teaching of skills from simple to complex. For example: /l/, start from beginning sound as in like; next is the ending sound as in llow; and last is the middle sound as in llow.



5. Teach consonant-vowel (CV) pattern before vowel consonant, then consonant-vowel-consonant. For example: tie (CV), ant (VC), ten (CVC).

(p. viii)

Instruction methodology should vary to accommodate individual difference among students. Opportunities for practice should be continuous as they not only support students' strengths and skills but also diagnose their weaknesses.

Problems Associated in Teaching Phonological Awareness. Proper training in the phonological approach leads to an efficient and effective program. Moats (1994) found out that teachers were not trained to teach phonological awareness, and available training was not adequate. The other problem is the student's willingness and motivation to learn. Teachers should understand that language structure is a big concept; thus, it should be presented in bits and pieces. A slow but progressive teaching is necessary so students will have no difficulty to absorb chunks of information. Sensitivity to the difficulties that children experience in the learning process is to be considered otherwise teachers will be at a loss. Although different methods are implemented, learning will not prevail, which can cause frustration.

Another concern is that phonological awareness is always equated with other subskills in reading like vocabulary and comprehension. Decoding words and understanding that words are composed of letters and that letters have particular sounds is different from lexical and syntactical knowledge.

By identifying the factors that may lead to failures in phonological awareness instruction in the classrooms, school administrators and teachers will be able to adopt interventions or effective solutions to the challenges.

Activities to Develop Phonological Awareness. In developing phonological awareness in primary students, there are many activities that can be introduced over time. The Glasgow City Council's literacy improvement program (2003) enumerated the following activities as suggestions:

- Teaching traditional nursery rhymes
- Using puppets to act out rhymes
- Reciting rhymes in groups and as individuals
- Using tapes for children to follow nursery rhymes in books and big books
- Reading story and interacting with texts to promote listening skills
- Showing alliteration objects and pictures

- Learning and making up tongue-twisters  
Example: the ragged rascal ran round the rugged rock
- Asking children to describe themselves alliteratively  
Example: hungry Harry, tall Terry
- Share alliteration counting with children and make up your own  
Example: five fine fishes. (pp. 1-3)

Helping students to understand that words are made up of sounds is a big challenge. Though there is no single best way of instruction, any instruction should be continuously supported with progressive but repetitious and engaging activities. This way, students will eventually grasp the concepts when modeled and executed repeatedly. Their awareness of the concepts is demonstrated through rhyming, blending, identifying the beginning and ending sounds, segmenting, and syllabifying. These skills are achieved by students in varying degrees because rhyming skill may come naturally to some students while segmenting of words may be a difficulty. Equipped with these skills, students are ready to tackle other metacognitive skills in reading.

## Summary

Reading is a process. While phonics allows students to understand the relationship of a symbol (the alphabet or character) to a sound, phonological knowledge is the understanding that sounds are put together to form words. Phonological awareness is one of the hierarchical skills in reading; as such, it should be taught directly, providing room for students to practice. It can be made enjoyable by using words to which students can relate.

In teaching reading, one must accept that children have different processing abilities. Some students may need more motivation than others. Grade-level picture books can be used to stimulate their interests. Intervention should be available to address signs of reading difficulties.

## Software Programs for Phonemic Awareness

### Introduction

The revised Elementary and Secondary Education Act, known as the No Child Left Behind (NCLB) Act of 2001, stressed the integration of technology in the public schools. Previous studies showed that the use of technology has a positive effect in phonemic awareness instruction (Torgesen & Barker, 1995). Software programs

are now widely used in schools. The increasing demand for updated and research based educational programs has created a strong competition among publishers and program designers. The innovation in computer use may increase students' effort and persistence to learn though this effect may be temporary (Mitchell & Fox, 2001). But one cannot deny the benefits that computers provide.

#### Phonological Awareness Software

Modern technology brings many changes even in the educational system. Computers have been adapted by most schools, bringing changes to their traditional "chalk and board only" structure. These changes led to the increasing demand for more educational software programs.

Today, phonological software programs are widely used to complement the teachers' direct instruction in the classroom. Interactive computer programs allow children to hear stories read to them, read along, or read by themselves. They learn about the alphabet, letter sounds, and rhyming words by manipulating the keyboard and the screen to view different objects and characters. Software programs have features that include "digitized speech and high-quality graphics, immediate feedback, and game-like presentation of lessons to maintain student interest" (Mioduser, Tur-Kaspa, & Leitner, 2000, p. 56).

The support that these innovations provide has led many software engineers to work side by side with reading specialists. Together, they design effective and user-friendly programs, like those for phonological awareness, which offer rhyming, segmenting, blending, counting sounds, and syllabication activities. The use of the computer gives students time for practice while providing assessment in various skills.

Computer programs become most effective when complemented with any direct classroom instructions. This paper hopes to help teachers, as well as parents, make sound judgments before buying software programs that are available in the market today.

#### Choosing a Software Program

Thorpe (2002) believed that children should not be deprived of the potential advantage that these new technologies provide in stimulating their learning and development. But because of their ease of use, computer programs are considered as a substitute for diagnostic instruction. Modern technology, such as computers, should be used as instructional support to complement the activities that children learn inside the classroom. In order to benefit from these software programs, Milgi

(2000) proposed that phonemic awareness programs should have the following characteristics:

1. Scientifically based. Their use should be supported by research that addresses the needs of learners. They should also provide an understanding of how they work.
2. Standards based. The program should be aligned with the language arts standards of the state in which they are used.
3. Efficient. The activities should provide ample exercises addressing the various areas of phonemic awareness<sup>®</sup> like isolation, segmentation, blending, rhyming, among others, and should include an immediate assessment.
4. Adaptable. The program should be user friendly in order to cater to students' learning needs. Having different levels of difficulty brings comfort and flexibility to the user, enabling choice of which level to try.
5. Support multi-lingual learners. With the diverse population, especially in California, the program should be supportive of speakers whose first language is not English.

6. Provide staff training. Proper training in the integration of these software programs with the literacy curriculum is critical to its effectiveness. The program chosen should reflect the philosophy and the needs of the school. There should be a careful selection on computer software available for students in order to provide adequate support to develop their phonemic awareness skills. (p. 11)

Every child has the ability to learn any skill. Some use multiple sensory inputs to learn, while others use only one or two. The use of computers may maximize the development of students' reading skills by providing interesting and useful information about topics they want to learn.

#### Available Software Programs

Most schools have computer laboratories where students take their computer lessons. Schools use various software programs to teach reading and writing, from learning the alphabet to comprehension. The following are reviews of currently available phonological software programs (see also Appendix G) used in schools:

DaisyQuest and Daisy Castle. These programs have colorful graphics and are highly interactive. While



DaisyQuest provides instruction and practice in identifying rhymes, and the beginning, middle, and ending sounds in words, Daisy Castle teaches and reinforces segmenting words into individual phonemes and blending.

Mitchell and Fox (2001) used this software in their study in which 36 kindergarten and 36 first grade at-risk students participated. The study confirmed previous research findings that phonological awareness improves as a result of intervention (Byrne & Fielding-Barnsley, 1995; Layton, Deeny, Tall, & Upton, 1996), and that computer-administered instruction is an effective method of teaching phonological awareness to low-achieving kindergarten and first grade readers (Barker & Torgesen, 1995).

Read, Write & Type! Learning System. Read, Write & Type!<sup>™</sup> (RWT) is a 40-level software adventure. This software is designed based on research in reading instruction. It provides systematic instruction ranging from phonemic awareness to word processing and it is complemented with progress evaluation activities.

Formal and informal studies have been made to show the effectiveness of this software. The Family Literacy Project, funded by the Knight Foundation, aimed to help an adult family member learn English. Vietnamese and Hispanic

families participated in the use of this software, who commented that learning English can be enjoyable. Another project, the Writing Wagon Project which took place in Fremont, California, was participated in by 94 first graders. Results show that students who used this software had significantly higher end-of-year scores on phoneme blending, reading non-words, and spelling.

From 1990 to 1993, another extensive research and development program has been carried out with the RWT proto-type Talking Fingers in two California schools. The study showed that 16 of the 32 primary grade English learners have improved their word attack and word identification skills.

My Reading Coach. My Reading Coach Gold meets National Reading Panel (NRP) guidelines by offering effective reading supplements that focus on developing phonological awareness skills, like sound-letter relationships, segmentation and blending sounds.

Neupert (2003) evaluated longitudinal study of 164 participants composed of students from regular education, learning disabled, and ESL classes who used the program. He concluded that the reading scores for students in regular education are higher. As a solution, he suggested that by increasing the lessons available to the learning

disabled and ESL students, students can bridge the gap of their reading performance with that of the students in the regular education.

Early Literacy Suite from Essential Skills. The Early Literacy Suite software has six programs--Phonemic Awareness, Super-Phonics, Sight Words, Reading Comprehension, Fun with Spelling, and Vocabulary Builder. This educational and research-based program was developed by experienced teachers. It also meets the state standards on reading.

Kirby (2003) pointed out the importance of breaking down the skills needed in reading (see Figure 3) in order to help those who have reading difficulties. He suggested that Essential Skills software programs are "designed to support and foster the development of reading skills" (p. 15). The program contains modules that link phonemes to letters in a picture-sound activities, "valuable activities for children that are well justified in terms of the current research literature" (p. 13).

Comprehension, metacognition, and appreciation
Sentence structure and grammar
Word structure and spelling
Phonics and word attach strategies
Letter knowledge
Phonological awareness (rhyming, synthesis, analysis)
Basic processes (naming speed, memory)
Source: Kirby, J. (2003). Helping children learn to read: Evaluating the programs from Essential Skills Software in the context of current research. Queen's University, Canada. Retrieved April 20, 2005, from <a href="http://www.essentialskills.net/productinfo.php">http://www.essentialskills.net/productinfo.php</a>

Figure 3. Hierarchy of Skills in Reading

The phonemic-awareness module teaches students 38 different phoneme sounds by isolation, addition, deletion and substitution. It provides activities that teach auditory discrimination like rhyming, phoneme manipulation, phoneme counting, digraphs, and syllables.

Gamco Educational. Gamco Educational Software

Phonemic Awareness Series is a self-paced instruction to all students of different ability levels. It features long and short vowels, consonants, digraphs, and blends, and monitors students' progress. The program also allows teachers to customize phonemic order based on the learning needs of students. This software series (Levels A, B, & C) follows the four-step research-based approach: pretest, instruction, practice/evaluation, and mastery. The mastery

games, Phonics Game Show, Leaping Lobster, and Mystery Match, motivate successful readers while reinforcing mastered phonemes through fun activities presented in full graphics and animation (Hesler, 2000).

Academy of Reading. This software from Autoskill was developed by two neurophysiologists, Dr. Ronald Trites and Dr. Christina Fiedorowicz, in the early 1980s. Academy of Reading provides sound-to-symbol association training that familiarizes students with letter-sound correspondence through auditory-visual matching exercises. It is a literacy intervention program that offers individualized solution to help students who are struggling to master reading skills.

The software has a mandatory tutorial which introduces the skill and describes the task, followed by practice which allows students to demonstrate their understanding of the activity; and an assessment component that provides a diagnostic profile of students before and after training. The scores in the initial assessment are used for placement into an individualized program.

WiggleWorks from Scholastic. WiggleWorks is award-winning software that integrates leveled books with technology and instruction. It aims to help children become successful independent readers and writers by

providing practice exercises in different levels. This software is available in WiggleWorks Classic, WiggleWorks Espanol, and WiggleWorks Guided Reading Edition.

Based on the research report of Center for Applied Special Technology (CAST), an educational, not-for-profit organization that uses technology to expand opportunities for all people, including those with disabilities, WiggleWorks offer a curriculum that is flexible, universal, and at the same time provides strategies in supporting readers, who are beginning to read through the use of sounds, texts, graphics and adaptable features. Schultz (1995) validated WiggleWorks' efficacy in promoting first grade literacy. She confirmed that "WiggleWorks students scored significantly higher than the comparison students" (p. 5) as shown in Figure 4.

Earobics from Cognitive Concepts. Earobics software is an interactive program that provides level-appropriate activities and customized instruction. It offers a variety of games for children that help them develop their awareness of sounds in speech, and the relationship of these sounds to print.

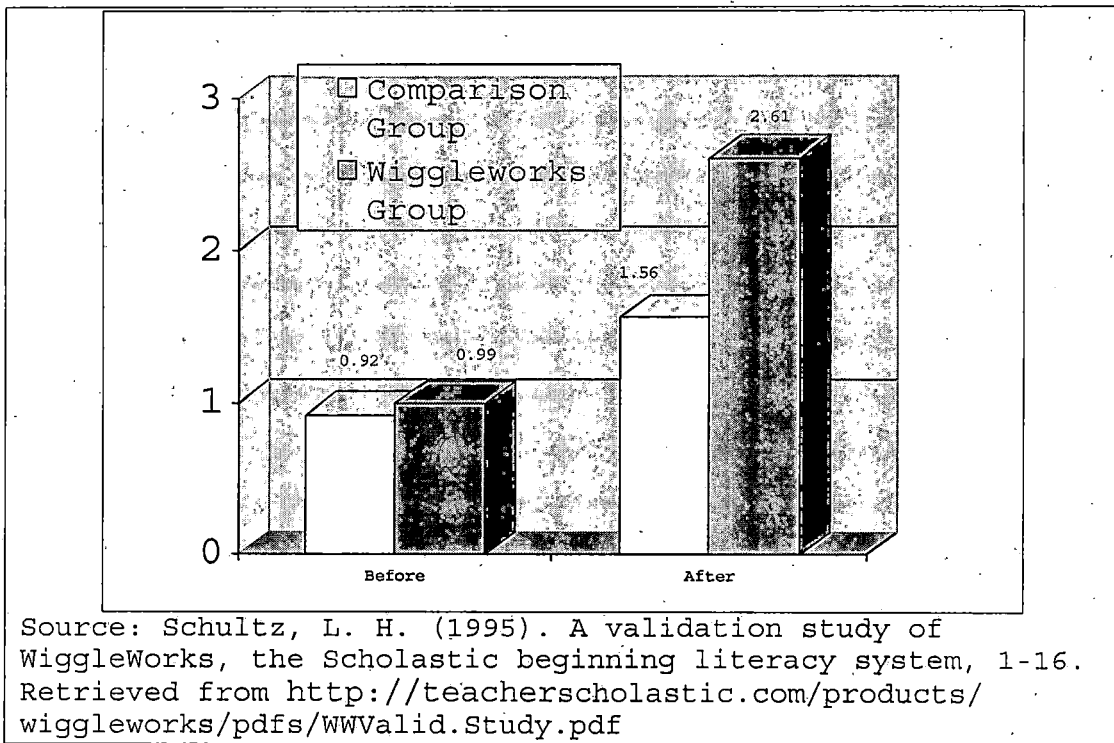


Figure 4. Results of Validation Study for WiggleWorks Software

The Earobics Literacy Launch provides instruction in beginning reading and writing; phonemic awareness; decoding and spelling; and alphabetic knowledge, using technology, printed materials, and teacher training. Earobics Specialist/Clinician software is a remediation tool designed to correct phonological awareness and auditory processing deficits in children. The Earobics Home software teaches listening and beginning phonics skills, as well as phonological awareness that may help develop children's love of reading. Earobics was a finalist in the Best Elementary Education Instructional

Solution: Language Arts/Reading category in the Software and Information Industry Association's 20th annual Codie Awards, which acknowledge the software industry's most innovative products and services.

In 2002, Pobanz (2002) completed a field trial of Earobics software at Los Angeles Unified School District (LAUSD). The participants, kindergarten through third grade students with reading difficulties, were randomly divided into two groups--control and experimental. Both groups were given in-class instruction with Open Court Reading; and, in addition, the experimental group received Earobics instruction for 30 minutes, five days per week. The study showed that the experimental group, those who received the Open Court Reading and the Earobics instruction, achieved more favorable gains in phonological awareness and auditory memory than those in the control group.

The Waterford Early Reading Program. The Waterford Early Reading Program is a complete computer-based program that comes in two different levels, emergent and beginning readers. Reading Level One teaches concept about print, phonological awareness, and letter recognition, whereas Level Two teaches students alphabetic sounds, word recognition, and reading comprehension.



Hecht (2002) reported that growth in phonemic awareness skills, alphabetic knowledge, invented spelling, vocabulary knowledge, and concept about print is associated with the children's use of Waterford Early Reading Program Level One.

### Summary

With the increased availability of computer technology, many programs are employed in schools to provide hands-on, diagnostic, and evaluative activities to students. There are plenty of phonological awareness programs available from which to choose from. They are used as tools to assist students in reading or writing. However, one should be aware of their limitations. To benefit most, teachers should understand how the programs work, and be familiar with the marketing of software trends so that the programs they adopt are really productive and exiting for students to use.

## Oral Poetry as a New Popular Poetry

### Introduction

In some preliterate cultures, poetry was, and still is, an oral art form. Poems were delivered orally during festivals and other special occasions. In West Africa, news was carried from one village to another through

celebration songs. However, the innovation of the printing press brought changes in the field of literature. The print culture has allowed many poets to publish their poems using the print media where the "audience" get satisfaction is "seeing" the poem.

A cultural revolution has shifted the pattern of the medium used in literature. Poetry is distinguished according to the medium used. For comparison one may adopt Ong's (2002) statement "sight isolates, sound incorporates" (p. 72) in which traditional poetry uses print while the new oral poetry uses sound. This maybe surprising to most people whose concept of poetry is that of "it has to be seen to be read." The change from written to oral performance demonstrates that electronic media like radio, recordings, and television have changed the forms of literature itself.

#### Oral Poetry as a New Popular Poetry

Oral poetry offers a double connection: one with the poet who stands and delivers; and another with the audience united by a common interest. There is no text linking the poet and the audience. Oral poetry is meant to be recited aloud. Reciting poems from memory has been a tradition in the past. Many Roman poets delivered their poems before a small audience. Edgar Allan Poe and Dylan

Thomas made their living by reciting their poems in public, and samurai turned poet, Basho, traveled throughout the villages in Japan judging haiku contests (Smith & Kraynak, 2004). Similarly, poetry competition has also been practiced in Greece, Japan, Africa, and Spain for ages. Oral poetry is an authentic rural tradition that is meant to vocalize a person's feelings and social circumstance. In Northern Michigan, folks have been gathering at a place called Stone Circle reciting poems to preserve their oral tradition. In Jamaica, rappers describe the social conditions through rap, and in Irish pubs poets sing out rhymes and lyrics about their Gaelic culture.

Sound as a Medium. A Latin translation of the word "person" is "being of sound." In the essay, "The Future of the Language," Williams (2004) explained how sound vibration transports the communication among human beings; that "all sound reverberates with meaning" (p. 59). Graves (1992) related sound to reading by saying "sound is first externalized through oral reading" (p. 9). In oral language, sound is produced and words are sensed in varying contexts according to the quality of the sound used. The tone, voice, and pitch may change the meaning of

the word as they demonstrate the emotional being of the speaker.

The new popular poetry exists only as sounds, not as a text; or if ever there was a text, it was often created from the transcriptions of a recorded performance. From readers into viewers and listeners, the approach of the new poetry is conditioned by television and radio. James Whitcomb Riley was the first American poet who reached a national audience without the use of books, newspapers, bookstores, publishers or libraries. The new popular poetry uses recordings, radio, concert halls, nightclubs, bars, festivals, and auditoriums. From rap to cowboy poetry to poetry slams, oral poetry transforms the identity of the author from writer to entertainer, and from an invisible, silent person to a physical presence performing aloud. Today, oral poetry has found its way back into people's everyday life.

#### Forms of Oral Poetry

Rap. Rap started in the West Bronx in the 1970s by urban African-American Cool Herc, a Jamaican disk jockey (DJ). As an element of hip-hop music that was pioneered in part by Afrika Bambaataa, (the "Godfather of Hip-Hop culture"), rap is now known internationally. Rap was greatly influenced by Jamaican "sound systems." During

that time DJs worked hand in hand with MCs (master of ceremonies). While DJs spin the dub, or change the music's tonal quality, versions of popular rhythm tracks, MCs "chat" over them. "Rap expanded the qualities of oral performance" (Collins, 2004, p. 33).

Rap is done using a stylistic rhythm measure called "the beat." Although it is not in the standard accentual-syllabic meters used in English literary verse, it uses the measure of the English tradition. Rap uses the four-stress, accentual line used in the Anglo-Saxon verse and the border ballad. Rap is a revolution among the black community that helped create and develop a spoken word from that has grown to become a global phenomenon (Collins, 2004).

Rap performers are aware of the tradition of English spoken verse and they exploit the stress-meter's ability to stretch and contract in syllabic count. The basic metrical technique of rap is to play the syllable count against the beat. Rappers play the rhythm and turn a traditional English folk meter into a distinctive African-American beat, as shown in this example by Run MDC:

He's the better of the best,

best believe he's the baddest (14 syllables)

Perfect timing when I'm climbing

I'm the rhyming acrobatist (16 syllables)

Challenges for Rap. Rap, like any cultural or political movement, is not devoid of criticism or challenges. The control over what is published and what is not is not in the hands of the rappers. This control is exercised by music producers, radio conglomerates, and label executives collectively referred to as the "gatekeepers." The choices of these gatekeepers are confined to safe and easy choices.

Cowboy Poetry. Traditionally, cowboy poetry is recited from memory to describe the lives and experiences of Western cattle drivers. Its composition and performance was aimed at entertainment. This is better illustrated and described in Rod Nichols' poem, "Cowboy Poetry."

Just what is cowboy poetry  
I've many times been asked,  
why might a cowboy start to write  
and will that writing last.

I've had some time to ponder this  
as the years have drifted by  
so if you'll sit and rest a bit  
I'd sorta like to try.

When you've spent a lifetime pardner  
doing what you love the best,  
there's a thing inside you can't deny  
that's a truth about the West.

He wouldn't trade a single day  
for the mem'ries he has stored,  
the men he's known both young and grown  
fill a life with cowboy lore.

He's ridden herd and mended fence  
cut 'em out and branded steers,  
been wet and dry with grit in the eyes  
when the trail dust finally cleared.  
He's lived outdoors 'neath starry skies  
round a campfire blazing bright,  
sang cowboy tunes 'neath a prairie moon  
seen the face of God at night.

He knows his place without a doubt  
in the circle we call life,  
it's no surprise to reason why  
a cowboy starts to write.

And will it last I'd have to say  
'til the cowboy life is gone,  
and even in the hearts of men  
it'll always find a home. (Nichols, 2000)

Poetry Slams. Poetry slams were started by poet Marc Kelly Smith in 1985. It involves the recitation of an original verse to the crowd. It was founded to uphold public interest in poetry readings, which have become an international art form consisting of collaborated between audience involvement and the poet's abilities. The format is more significant than cowboy poetry because it is performed in competition and judged by the audience or a representative judges by rating each performer's poem from one to ten (Glazner, 2000).

In the book Poetry Slam, Glazner (2000) identified two kinds of poetry slams as local slam and the national slam. The local slam has no specific rules. A poet can use live bands or use props and costumes. Unlike the local slam, the national slam is based mainly on the rules.



There is the "three minute rule" where the poet must read the poem in three minutes or less. The penalty for going overtime is half point for every ten seconds. Another is the "no prop/no costume rule." There is always a discussion on whether outrageous clothing is considered a costume and the poet's naked chest a prop, which violates the rule.

Scoring Poems. At the National Slam, each judge scores the poems from zero to ten. There are five judges holding up Olympic-style scorecards in which the highest and the lowest cards are thrown out, and the other three scores are added up. In order to avoid a tie, judges are encouraged to use decimal points. In some local slams, there is a wider range of scores in which negative infinity is considered the lowest score. The performance and the writing can add up a single score. Score creep, a phenomenon in the slam, refers to the fact that scores rise as the evening progresses. This means that winners are usually the late performers. "Score creep" can also refer to a poet who talks about his winnings and losses, quoting the scores up to the decimal point.

Slam Formats. A poetry slam is the Olympics of poetry. The difference with that of poetry reading is the

presence of the judges who rate the poems. Glazner (2000) has summarized the many formats of slam as follows:

1. The All-In. All poets read a single poem, and the top two or three scorers slam off for the big prize.
2. Two Rounds. AS the name suggests, there are two rounds of poem reading where top scorers in the first round slams-off again in the second round.
3. Queen of the Hill. The winning slammer from the previous weeks continues on the next week.
4. Two Out of Three. There are four slammers, A, B, C, and D where A plays with B, and C plays with D in best two of three. Then winners play again in best two of three.
5. Count Down. Poets are paired and the high scorers of each pair advance to the next round until there are only two left.

Spoken Word Poetry. Among literary poets, the new oral verse is called "Spoken Word" poetry. Holman (1998) defined spoken word poetry as poetry that is performed aloud. Because it is performance poetry, spoken word poems feature musical elements (repetition, rhyme, alliteration) and physical body movements that strengthen the effect of the poem. The spoken-word poet puts emphasis on the oral

quality of the poem and on audience's reaction. The poems are mostly narrative and highly personal or political. Another definition offered by Simmons (2005) who defined spoken word as "giving a voice to the voiceless; it could probably be the most potent tool for social change America has ever seen" (p. vi).

These forms of new popular poetry are now available in recordings and on television and radio. Rap has dominated commercial entertainment, and its popularity is high among American youth regardless of race. Cowboy poetry is very popular in the West, and poetry slams fill bars, cafes, bookstores, and galleries everywhere.

#### Contemporary Poetry Versus New Popular Poetry

Gioia (2004) has elaborately compared the two forms of poetry, namely the contemporary and the new popular.

Contemporary Poetry. The print culture's dependence on silent reading has influenced the contemporary literary poets' dependence on the text's visual identity. As a result, they tone down or totally fail to express the auditory elements of their verse by eliminating noticeable alliteration or assonance.

Gioia (2004) stated that the popularity of contemporary poetry is not as great as it was thirty years

ago. She pointed out the following reasons why contemporary poetry became a marginal field:

1. The language is professional, thus only suited for academic people rather than the general public.
2. The methods used in advertising, like magazines that review poetry, are small, not affordable and hard to obtain.
3. Poetry reviewing bodies avoid negative assessments. The review, itself, is characterized by its uncritical quality. p. 16)

The New Popular Poetry. The language used in the new popular poetry is non-academic, shaped by the auditory sense. For instance, in rap the stronger the beat, the richer the rhyme; the more lively the pattern that can be played, the better the poem. And in cowboy poetry, the formal elements are fully expressed within the lines.

The new popular poetry manifests two basic features of oral poetry--its formal elements and the audience. Its form is what distinguishes it from ordinary speech. Its form itself is an art because it uses apprehensible auditory patterns, like rhyme and meter, in catching the listeners' attention. Oral poetry depends on how the poet demonstrates the needed skills to feed, tease, frustrate,

and fulfill the audience expectations. The audience understands that poetry (from the Greek word "poesis") means something made, and the poet (medieval English synonym "makar") must be its maker.

#### Comparison between Spoken Word Movement and The Beats

Holman (1998) pointed the difference of Spoken Word poetry with that of the Beats in the 1960s. He said that although both were geared toward performance and consciousness, improvised style and dislike towards academia, the Beats were a group of white, nonconformist, predominantly male group of writers and poets like Jack Kerouac, William Burroughs, and Allen Ginsburg, who shared a similar political agenda. Spoken Word is diversified and aims to promote understanding among peoples. It is open to everyone and it is keen on spreading poetry by having it heard, which carries a democratizing energy.

Hall (1986), who has enjoyed radio airplay with his spoken word band King Missile, likened spoken word to a blanket that covers monologues, stories, poems, rap, etc. because of its generality.

Although poetry has predominantly oral, not all spoken word is poetry. Somehow, it is difficult to classify it. Is rap considered music or spoken word

poetry? The term Spoken Word has been under scrutiny that distinctions were made. Holman (1998) recognized rap as spoken word because of its spoken (oral) nature; Hall (1986) differentiated rap and spoken word by saying that rap is more like a song while spoken word is more like poetry; Estep (1994) pointed that rap rhymes and spoken word do not necessarily rhyme. Undoubtedly, rap and poetry are strongly connected and the difficulty in classifying them is a challenge to the marketing record companies.

#### Poetry Slam in the National Level

With the increased popularity of poetry slam, Smith and Kraynak (2004) identified some of the slam events that have been formed:

The National Poetry Slam. The event was produced in San Francisco in 1990 and represented 50 cities.

Southern Fried Poetry Slam. Usually, this slam is held in summertime, in a different Southern city every year.

Rust Belt Slam. The states of Pennsylvania, Ohio, Michigan, Illinois, Indiana, and New Jersey are collectively called the "Rust Belt" region. The Rust Belt Slam was created by dedicated poets through the leadership of Bill Abbott. The slam takes place in late spring or early summer.

Western Regional Slam at Big Sur. The Big Sir competition is attended mostly by Californians, Washingtonians, Oregonians, British Canadians and to any other team across the nation. It is held in July.

Midwest Poetry Slam League. The Midwest league competition starts in January. The seven teams compete in a three-team bout. Each team must have at least seven competitions throughout the year.

Battle of the Bay. The Bay area competition on the West Coast is attended by poets from Oakland, San Francisco, San Jose, Berkeley, and Sacramento.

Taos Poetry Circus. Local, national and international poets participate in the week-long Taos activity by means of open readings, individual and group competitions, and the World Heavyweight Championship Poetry Bout. The poetry circus is held in the month of June.

The Canadian Spoken Word Olympics. Canadians celebrate this in a three-day event. The Olympics focuses on team competition.

The poetry slam, now a global event, has been held in England, Germany, Denmark, Switzerland, France, Israel, and Singapore.

## Summary

Oral language has been regarded as a major way to keep cultural traditions alive. The proliferation of video, CDs and online technologies in the world of art and literature, has reinforced orality (Bricetti, 2005). Reading, as a source of information and entertainment, has been replaced by television, movies, radios, and CDs. It is believed that technology has helped shape the American culture.

Oral poetry has gained back the popularity that it had 3,000 years ago. Rap is used in advertisement; cowboy poems can be downloaded from the Internet; and poetry slams are much alive in bars, coffee shops, or elsewhere. With this exposure, oral poetry is likely to remain in people's lives for a long time.

## Poetry across the Curriculum

### Introduction

In a school setting, students often develop apathy for poetry because many teachers share their negative experiences about poetry (Vardell, 2003). Also, some teachers are intimidated about teaching poetry because they claim that they are not poetic. This prejudgment limits students' access to poetry in the curriculum.



Schools must empower students to use language to the best of their abilities and be productive and responsible citizens. Therefore, poetry as a language should part of every curriculum. Through poetry, one can become a keen explorer, critical thinker, active observer, and eloquent speaker; not only about current issues, but also about the past.

The integration of poetry makes the curriculum more interesting and appealing to students. If teachers emphasize the use of language to express ideas, thoughts, needs, and wants, the classroom atmosphere will become a more conducive environment for teaching and learning.

#### Definition of Poetry

Poetry is defined in various ways--"Poetry is the rhythm of our living" (Luce-Kapler, 1999, p. 298); "poetry is the practice of creating artworks using language" (Timpane & Watts, 2001, p. 10); "poetry is written to be read again and again" (Gill, 1996, p. 28); and "poetry is language used in a special way-not merely to convey emotion or to purvey information...it is language used with particular attention to binding its phrases together by sheer interior association" (Vendler, 1995, pp. 14-15). From these definitions, one unifying thought is evident:

that poetry is a language in itself available to all people in making life worth living.

Poetry is the most condensed and concentrated form of literature, saying most in the fewest number of words. The poem "Poetry" captures the complexity of the definition of the word.

What is Poetry? Who knows?

Not a rose, but the scent of the rose;

Not the sky, but the light in the sky;

Not the fly, but the gleam of the fly;

Not the sea, but the sound of the sea;

Not myself, but what makes me

See, hear, and feel something that prose

Cannot: and what it is, who knows? (Farjeon,  
1938)

Why Poetry? Poetry is a spice of life that triggers a person's awareness of the world. Rosenthal (1974) wrote that "life without poetry would be very much less worth living" (p. 3) for he regarded poets as "the verbal antennae of a people because the awareness they distill and convert into the dynamics of language is somehow present in the populace at large" (p. v).

Through the ages, people have witnessed and experienced the harsh realities of life. And when poets

put it in a poetic form, pain or struggles serve as an inspiration and encouragement to the reader. Everyone should be given the opportunity to learn poetry. Poems also have magical power: the ability to move people to love one another, to forgive, and to remember the blessings that life brings. Kennedy (2001) affirmed her belief that poetry is important by saying "mother believed that children should be encouraged to read the great writer and poets" (p. 32).

Another reason why students should learn about poetry is for them to remember their responsibilities and acknowledge their frailties. Speaking on the dedication of the Robert Frost Library, President Kennedy said, "When power leads man towards arrogance, poetry reminds him of his limitations. When power narrows the area of man's concern, poetry reminds him of the richness and diversity of his existence. When power corrupts, poetry cleanses. For art establishes the basic human truth which must serve as the touchstone of our judgment" (Kennedy, 2001, p. 4).

#### Elements of Poetry

In order to connect with the poetry one is reading or hearing, it is necessary to understand the following terms as they are used in poetry. In so doing, one can be knowledgeable about the language of self-expression.

Allegory. The objects, persons, and actions in narrative that are equated with the meaning that lie outside the narrative are called allegory. The underlying meaning has moral, social, religious, or political significance, and characters are often personifications of abstract ideas as charity, greed, or envy. Allegories reinforce the symbolic meaning. An example is "Young Goodman Brown" by Nathaniel Hawthorne.

Alliteration. When the initial sounds of words, beginning either with a consonant or a vowel, are repeated in close succession, it is called alliteration.

For example:

Alix and Alena

pure pineapple pies

Denotation and Connotation. The literal meaning of the word is denotation; connotation is the associated, implied, or hidden meaning of the word. In poetry, connotative words further develop and add complexity to the poem. An example is as follows:

The child with a heart

denotative meaning: internal organ that beats

connotative meaning: compassionate; considerate

Diction. The order and the choice of words refer to diction. It is composed of vocabulary and syntax. Word

order is important for it clarifies a meaning or creates effect. In a communicative situation, one's choice of words—diction--depends on the person who is addressed. Megginson (1996) illustrated diction as in the following way:

Choice of word

To a friend: "a screw-up"

To a child: "a mistake"

To the police: "an accident"

To an employer: "an oversight"

Word order

petal flower is not the same as flower petal

laughing man is not the same as man laughing

Image. A visual image is something concrete and representational within a work of art. An image can be literal, which appeals to one's sense of realistic perception, or figurative, which appeals to one's imagination. Rupert Brooke's poem "The Hill" is an example of a literal image:

Breathless, we flung us on the windy hill,  
Laughed in the sun, and kissed the lovely grass.  
You said, "Through glory and ecstasy we pass;  
Wind, sun, and earth remain, the birds sing  
still, When we are old, are old.." "And when we

die All's over that is ours; and life burns  
on... (Brooke, 1911)

A figurative image begins Emily Dickinson's poem "Hope is the Thing with Feathers":

Hope is the thing with feathers  
That perches in the soul  
And sings the tune without the words,  
And never stops at all. (Dickinson, 1924)

### Figures of Speech

A figure of speech occurs "whenever a speaker or writer departs from the usual denotations of words" (Kennedy & Gioia, 1994, p. 95). "Good metaphors and similes make connections that deepen, expand, and energize; they stimulate the imagination" (Addonizio & Laux, 1997, p. 94). There are five types of figures of speech: simile, metaphor, personification, apostrophe, and hyperbole. The most commonly used are simile and metaphor. Carey (1989) described similes and metaphors as examples of sideways or irrational thinking, in the sense that the varied experience a person has can be used to discover various possible answers so the person can choose the right answer in a given situation.

Simile. The comparison or similarity between two things that uses connectives, usually like, as, though,

than, or a verb such as resembles (Kennedy & Gioia, 1994) is called simile. The things compared should be dissimilar for simile to be successful. Example:

Poetry is like my guardian angel

It brings peace to my soul. (simile)

Your flowers are like mine. (not a simile)

Metaphor. To identify one idea with another in one or more aspects is called metaphor. Metaphor states a thing to be something else, which literally it is not. Metaphor also expands and clarifies the meaning of something. In William Blake's "Auguries of Innocence," he likened the world to a grain of sand.

To see a world in a grain of sand

And a heaven in a wild flower,

Hold infinity in the palm of your hand

And eternity in an hour. (Blake, 1803)

Personification. A figure of speech in which an animal, a thing, or an abstract term is made human is called personification. In the poem, "The Wind" by James Stephens, the wind is personified as an angry, strong man.

The wind stood up and gave a shout.

He whistled on his fingers and

Kicked the withered leaves about

And thumped the branches with his hand

He said he'd kill and kill and kill,

And so he will and so he will. (Stephens, 1902)

Apostrophe. The voice that addresses something that cannot answer is called apostrophe. Often times, apostrophe is used to signify a serious tone, and to give life to an inanimate. In the example below, a rock, which is a lifeless thing, is addressed to as alive. Example:

O rock! You saved it.

Hyperbole<sup>o</sup>. An overstatement that is used to emphasize an exaggerated statement is called hyperbole. Like simile and metaphor, hyperbole compares two objects with exaggeration. The example below is an exaggerated comparison of laughter to a thunder. Example:

Yea, yea, glad he was

That his laughter was loud

as the thunder

in the angry sky. (Picpican-Bell, 2005a)

Irony<sup>o</sup>. The discrepancy between the way something appears and what it is actually is called irony. Irony makes a poem interesting by not stating something as it really is. Through irony one can say something but mean something else. In Jonathan Swift's essay, "A Modest Proposal," "the poor are to sell their children as meat for the tables of their landlords," he actually recommends



love and Christian charity to help the poor, not cannibalism.

Meter. The word meter means "measure" in Greek. Meters are the patterns of stressed (/) and unstressed (-) syllables. Metrical language is called verse; non metrical is prose. The foot is the metrical unit by which a line of poetry is measured; it usually consists of one stressed or accented (/) and one or two unstressed or unaccented syllables (-).

Table 1. Types of Poetic Meter

Name of Foot	Name of Meter	Measure
Iamb	Iambic	-/
Trochee	Trochaic	/-
Anapest	Anapestic	--/
Dactyl	Dactylic	/--
Spondee	Spondaic	//
Pyrrhus	Pyrrhic	--

Rhyme. The repetition of identical or similar sounds in two or more different words is called rhyme. The term usually refers to the repetition of sounds at the end of rhyming words. An example is in the poem by A.E. Housman, where the underlined words or syllables are rhymes:

Loveliest of trees, the cherry now  
Is hung with bloom along the bough,  
And stands about the woodland ride  
Wearing white for Eastertide. (Housman, 1896)

Rhythm. The wavelike recurrence of sound or pattern of the stresses in a poem is the rhythm. The word comes from a Greek word meaning "recurring motion." When some syllables are stressed and some are not, they create a pattern called rhythm.

Tone. The attitude of the poet toward his subject and toward his audience, as they can be inferred from the poem is called the tone of the poem. The tone reflects the mood the poet wants to project.

### Forms of Poetry

The words in a poem are arranged in various ways to give "freshness," entertainment, and a sense of mystery that can capture the attention of any reader or writer. The following are some forms of poetry that are each defined and demonstrated with an example.

Haiku. "Beginning phrase" is the meaning of haiku in Japanese. Haiku is a three-line Japanese poem that combines content, language, and form to describe nature. It is poetry of brushstrokes whose style depends on the personality of the poet (Grimes, 2001). Haiku describes

the intense moments of something the senses perceived. This particular type of poetry has a limit on the amount of syllables you can have for each line. The first line always has five syllables. The second line has seven syllables. The third line has five.

Will it soon be spring?  
They lay the ground-work for us,  
the plum tree and the moon. (Basho, 1666)

Limerick. A humorous nonsense verse consisting of a triplet and couplet, making it a five-line poem, is a limerick. Lines one, two, and five are the triplet and rhyme. Line three and four makes a rhyming couplet. Here is an example from Anonymous-

There was an old man of Blackheath  
Who sat on his set of false teeth  
Said he, with a start,  
"O Lord, bless my heart!  
I have bitten myself underneath!"

Acrostic. When the first letter of each line spells a word that can be read vertically, it is acrostic poem. An example is Avis Harley's "Poetry"

Poetry can suddenly leap  
Off the page like a volcano  
Erupting in a lava of language

The word falls rolling out in the hot  
Rhythm and spilled sounds to color  
Your hidden thoughts cape brilliantly. (Harley,  
1991, p. 38)

Cinquain. In French, cinq means "five." Cinquain is a type of poetry in which there are two syllables in the first line, four in the second, six in the third, eight in the fourth, and two in the fifth. In "Niagara," Adelaide Crapsey wrote:

How frail  
Above the bulk  
Of crashing water hangs,  
Autumnal, evanescent, wan,  
The moon. (Crapsey, 1922)

Free Verse or Open Forms. Open form poetry "allows poets to do nearly anything that can be done with language" (Timpane & Watts, 2001, p. 158). Open form poetry is free of any rules and "remains open-minded to new sorts of patterns" (Livingston, 1991, p. 126). In Arnold Adoff's poem, "i am the running girl," the pattern seems to imitate the action, running.

the end  
is past the tape at the finish line  
and I am bending to the ground

out of breath  
and strength

the coach is shouting  
i have broken  
three minutes  
for the first time  
but I am out of  
time

i have no bones  
i have no legs  
i have no  
stomach that will stay  
where it began

but I have won. (Adoff, 1979)

Concrete Poetry. Poetry that plays with letters, art, ideas, and words that creates a shape or pattern is called concrete. It is like a picture poem, one that is vivid to the eye; for example, "Triangle" (see Figure 5).

#### The Integration of Poetry into the Curriculum

Poetry teaching should not only rely on English teachers because poetry can be integrated into other subject areas. There are many children's books that

I  
am  
a very  
special  
shape I have  
three points and  
three lines straight.  
Look through my words  
and you will see, the shape  
that I am meant to be. I'm just  
not words caught in a tangle. Look  
close to see a small triangle. My angles  
add to one hundred and eighty degrees, you  
learn this at school with your abc's. Practice your  
maths and you will see, some other fine examples of me.

Source: Honour, S. (2003). Triangle. Retrieved on September 25, 2005 from <http://members.optushome.com.au/kazoom/poetry/concrete.html#Triangle>

Figure 5. Triangle

elaborate on poetry while introducing mathematical, scientific and historical concepts (Appendix B). The illustrations in books help students understand abstract relationships. Curricular integration, therefore, paves the way for teachers to modify their teaching styles to address the needs of students.

Poetry and Language. Poetry, oral or written, is universal because language is universal. In poetry, the use of language is maximized to touch human feelings and emotions, and to describe a mental image or an actual event. When students are encouraged to write and recite poetry, their language skills are polished because oral activities on poetry develop fluency, a component of

language proficiency (Gasparo & Falleta, 1994). According to Steinberg (1999) writing poetry helps improve children's metaphorical language faculty, a prerequisite to abstract thinking. As such, poetry should be learned and taught without prejudice.

Poetry and Math. The California Mathematics Content Standards (Adopted by the California State Board of Education, 1997) states "Mathematics, when taught well, is a subject of beauty and elegance..." (p. v). Isn't poetry about elegance and beauty? Poetry in mathematics can produce the elegance and beauty of mathematical concepts by allowing students to demonstrate and examine patterns and relationships, a skill that can sharpen their speaking, reading, writing and listening abilities. "Math and poetry rely on patterns and are dependent on students' skills with language--rhythm or symbols" (La Bonty & Danielson, 2004, p. 40).

The National Council of Teacher of Mathematics, (2000) has incorporated the importance of "language of math for students in all grade levels" (p. 60). In many children's books, the illustrations are appealing in presenting math concepts like numeracy, prediction, and measurement. Children are drawn to these trade books,

whose elements of story grammar are the same as in poetry (Cullinan, Scala, & Schroder, 1995).

Poetry reading and poetry listening about math satisfies students' need for beauty in words while facilitating their language use. The concept of number sense can be introduced through lyrical or narrative poetry as in this example:

1 + 1, 2

2 + 2, 4

3 + 3 is 6 to me

4 + 4, 8

5 + 5, 10

Little fingers on my hand. (Author Unknown)

In upper elementary, students can express their feelings and opinions towards math by using metaphoric language in open form poetry:

Math is like the long, winding road to home,

It has its end, the answer, your own

Math is like building a castle,

It is a slow process

but once done, you get the solution.

Math is like the laundry

sort them before you show them.

Math is like a tablet



it can be broken down to pieces.  
Math is like a roller coaster ride  
It goes up and goes down  
like the scale on the stand.  
Math can be fun, like a poet making pun.  
Math is like air and poem makes it care  
Math...poetry...

You are essential to my life. (Picpican-Bell,  
2005b)

or math can be taught through limericks, where line one,  
two and five are the triplet rhyme and line three and four  
are the couplet rhyme.

20% of the price is nice  
To subtract from the price of the rice.  
It is 20% off,  
And equals, I scoff,  
80 % of the price. (Source: <http://www.highhopes.com/mathlimericks.html>)

Math Riddles. Riddles can be confusing. It can be  
fun, too. Riddles develop students' ability to grasp the  
hidden messages and do quick calculations. Zaslauskys and  
Bassett (1989) present the following riddles in their  
book, Zero:

I am a huge enormous number,  
Seven digits plain to see.  
But if you were to rub out one,  
Nothing would be left on me.  
What number am I?

(Answer: I am the number 1,000,000. Erase the  
number 1. Only zeros remain.)

I'm thinking of a number.  
Can you guess its name?  
When multiplied by another,  
It always stays the same.  
Divide it by two, by five, by six,  
The answer is again  
The number you started with.  
Can you name it then?

(Answer: The number is zero.) (pp. 28-32)

Math and language are friends by nature. The oral tradition has many examples to prove that math has been everywhere and still is. In presenting mathematics, poems and riddles can be used to inspire children do math activities with gusto.

Science and Poetry. The Science Content Standards for Public Schools (California State Board of Education, 1999) implements the learning of science with the other

fundamental skills of reading, writing, and mathematics. As an integrated subject, science can become more interesting as students observe, record, and discuss scientific phenomenon as they happen everyday. Such observations can be recorded in poetry form.

The scientific method used in science is not different from methods used in poetry writing and reading. Language that records the observations perceived by the senses may be written poetically. The form may change but facts and information remain unchanged.

Science and poetry are not mutually exclusive ways to explain the nature of life. "Sand County Almanac" (Leopold, 1987, as cited in Berthold, 2004) is an attempt to search and synthesize the scientific and poetic dimensions of soul. Science should not be a divisive factor of man's existence; rather, it should bring a deeper understanding of why man exists.

#### Poetry and Social Studies

The Essential Skills for Social Studies (National Council for the Social Studies, 1994) focus on history, culture, identity, institutions, geography, technology, global connection, citizenship and government. "The brevity, conceptual focus, and rich vocabulary of poetry serve as natural teaching tool for social studies"

(Vardell, 2003, p. 206). The geographic concepts that describe the cultural and natural features of certain regions can be emphasized through poems (Alegria, Labrana, & Wilhelm, 2002). This way, these regions become more significant for students to remember.

Most poems have only one subject. This quality allows reader to remember what the poet is trying to communicate. The concepts in social studies can be embedded in poems as memory words. The repetition, rhyme, and rhythm of these words will enable students to recall these words instantly and will soon become part of their daily vocabulary.

"Connecting poetry with the social studies offers so many opportunities for teaching information, encouraging interaction, and providing inspiration" (Vardell, 2003, p. 211). The vocabulary words used in poems provide an avenue for students to learn the social situation, political condition, traditions, or the landscape of a region. With that understanding, they will learn to create mental images of those regions and build schemata for future use.

### Summary

The integration of poetry in the curriculum transcends the boundaries that separate poetry from other subjects. Such integration is vital in arousing students'

interest to use language in quest to discover new information or to probe existing phenomena. To facilitate learning, the historical, geographical, and social events of the world as well as mathematical, numerical, and formulaic relationships can be presented in a poetic form. By doing so, students will approach these subject areas with a different perspective, with enthusiasm instead of awe.

Above all, poetry can be utilized to evaluate and scaffold students' knowledge, performance, and skills in various content areas.

## Oral Proficiency

### Introduction

According to modern linguistics, spoken language precedes written language. Tserdanelis and Wong (2004) wrote that evidence from current archeological findings indicates that "writing was first utilized in Sumer (modern day Iraq) about 6,000 years ago" (p. 8). Another support as to why spoken language is primary is that "oral language exists everywhere while writing does not and spoken language does not need to be taught because it can be acquired" (Tserdanelis & Wong, 2004, p. 9). Children tend to acquire oral language naturally by listening, then

by imitating the sounds. Once acquired, however, training and practice are needed to enhance any skill.

Non-native English speakers also acquire language. But acquisition per se is not sufficient. To be effective, language has to be manipulated so that meaning is reflected according to one's intent. While proficiency may refer to a degree of accomplishment, language proficiency denotes competence or performance. Gass and Selinker (2001) defined competence as an "emphasis on what speakers know," and performance as "what they actually do on some particular occasion" (p. 300).

#### Definition of Oral Proficiency

Spoken forms of language are often used to satisfy immediate needs and wants. However, a person's need may be easily addressed when effective communication transpired. Peregoy and Boyle (2001) defined language proficiency as the ability to use a language effectively and appropriately throughout the social, personal, and school situations required for daily living in a given society. Likewise, the American Council on the Teaching of Foreign Languages (1982) defined [Foreign language] proficiency as the "ability to use the language modalities (listening, reading, writing, speaking), and to assume the cultural framework of the language being studied for the purpose of

communicating ideas and information" (p. 1). Throughout this study, oral proficiency will be used to mean the skilled use of English oral discourse, reading and speaking, to communicate ideas and information in any social setting.

### Variables Related to Oral Proficiency

Although there are many variables that affect oral proficiency, this project is concerned about the variables that affect comprehensibility in oral communication namely: phonemic awareness, pronunciation, and oral fluency.

Phonological Awareness. The California State Board of Education (1999) defined phonemic awareness as the insight that every spoken word is made up of a sequence of phonemes. Phonological awareness is the conscious awareness of the sound structure of words which is a requirement in learning to read (Stone & Brady, 1995).

Pronunciation. Many authors define pronunciation as "the correct articulation of the individual sounds of English as well as the proper stress and pitch within syllables, words, and phrases" (Diaz-Rico, 2004, p. 188); "an important part of learning to speak" (Levis & Grant, 2003, p. 13); and "a sub-skill of speaking and listening and it should be taught in relation to these skills"

(Murphy, 1991). Correct pronunciation makes the speech intelligibly clear and understandable.

Despite its importance, pronunciation skill has not been given much attention; or if it is, it is always as part of an oral communication course (Mobley, 1991). The following are some principles in teaching pronunciation communicatively:

1. Aim to focus on suprasegmentals. The properties of an utterance which are not properties of any single segment like stress, tone, intonation, length/duration and organization of segment into syllables are called suprasegmentals. "Learners who use incorrect rhythm patterns or who do not connect words together are at best frustrating to the native-speaking listener; more seriously, if these learners use improper intonation contours, they can be perceived as abrupt, or even rude; and if the stress and rhythm patterns are too nonnative like, the speakers who produce them may not be understood at all."

(Celce-Murcia, Goodwin, & Brinton, 1996, p. 131)

2. Make speaking a central focus. Pronunciation instruction should be integrated with deeper level of interactive activities for speakers and



listeners to have a meaningful communication. Engage students in "activities that focus on word clarity in public speaking, thought group in storytelling, intonation in conversation, and focus in comparisons" (Murphy, 1991, p. 51).

3. Consider planned and unplanned speaking. Instead of using traditional pronunciation instruction which only deals with formal speaking, activities should also address unplanned speaking so students will be able to use pronunciation as a tool in conversation (Levis & Grant, 2004, p. 14).

Pronunciation affects the comprehensibility of spoken discourse. Its instruction should progress from a focus on phonological form to focus on form and meaning. "Stress, rhythm, and adjustments in connected speech can be easily overlooked in language classroom. Nonetheless, these invisible are among the main clues used by listeners to process incoming speech and are thus of primary importance in the communication process" (Celce-Murcia et al., 1996, p. 172). With improved pronunciation, students will recognize the benefits that effective oral communication brings to their lives.

Fluency. Speaking fluency refers to the smoothness and ease in speaking (The American Heritage Dictionary, 2002). In order to develop fluency in classroom interaction, the first goal is to increase the control and the comfort level in expressing ideas in English. Second, to demonstrate self-confidence by using newly acquired vocabulary (Career English Language Center for International Students, 2005).

On the other hand, fluency in reading is defined as the ability to read a text accurately and with the appropriate speed (Fountas & Pinnell, 2001); the ability to recognize words rapidly and accurately (LeBerge & Samuels, 1974); and reading with intonation and expression (Clay & Imlach, 1971). From the definitions, fluency requires automaticity and appropriate expression.

Pinnell et al. (1995) found 44 percent of fourth graders were not fluent readers. Reading fluency is defined as the "ease or naturalness" of reading (National Assessment of Educational Progress, 1995). The key elements include (a) grouping or phrasing of words as revealed through the intonation, stress, and pauses exhibited by readers; (b) adherence to author's syntax; and (c) expressiveness of the oral reading-interjecting a sense of feeling, anticipation, or characterization"

(p. 1). Cunningham (2005), who defined non-fluent reading as "slow, labored, and lacking in expression and phrasing" (p. 55), believed that children become fluent readers by being involved to reading and rereading. The books that they read should be according to their reading level. Text that is too easy offers no challenge, whereas difficult text discourages interest.

To understand how grade-level-proficient students read, Guszak (1985) showed that fluency rate is directly related to grade level. Table 2 reflects this relationship.

Table 2. Fluency Rates for Developing Readers

Grade 1 = 60 wpm	Grade 4 & 5 = 120 wpm
Grade 2 = 70 wpm	Grade 6 & 7 = 150 wpm
Grade 3 = 90 wpm	

Source: Guszak, (1985).

Likewise, Harris and Sipay (1990) arrived at the same conclusion. They agreed that reading increases across grade levels. They reported their estimates as a range, as shown in Table 3. Although reading fluency is expected to accelerate as students move from one grade level to the next as shown in Table 2 and Table 3, students who read

more are likely to master other reading skills, like comprehension, without difficulty.

Table 3. Fluency Increase across the Grade Levels

Grade 1 = 60-90 wpm	Grade 4 = 140-170 wpm
Grade 2 = 85-120 wpm	Adult = 250-300 wpm
Grade 3 = 115-140wpm	

Source: Harris & Sipay (1990).

Many teachers adopt various activities that help develop fluency in reading. Among them are echo reading, choral reading, timed repeated reading, paired repeated reading, and taped reading/listening (Cunningham, 2005); poem reading, choral speaking, and singing games (Diaz-Rico, 2002).

#### Levels of Proficiency

Proficiency entails a level of accomplishment (Unrau, 2004). The students' ability to use English in the classroom has often been regarded as a diagnostic assessment of their oral-language proficiency and literacy achievement. Therefore, such results should be made available to the students for them to track their progress.

Cummins (1984) identified two levels of proficiency: basic interpersonal communication skills (BICS) and cognitive academic language proficiency (CALP). BICS refers to proficiency in using English in social settings. As such, it is conversational and personal in nature. CALP refers to proficiency in classroom settings. As expected, it is formal and abstract. With this distinction, one must not assume that a student who speaks good English among friends is as good as using the language in a formal setting.

In his research, Cummins (1984) found that it took two years for English learners to acquire BICS and five to seven years to acquire CALP. In the same manner, Hakuta, Butler, and Witt (2000) studied data taken from schools in San Francisco Bay and in Canada and concluded that oral proficiency develops within 3-5 years while English proficiency takes 5-7 years (see also Unrau, 2004). These results indicate that proficiency is measured by different standards.

In order to understand proficiency better, the following are the Language Development Progression Matrix in reading and speaking for Grade K-2 based on the English Language Development (ELD) Standards adopted by the California State Board of Education (1999):

Beginning Level. The Beginning level has the following characteristics: [The student...]

1. Speaks few words or sentences in English.
2. Uses common social greetings and simple repetitive phrases
3. Reads aloud simple words in stories
4. Produces simple vocabulary to communicate basic needs in social and academic settings
5. Retells simple stories using words, phrases, or drawings
6. Responds orally to factual questions using one or two-word responses.

Early-Intermediate Level. The Early-Intermediate level has the following characteristics: [The student...]

1. Can be understood when speaking with some inconsistencies in the use of English sounds
2. Asks questions using phrases or simple sentences
3. Orally communicates basic needs
4. Retells familiar stories using appropriate expressions
5. Recites familiar rhymes, songs and simple poems and stories
6. Recognizes English sounds, including long and short vowels, initial and final consonants

7. Reads simple vocabulary, phrases and sentences independently
8. Responds orally to factual questions using phrases or simple sentences
9. Orally identifies setting and characters using simple sentences and vocabulary.

Intermediate Level. The Intermediate level has the following characteristics: [The student...]

1. Can be understood when speaking with consistent use of English sounds
2. Can be understood when speaking with consistent use of English sounds
3. Actively participates in social conversations with peers and adults on familiar topics
4. Retells stories and talks about school-related activities using descriptive words and paraphrasing
5. Pronounces most English phonemes correctly while reading aloud
6. Uses more complex vocabulary and sentences to communicate needs and express ideas in wider variety of social and academic settings
7. Recognizes and corrects some errors when speaking or reading aloud

8. Reads and uses simple sentences to orally respond to stories by answering factual questions
9. Orally identifies setting and characters using simple sentences and vocabulary
10. Reads simple poetry and responds to factual questions using simple sentences
11. Reads and orally identifies setting and characters using simple sentences and vocabulary.

Early-Advanced Level. The Early Advanced level has the following characteristics: [The student...]

1. Can be understood when speaking with consistent standard English sounds, intonation, pitch and modulation but may have random errors
2. Recognizes appropriate ways of speaking that vary based on purpose, audience, and subject matter
3. Asks instructional questions with more extensive supporting elements
4. Actively participates and initiates more extended social conversations with peers and adults on unfamiliar topics by asking questions and soliciting information



5. Retells stories in greater detail
6. Uses common English morphemes to derive meaning in oral and silent reading
7. Use decoding skills and knowledge of academic and social vocabulary to begin independent reading
8. Recognizes sound-symbol relationships and basic word-formation rules in phrases and simple sentences
9. Uses simple prefixes and suffixes when attached to known vocabulary
10. Reads and orally responds to stories by answering factual questions about cause and effect relationship
11. Uses expanded vocabulary and descriptive words for oral and written responses to simple texts
12. Reads short poems and orally identify the basic elements.

Advanced Level. The Advanced level has the following characteristics: [The student...]

1. Speaks clearly and comprehensibly using standard English grammatical forms, sounds, intonation, pitch and modulation

2. Consistently uses appropriate ways of speaking and writing that vary based on purpose, audience, and subject matter
3. Negotiates and initiates social conversations by questioning, restating, soliciting information and paraphrasing
4. Narrates and paraphrases events in greater detail using more extended vocabulary
5. Demonstrates understanding of idiomatic expressions by responding to and using such expressions appropriately
6. Applies knowledge of common morphemes to derive meaning in oral and silent reading
7. Applies knowledge of academic and social vocabulary to achieve independent reading
8. Reads narrative and text aloud with appropriate pacing, intonation, and expression
9. Explains common antonyms and homonyms
10. Recognizes words that have multiple meanings in texts
11. Prepares oral summaries or other information using a variety of comprehension strategies
12. Reads and orally responds to a variety of children's literature

13. Describes the elements of poetry; compares and contrasts literary elements of different authors.

The transition from beginning level to advanced level can be a long process. Many researchers tried to determine how long it takes to learn English (Hakuta & Butler, & Witt, 2000; Cummins, 1984). "Some estimated that it takes up to 10 years for a student to become fully proficient in English, that is proficient enough to be competitive with native speakers of the same age in an academic setting" (Unrau, 2004, p. 331).

#### Oral Language Development

There are many indications that oral language development has been neglected in the classroom (Holbrook, 1983). It is overwhelming to see students work on worksheet after worksheet in a limited time. Oftentimes, speaking is reserved for teachers, and students are expected to listen. This conventional way of teaching prevents students' use of language to explore ideas and gain knowledge. The major challenge in the language arts curriculum is the inclusion of oral language activities amid requirements for increased written language activities (Stewig, 1988). Students' abilities to reason and to forecast are inhibited due to the limited

opportunity provided them (Stabb, 1986). Thus, learning becomes monotonous.

Reading is based on oral language and oral language is an important means of learning and acquiring knowledge (Lemke, 1989). In language learning, multiple abilities are required as teachers assume different roles. They direct students to perform the processes required in completing the job and they facilitate learning by providing ample opportunity for students to speak, to express ideas, to probe answers in order to explore and discover how they learn. A teacher-facilitator must not only look for answers but must also listen as to how questions are answered. When students are allowed to organize and focus their ideas (Lyle, 1993) they become in control of their own learning. As a result, they may become more dedicated and more attentive to learn because of high morale. Morgan (1992) suggested that an encouraging classroom climate and a noncompetitive atmosphere reduce the feeling of incompetence among students. It empowers students to do other challenging learning tasks.

The Curriculum. When developing language arts curriculum, it is necessary that speaking and listening skills are given attention (Mobley, 1991). Speaking and

listening are skills that should be in every language arts lesson, in every grade level, all year. The curricula should provide a supportive environment to help students become more confident in their oral communication and use this skill to make a positive impact on the world around them (Backlund, 1990). It is during social interactions that students learn what is expected of them. They learn about themselves from classmates while building rapport because "conversation is the prime garden in which vocabulary grows" (Trelease, 2001, p. 13).

There should also be a consistent amount of time provided for students to interact, converse, and explain their views. Reading and writing skills are easier to develop when students are engaged in activities like fantasy and pretend play because they are provided with something to write about. It is on this basis that "language development should be vocal and visible in classrooms where talk is valued as a learning tool" (Peregoy & Boyle, 2001, p. 117) in order for students to achieve literacy.

#### Teaching Methods and Strategies that Promote Oral Language Development

Student learning is best facilitated by using the following strategies.

Direct Teaching. In direct teaching, the teacher makes use of time wisely by providing clear and organized examples and by observing appropriate pacing to elucidate key topics (Diaz-Rico, 2004). Direct teaching involves the teacher's modeling to provide actual demonstration for students to imitate and to execute the action; and the feedback that indicates how well the task was performed.

Systematic Phonics Instruction Approach. Phonics instruction, as an approach, focuses on independent word recognition and not on rules or generalizations (Peregoy & Boyle, 2001). Its effectiveness can be based on the following principles:

1. Providing ample time for students to understand sound-symbol relationships through reading and writing
2. Assessing existing skills in phonics and word recognition, then introduce new skills that promotes independence
3. Teaching phonics in context
4. Teaching spelling patterns rather than rules
5. Teaching phonics leads to comprehension.

(p. 187)

Cunningham (2005) outlined the separate skills that this approach addresses. "Synthetic phonics programs teach

sounds first and children read words that contain those sounds" (p. 192). For example, after learning the short sound of a and the sound for m, s, and t, students will be able to read the words am, as, at, mat, sat, Sam. This will enable students to decode words when more sounds are added. And when the sound for b and r are learned, students will be able to read words rat, bar, tar, star, brat, smart. In analytic programs, the teacher introduces the word and help students analyze the word using phonics rules and generalizations. Analogic phonics is based on the words that students have learned and finding the patterns to decode other words. When a student has learned to read and spell bus, he can also read and spell rhyming words like bug, bun, but.

Although the distinctions between the phonics programs are not absolute, they are more effective in their own ways than non-phonics programs. There is no best systematic approach (National Reading Panel, 2000). Therefore, systematic phonics instruction is only one approach to achieve oral proficiency.

Direct Inquiry Activity (DIA). A strategy developed by Thomas (1986) that "activates students' topic knowledge while providing both purposes for reading and some degree of teacher control over concepts students must master is

called direct inquiry activity (DIA)...[This] enables teachers to guide their students' inquiry and discovery" (Unrau, 2004, p. 181). DIA improves student's ability to answer questions of "who," "what," "where," "when," "why," and "how" to investigate and generate descriptive details.

The Audiolingual Method. The production of correct pronunciation is the goal of audiolingual instruction (Diaz-Rico, 2004). Students are corrected on their pronunciation and provided practice in the form of a dialogue to improve their oral skills at the listening centers or laboratories. Language is learned by imitating and memorizing procedures which leads to habit formation. Structural patterns are learned one at a time and a lot of repetition is involved.

Collaborative Grouping. In promoting oral language development in the classroom, it is important to note that students learn from their more capable peers by interactive learning. Small group discussion fosters camaraderie and friendship. It allows students to participate by sharing their personal views about topics while remaining in a comfortable zone. Similarly, working with a partner provides modeling or the support to the less-able partner.



## Classroom Activities that Promote Oral Language Development

Activities that are geared towards listening and speaking English promote students' language proficiency. Through language use, students learn to master their learning goals.

Oral Presentations. Presentations are controlled situations that place demands on speaking and pronunciation skills. Though the topic is often teacher generated, it still provides students the opportunity to plan, prepare, and practice their presentation (Levis & Grant, 2003). Oral presentations enable students to formulate and present their arguments or reports in front of the class. They enhance speaking skills and ultimately eradicating feelings of "stage fright."

Read Aloud. In teacher-led read aloud, the teacher provides a model of how to read while students listen and follow along. Student read aloud offers students the opportunity to apply correct phrasing, pronunciation, and speed in reading as modeled by the teacher.

Role Play. Children like to pretend to be someone else. They can assume different personalities--princess, superman, mother, lion, or a tree. This is a great way to involve students and can be employed in various settings.

Students can (re)tell stories in pairs, with one narrating while the other delivers a monologue.

Curriculum-based Readers' Theater (CBRT). Students adopt roles and act out a storyline based on stories and the literature used in their curriculum. In CBRT, students are given scripts to rehearse in situations where less-skilled readers get help from more capable readers. As a group they practice correct pronunciation, intonation, and expression (Flynn, 2004). Students may improve their oral skills by delivering scripted speech and gain self-confidence by performing in front of an audience.

Songs, Drama, Poetry. "Songs do not only bring laughter and beauty but also promotes unity in the class" (Peregoy & Boyle, 2001, p. 118). Young students tend to memorize facts easily when they are presented in a song-like manner. Poem enactment allows students to read a poem aloud and portray the message through monologic or dyadic communication. Drama/imagery can also be used to act out everyday activities or events. Some examples include students' portraying an angry man on a telephone conversation; a frightened student's talking to the principal; a shopper's encounter with a grocery cashier; or a driver's getting directions from a police officer.

Games and Riddles. Games and riddles are a fun way of soliciting students' participation. These activities can be given to break the ice or monotony. The teacher or a volunteer student gives a riddle or a joke. Games like Simon Says are among the most popular.

Show and Tell. Popular among preschool and primary students, Show and Tell provides students the opportunity to show an object, usually a toy, a book, or their drawing to the whole class. As the student is showing the object, he or she will describe the object, talking about its specific details. This activity encourages students to speak while talking about something that they know well.

The use of strategies and classroom activities are among the scaffolds in teaching oral language. In language learning, "it is necessary to interpret individuals' linguistic behavior not only in the light of the speaker's social environment (which determines his "vernacular" speech) but also through his orientation towards some normative models associated with groups defined in geographic or socio-cultural terms" (Hambye, 2004, p. 3).

#### Summary

Oral language is used for various reasons. Teachers, use oral language during direct instruction and when they want students to get things done inside the classroom.

Students, on the other hand, use it whenever they interact with their classmates or are involved in class discussion. Either way, both achieve their purposes:

In developing a curriculum, it is necessary to include an oral language program that is structured and performance based. It should also include accessible materials, quality teaching time, and ample opportunity for oral language practice inside the classroom and within the school. It is during these educational interactions that learning becomes memorable.

Proficiency in oral language production should also be emphasized. A supportive and non-threatening environment can definitely make learning more meaningful and interesting.

## CHAPTER THREE

### THE THEORETICAL FRAMEWORK

#### Oral Proficiency--An Integrated Teaching Approach

In Chapter Two, five key concepts related to oral language have been discussed--phonological awareness, software programs available in teaching phonological awareness, oral poetry, poetry across the curriculum, and oral proficiency. Chapter Three presents the Model for Oral Proficiency (Figure 6) which illustrates the interrelationships of the key terms in Chapter Two. The model which identifies systematic phonics instruction, computer assisted-communicative language, and integrated teaching are approaches that facilitate learning. It also reflects that prior knowledge, different methods and strategies, fun activities, and the use of technology are used to achieve a common goal: oral proficiency among ESL students.

The Interrelationship of Phonological Awareness,  
Software Use in Teaching Phonological Awareness,  
Oral Poetry, and Poetry across the Curriculum  
with Oral Proficiency

The alphabet provides the foundation to literacy and learning. Most children entering kindergarten can "sing the ABC", and first graders are expected to be able to

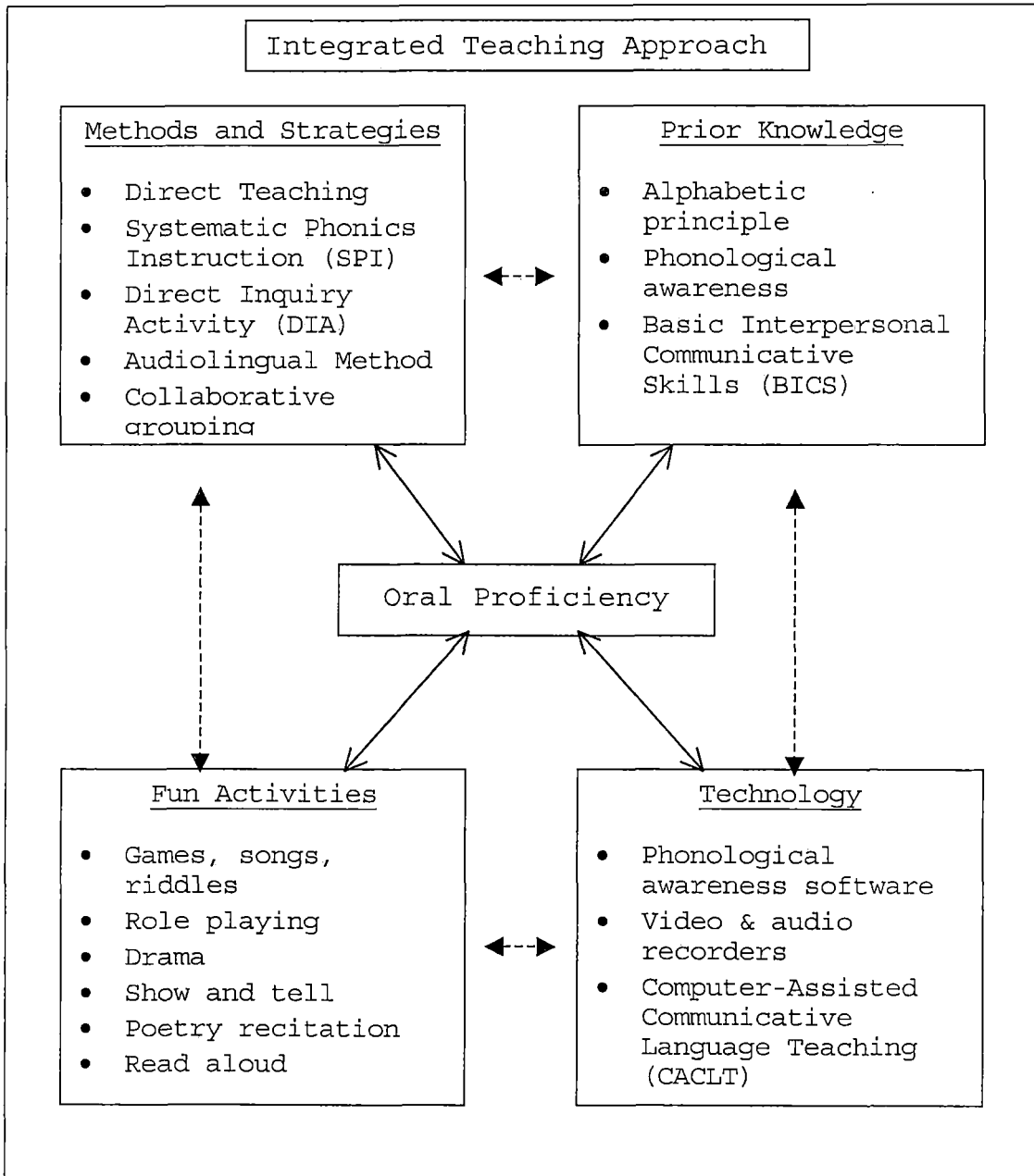


Figure 6. Model for Oral Proficiency

read and recite the alphabet. Knowledge of the alphabet is considered the basic important skill in learning to read and write because children learn to establish the relationship between letters and words. As previously

discussed in Chapter Two, phonological awareness is an important facet in learning to read. As a reading skill, its instruction should be direct and explicit. With the proliferation of computers in the schools today, phonemic awareness skill can be practiced over and over through the use of computer software programs. These programs are designed with colorful graphics and speech simulators to maintain students' interest.

Any interactions that transpire among students enable them to use their oral-language abilities. Oral-language proficiency may be achieved by using the following approaches that are incorporated into the framework-- direct instruction, systematic phonics instruction, direct inquiry activity, audiolingual method, and collaborative grouping--and language skills may further be improved through engaging in oral activities like oral presentation, poetry recitation, read aloud, and readers' theater. In the same manner, oral skills are used creatively in singing songs, playing roles, games, and riddles. The methods and activities provide variety for teachers to choose from, in order to address students' individual needs.

### Oral Proficiency as a Goal

"To live is to dream!" In one way or another, dreams become objectives. People tend to focus as they are driven towards their goals. In a student's life, the goal may be as simple as learning the ABCs, or it can be as complex as reading 120 words per minute. But to an immigrant who understands that effective communication is a strong steppingstone to success, to aim for oral proficiency, as a goal, can be expected.

As illustrated in Figure 6, all arrows are directed to the target, which is oral proficiency. This is because all learning skills are based on oral language. Research indicates that language development is related to the development of thinking skills (Berry, 1985). It is through oral language skills that students acquire useful information and, at the same time, raise thought provoking questions that may keep them interested in school.

### Integrated Teaching Approach

Using language in a variety of classroom activities acknowledges the interrelationship of speaking, listening, reading, and writing skills. Teaching one skill per se is not possible because each literacy skill is interrelated to others. When teachers teach students to read, they use the same principle (letter-sound relationship) in writing,



speaking, and listening. For example, teaching poetry is more effective if students are personally involved, that is, they are not only asked to read famous poets' poem but are also to read the poems written by them. For example, they compose their own version of Robert Frost's The Road Less Traveled in which they can describe the kind of road they picked while learning English. In this approach, students learn to organize their thoughts by writing and reading their own composition. It is during reading that they blend and listen to the sounds of words.

The integration of poetry with other content areas brings out the commonality underlying science, math, music, art, and social studies. First, students will learn that language can be depicted in various forms. Second, students will realize that a skill has a distributive property. For example, math skills can be applied in history by making a poetic narrative of the timeline of important events; math word problems can be simplified through the use of visual clue that a concrete poetry provides; history facts are best remembered when arranged into rhythmic pattern or poetic meter; and a scientific explanation of nature can be illustrated by haiku or cinquain poems (see Appendix E). With this approach, spoken language is developed because one uses oral

language to interpret, ask questions, clarify information, and further knowledge making learning easier and more meaningful.

The integrated teaching approach embodies "the salad bowl effect" where different elements (prior knowledge, strategies, fun activities, and technology) are combined together in a curriculum design that is geared towards developing oral language skills, thereby achieving oral proficiency among English learners.

#### Prior Knowledge

Background knowledge is important when acquiring new information. By activating what students already know, they tend to follow along, get involved with the activities and understand the concept of the lesson. "Engaging students in activities that heighten their awareness of prior knowledge is a sensible and productive instructional approach" (Unrau, 2004, p. 172) that produces effective result.

The Alphabetic Principle. Literacy skills are built upon the understanding that symbols convey information. Knowledge of the alphabetic principle allows students to see the relationship of oral and written conventions of language.

Phonological Awareness. Understanding letter and word relationships allow students to recognize that words are made up of syllables. Word formation activates multiple senses in the process of becoming aware that meaning is embedded in each word.

Basic Interpersonal Communicative Skills (BICS). Non-English speaking immigrants need to acquire communicative skills in order to adapt themselves to their new environment. BICS provide method of interaction with peers and teachers.

The activation and integration of students' prior knowledge enable teachers to build upon students' declarative knowledge (what they know about their culture) such that their procedural knowledge (how to share, deliver, perform information) is achieved.

#### Methods and Strategies

English learners usually come to school with an intact cultural knowledge but their ability to share this knowledge is hampered by their limited English. In cases where English is not yet available to students, teachers should provide the scaffold. Effective methods and various strategies can be adopted to address the need for support. Direct teaching, systematic phonics instruction, direct inquiry activity, audiolingual methods, and collaborative

grouping are among the teaching methods discussed in this project in developing oral proficiency. Their classroom applications connect students with the lesson.

### Fun Activities

Songs, games, riddles, "show and tell" are considered fun activities because they provide enjoyment in a carefree and lively way while allowing children to express themselves. Prior knowledge can be activated by using strategies that are simple yet effective. In many cases, the effectiveness of a strategy depends on how it is implemented. Oral-language-based activities such as singing songs, role playing, drama, poetry recitation, and reading aloud enable students to have fun while using kinesthetic, tactile, visual, and auditory senses during language production.

Fun activities as classroom ice-breakers allow students to relax and become comfortable with each other and with the teacher.

### Technology

The use of technology in the classrooms should be used with caution. It should supplement but not by-pass the interactive learning instruction that the teacher provides. Search engines, like google, yahoo, and askjeeves are commonly used.

Phonological Awareness Software. Research show that students' phonological awareness can be further developed through the use of software programs. In Chapter Two, various research about the use of software programs were presented and discussed.

Video and Audio Recorders. The use of multimedia provides students additional channel of communication and creativity. Video and audio recording provides opportunity for students to imitate and re-create their own dramatic show.

Computer Assisted-Communicative Language Teaching (CACLT) Approach. Another approach that integrates the use of computer and the theories of Vygotsky in language teaching is the Computer Assisted-Communicative Language Teaching (CACLT). CACLT offers opportunity for learners to hear sounds, syllables, and word pronunciation during group work or classroom discussion. English learners who interact with their peers can strengthen their oral fluency through the use of computer software programs like Wiggle Worms and Daisy Quest.

The positive effects of technology use in instruction cannot be denied. Primary students now have computer lessons where they learn to blend syllables, read literature, and practice skills with immediate assessment

provided. The use of interactive software programs has escalated and they are now widely used in schools.

### Summary

Young children acquire oral language naturally. As they grow older, children's oral skills improve, but not as much as when instruction is involved. Oral development occurs as a product of time and practice. Time refers to the chronological time and the age of the child; and practice refers to the effort exerted, the time spent in doing and redoing the task. To put it poetically, time and practice walk together; sometimes one is ahead while the other tries to catch up, but they are never apart from each other. Another way to look at these two elements of oral development is by looking at it mathematically: time is the given factor (every child is provided with this) while practice is the n factor (not all children get this) and oral development is the product or outcome.

It is important to consider the following factors as they affect the outcome--student's attitude towards learning, motivation, direct teaching, modeling, active use, teacher's attitude and feedback, parental support, availability of materials, performance-based curriculum, friendly environment, effective approach or model, and credibility of assessment results. To arrive at the goal

(oral proficiency), there must be an interactive relationship between the teacher and students. Both must utilize all the above-mentioned factors to achieve the goal.

## CHAPTER FOUR

### CURRICULUM DESIGN

The curriculum is designed based on the review of literature in Chapter Two and the theoretical model in Chapter Three. The unit plan with the theme, Poetry and Nature, is designed for primary ESL students to promote their oral proficiency through poem recitation. All content is related to the diverse student populations in California. (See Appendix F)

#### Sequence of the Unit Plan

In the public school at the primary level, there are often a few minutes spent for "calendar time." During this time the teacher takes attendance and lunch count, reads the book of the day, and goes over the days of the week and months of the year, the weather, and the different colors. Calendar time is how the primary students go through their oral language development. After these, direct instruction comes with the language arts, math, science, social studies, and physical education.

Most of the instructional time is allocated to language arts. Right after direct instruction, there is usually a whole-class activity in which the teacher



prompts students to go through the new lesson. After that comes the individual practice using worksheets.

Lesson plans are, therefore, designed with these events in mind. The lesson plans will not reflect the calendar time; rather, they show how lessons progress from direct instruction to the assessment. The following lessons are designed with one common goal, that is, to develop oral proficiency. Table 4 shows the incorporation of the key concepts in the lesson plans.

Table 4. Integration of Key Concepts in the Lesson Plans

Key Concepts	<u>Lesson One</u>	<u>Lesson Two</u>	<u>Lesson Three</u>	<u>Lesson Four</u>	<u>Lesson Five</u>
Phonological awareness	✓	✓			
Phonological awareness software programs	✓				
Oral poetry	✓	✓	✓	✓	✓
Poetry across the curriculum	✓	✓	✓	✓	✓
Oral proficiency	✓	✓	✓	✓	✓

In Lesson One, students will read haiku poem and identify the words with initial blends. This lesson allows students to build their language skills based on the alphabetic principle as they practice using Gamco Educational Software Phonemic Series. After gaining

phonological knowledge, students will compose and recite acrostic poems in Lesson Two. Students will write their poems using "telling" sentences and read their poems by stopping at every period. Students will review phonological awareness by writing blend words correctly using sound boxes. Running record will be taken to assess their performance.

By constantly using English, students will develop their oral language skills. Lesson Three is a science lesson and students will perform readers' theater about whales and dolphins. As an assessment, they will compare and contrast using the Venn diagram. Lesson Four is a math lesson where students will tell stories and review addition and subtraction using graphs. Lesson Five is a social studies lesson in which students will write and read cinquain poetry, and perform drama to demonstrate events in the past. Students will evaluate their personal heroes by using range scale in which they arrange the given qualities from the most important to the least important.

This chapter has presented a unit plan on oral language development at the second-grade level. Although they were based on the theme "Nature and Poetry," the

lesson plans are varied to incorporate the key concepts as they may be used in different subject areas.

## CHAPTER FIVE

### ASSESSMENT

In the field of education, assessments (on-going assessments, self-assessments, peer assessments) have become integral part of the teaching-learning process. Assessment measures not only what the students know and what they have learned but also provides a feedback about the teacher's methods and strategies of teaching. When learning goals are identified, both the teacher and the students should focus on the achievement of these goals because any deviation will be reflected in the assessment results.

#### Types of Assessment Used in the Curriculum Unit

In assessing students' oral language progress, informal and formal assessments are incorporated into the unit plan. The assessment serves two purposes: first, to identify students' needs so that proper intervention may be offered; second, to monitor students' progress as they develop their language skills.

#### Informal Assessment

In this project, informal assessment refers to any informal assessment techniques that can be used at anytime without interfering with instructional time. Their results

indicate the level of students' performance. The following are some examples:

Student Self-Assessment. Self-assessment offers students the responsibility to evaluate and critique their own performances. For primary-level students, this assessment may come in the form of a checklist where they put a check mark on the given performance indicators. This can also be devised into a question-and-answer type where guiding questions are given and in turn students will provide a brief answer.

Anecdotal Records. Written records of observations are called anecdotal records. Because "the quick pace and complexity of student interactions can be difficult to capture on a page" (Peregoy & Boyle, 2001, p. 139), the teacher's analysis of the situation can be included. Thus, more details are provided.

Checklists. This is simple yet limited form of assessment. Checklists are available commercially and come in various forms. Teacher-generated checklists are better because the teacher can control which skills are required to achieve the specific goal that has been set. It is simple in the sense that the teacher simply puts a checkmark on the skills that the student exhibits. It is

limited because it does not measure how well the skill was performed.

Elkonin Sound Boxes. Elkonin boxes are named after Russian psychologist, D. B. Elkonin (1971). The visual boxes provide a way for students to record the number of sounds in a word. This assessment can be used to measure decoding skills like phoneme awareness and spelling, skills that are needed in learning to read.

#### Formal Assessment

Formal assessment refers to any formal test that comes with prescribed criteria for scoring and interpretation for all students. This project will devise rubrics based on the following:

Phonological Awareness Test. A phonological awareness test measures students' ability to manipulate words. It includes rhyming, blending, sound identification, and segmenting words.

Rosenthal Diagnostic Phonics Assessment (RDPA). Rosenthal Diagnostic Phonics Assessment (RDPA) "measures student's ability to read lists of progressively difficult phonically regular words" (Rosenthal, 1987, p. 22). Similar to running records, teachers will evaluate results to identify the sounds or words that students have difficulty decoding.

Running Records. Another way of measuring students' reading abilities is through the use of running records. This is administered by having the student read a book while the teacher records a check mark for each word that was decoded correctly. Clay (1989) offered conventions for running records; however, teachers can devise their own as long as the number of words read correctly is compared to the number of words in the book.

Rubric. A rubric is a "scoring guide that provides criteria to describe various requirements or levels of student performance" (Diaz-Rico, 2004, p. 79). The use of rubric enables teachers to make fair and accurate judgments.

National Assessment of Educational Progress (NAEP) Oral Fluency Scale Rubric. NAEP-based rubric provide descriptions on students' reading fluency in different levels. Each level provides a scale in which to base students' reading rates (Appendix C).

Student Oral Language Observation Matrix (SOLOM) Rubric. SOLOM measures the five components of oral language: comprehension, fluency, vocabulary, grammar, and pronunciation (Appendix D). The SOLOM is a rating scale that a teacher can use to assess a student's command of oral language based on observations made in different

situations like in class discussions and playground interactions.

Adapted SOLOM rubric measures student's fluency and pronunciation skills. SOLOM provides periodic observation throughout the year. It is "richer, more natural, and more educationally relevant" (Goodman, Goodman, & Hood, 1989).

#### Summary

Assessments are an integral part of any curriculum program. They provide feedback on performance results based on given standards. The assessment results should be used to provide information on methods that works and to offer the necessary intervention in helping students learn.

#### Conclusion

As a social institution, the school plays a key role in oral language development of immigrant English learners. This project has presented the development of oral proficiency through oral poetry.

Poetry itself is an oral language. Because of its creative nature, it becomes an effective springboard for English learners to use English. The use of various teaching methods; and the integration of technology, and fun activities in all content areas create a wholesome



experience for both the teacher and the student in the teaching and learning process.

APPENDIX A  
CHARTS INDICATING ASIAN POPULATION, LANGUAGES  
SPOKEN AT HOME AND EDUCATIONAL ATTAINMENT

## Asian Population for the United States, Regions, and States, and for Puerto Rico: 1990 and 2000

(For information on confidentiality protection, nonsampling error, and definitions, see [www.census.gov/prod/cen2000/doc/sf1.pdf](http://www.census.gov/prod/cen2000/doc/sf1.pdf))

Area	1990			2000						
	Total population	Asian population		Total population	Asian alone population		Asian alone or in combination population		Asian in combination population	
		Number	Percent of total population		Number	Percent of total population	Number	Percent of total population	Number	Percent of Asian alone or in combination population
<b>United States</b> . . . . .	<b>248,709,873</b>	<b>6,908,638</b>	<b>2.8</b>	<b>281,421,906</b>	<b>10,242,998</b>	<b>3.6</b>	<b>11,896,828</b>	<b>4.2</b>	<b>1,655,830</b>	<b>13.9</b>
<b>Region</b>										
Northeast . . . . .	50,809,229	1,324,865	2.6	53,594,378	2,119,426	4.0	2,368,297	4.4	248,871	10.5
Midwest . . . . .	59,668,632	755,403	1.3	64,392,776	1,197,554	1.9	1,392,938	2.2	195,384	14.0
South . . . . .	85,445,930	1,094,179	1.3	100,236,820	1,922,407	1.9	2,267,094	2.3	344,687	15.2
West . . . . .	52,786,082	3,734,191	7.1	63,197,932	5,003,611	7.9	5,870,499	9.3	866,888	14.8
<b>State</b>										
Alabama . . . . .	4,040,587	21,088	0.5	4,447,100	31,346	0.7	39,458	0.9	8,112	20.6
Alaska . . . . .	550,043	17,814	3.2	626,932	25,116	4.0	32,686	5.2	7,570	23.2
Arizona . . . . .	3,665,228	51,699	1.4	5,130,632	92,236	1.8	118,672	2.3	26,436	22.3
Arkansas . . . . .	2,350,725	12,125	0.5	2,673,400	20,220	0.8	25,401	1.0	5,181	20.4
California . . . . .	29,760,021	2,735,030	9.2	33,871,648	3,697,513	10.9	4,155,685	12.3	458,172	11.0
Colorado . . . . .	3,294,394	57,122	1.7	4,301,261	95,213	2.2	120,779	2.8	25,566	21.2
Connecticut . . . . .	3,267,116	50,078	1.5	3,405,585	82,313	2.4	95,368	2.8	13,055	13.7
Delaware . . . . .	666,168	8,888	1.3	763,600	16,259	2.1	18,944	2.4	2,695	14.2
District of Columbia . . . . .	606,900	10,923	1.8	572,059	15,189	2.7	17,956	3.1	2,767	15.4
Florida . . . . .	12,937,926	149,856	1.2	15,982,378	266,256	1.7	333,013	2.1	66,757	20.0
Georgia . . . . .	6,478,216	73,764	1.1	8,166,453	173,170	2.1	199,812	2.4	26,642	13.3
Hawaii . . . . .	1,108,229	522,967	47.2	1,211,537	503,868	41.6	703,232	58.0	199,364	28.3
Idaho . . . . .	1,006,749	8,492	0.8	1,293,953	11,889	0.9	17,390	1.3	5,501	31.6
Illinois . . . . .	11,430,602	282,569	2.5	12,419,293	423,603	3.4	473,649	3.8	50,046	10.6
Indiana . . . . .	5,544,159	36,660	0.7	6,080,485	59,126	1.0	72,839	1.2	13,713	18.8
Iowa . . . . .	2,776,755	25,037	0.9	2,926,324	36,635	1.3	43,119	1.5	6,464	15.0
Kansas . . . . .	2,477,574	30,708	1.2	2,688,418	46,806	1.7	56,049	2.1	9,243	16.5
Kentucky . . . . .	3,685,296	16,983	0.5	4,041,769	29,744	0.7	37,062	0.9	7,318	19.7
Louisiana . . . . .	4,219,973	40,173	1.0	4,468,976	54,758	1.2	64,350	1.4	9,592	14.9
Maine . . . . .	1,227,928	6,450	0.5	1,274,923	9,111	0.7	11,827	0.9	2,716	23.0
Maryland . . . . .	4,781,469	138,148	2.9	5,296,486	210,929	4.0	238,408	4.5	27,479	11.5
Massachusetts . . . . .	6,016,425	142,137	2.4	6,349,097	238,124	3.8	264,814	4.2	26,690	10.1
Michigan . . . . .	9,295,927	103,501	1.1	9,938,444	176,510	1.8	208,329	2.1	31,819	15.3
Minnesota . . . . .	4,375,099	76,952	1.8	4,919,479	141,968	2.9	162,414	3.3	20,446	12.6
Mississippi . . . . .	2,573,216	12,679	0.5	2,844,658	18,626	0.7	23,281	0.8	4,655	20.0
Missouri . . . . .	5,117,073	39,271	0.8	5,595,211	61,595	1.1	76,210	1.4	14,615	19.2
Montana . . . . .	799,065	3,958	0.5	902,195	4,691	0.5	7,101	0.8	2,410	33.9
Nebraska . . . . .	1,578,385	11,945	0.8	1,711,263	21,931	1.3	26,809	1.6	4,878	18.2
Nevada . . . . .	1,201,833	35,232	2.9	1,998,257	90,266	4.5	112,456	5.6	22,190	19.7
New Hampshire . . . . .	1,109,252	9,121	0.8	1,235,786	15,931	1.3	19,219	1.6	3,288	17.1
New Jersey . . . . .	7,730,188	270,839	3.5	8,414,350	480,276	5.7	524,356	6.2	44,080	8.4
New Mexico . . . . .	1,515,089	13,363	0.9	1,819,046	19,255	1.1	26,619	1.5	7,364	27.7
New York . . . . .	17,990,455	693,303	3.8	18,976,457	1,044,976	5.5	1,169,200	6.2	124,224	10.6
North Carolina . . . . .	6,628,637	49,970	0.8	8,049,313	113,589	1.4	136,212	1.7	22,523	16.5
North Dakota . . . . .	638,800	3,317	0.5	642,200	3,606	0.6	4,967	0.8	1,361	27.4
Ohio . . . . .	10,847,115	89,723	0.8	11,353,140	132,633	1.2	159,776	1.4	27,143	17.0
Oklahoma . . . . .	3,145,585	32,002	1.0	3,450,654	46,767	1.4	58,723	1.7	11,966	20.4
Oregon . . . . .	2,842,321	64,232	2.3	3,421,399	101,350	3.0	127,339	3.7	25,989	20.4
Pennsylvania . . . . .	11,881,643	135,784	1.1	12,281,054	219,813	1.8	248,601	2.0	28,786	11.6
Rhode Island . . . . .	1,003,464	18,019	1.8	1,048,319	23,665	2.3	28,290	2.7	4,625	16.3
South Carolina . . . . .	3,486,703	21,399	0.6	4,012,012	36,014	0.9	44,931	1.1	8,917	19.8
South Dakota . . . . .	695,004	2,938	0.4	754,844	4,378	0.6	6,009	0.8	1,631	27.1
Tennessee . . . . .	4,877,185	30,944	0.6	5,669,283	56,662	1.0	68,919	1.2	12,257	17.8
Texas . . . . .	16,986,510	311,918	1.8	20,851,820	562,319	2.7	644,193	3.1	81,874	12.7
Utah . . . . .	1,722,850	25,686	1.5	2,233,169	37,108	1.7	48,692	2.2	11,584	23.8
Vermont . . . . .	562,758	3,134	0.6	608,827	5,217	0.9	6,622	1.1	1,405	21.2
Virginia . . . . .	6,187,358	156,036	2.5	7,078,515	261,025	3.7	304,559	4.3	43,534	14.3
Washington . . . . .	4,866,692	195,918	4.0	5,894,121	322,335	5.5	395,741	6.7	73,406	18.5
West Virginia . . . . .	1,793,477	7,283	0.4	1,808,344	9,434	0.5	11,873	0.7	2,439	20.5
Wisconsin . . . . .	4,891,769	52,782	1.1	5,363,675	88,763	1.7	102,768	1.9	14,005	13.6
Wyoming . . . . .	453,588	2,638	0.6	493,782	2,771	0.6	4,107	0.8	1,335	32.5
<b>Puerto Rico</b> . . . . .	<b>3,522,037</b>	<b>(X)</b>	<b>(X)</b>	<b>3,808,610</b>	<b>7,960</b>	<b>0.2</b>	<b>17,279</b>	<b>0.5</b>	<b>9,319</b>	<b>53.9</b>

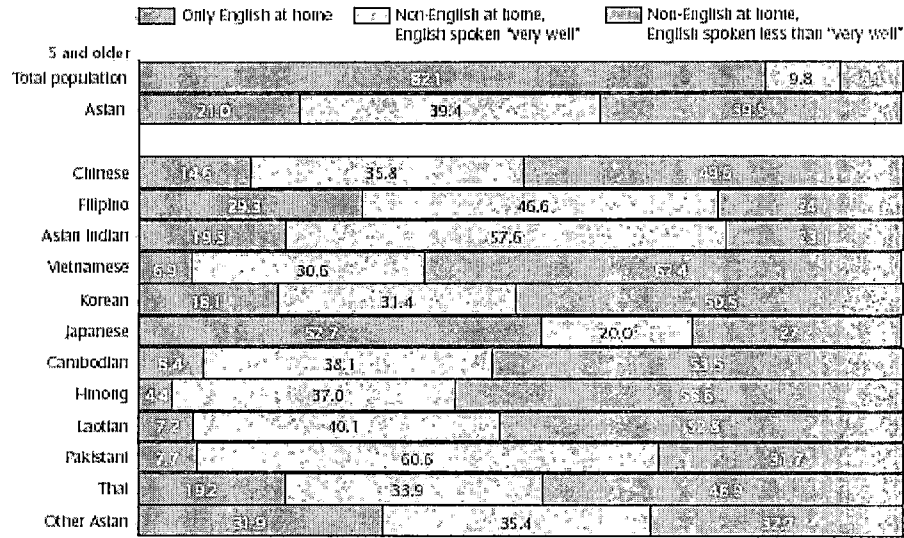
X Not applicable.

Source: U.S. Census Bureau, Census 2000 Summary File 1; 1990 Census of Population, *General Population Characteristics* (1990 CP-1).

Source: <http://www.census.gov/prod/2004pubs/censr-17.pdf>

### Language Spoken at Home and English-Speaking Ability: 2000

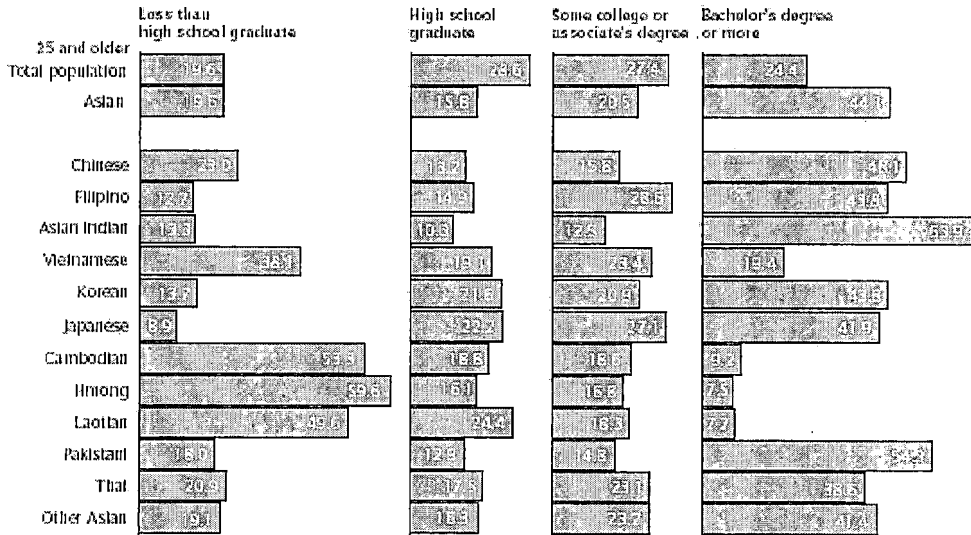
(Percent distribution of population 5 and older. Data based on sample. For information on confidentiality protection, sampling error, nonsampling error, and definitions, see [www.census.gov/prod/cen2000/doc/sf4.pdf](http://www.census.gov/prod/cen2000/doc/sf4.pdf))



Source: U.S. Census Bureau, Census 2000 special tabulation.

### Educational Attainment: 2000

(Percent distribution of population 25 and older. Data based on sample. For information on confidentiality protection, sampling error, nonsampling error, and definitions, see [www.census.gov/prod/cen2000/doc/sf4.pdf](http://www.census.gov/prod/cen2000/doc/sf4.pdf))



Source: U.S. Census Bureau, Census 2000 special tabulation.

Source: <http://www.census.gov/prod/2004pubs/censr-17.pdf>

APPENDIX B  
SOFTWARE INTERNET RESOURCES

Software Program Website Address

<http://images.google.com>

<http://memory.loc.gov/ammem/snhtml/snhome.html>

<http://teacher.scholastic.com/products>

<http://www.autoskill.com/products/reading>

<http://www.census.gov/prod/2004pubs/censr-17.pdf>

<http://www.gamco.com/reading-22-23.htm>

<http://www.myreadingcoach.com>

<http://www.readwritetype.com>

<http://www.smartkidssoftware.com>

[http://www.essentialskills.net/product\\_info.php/](http://www.essentialskills.net/product_info.php/)

APPENDIX C

LIST OF BOOKS INTEGRATING POETRY WITH VARIOUS  
CONTENT AREAS

## Appendix C-1: Mathematical Poetry Books

There are many children's books that use poetry to introduce math concepts. Among them are the following:

1. Atherlay, S. (1995). Math in the bath (and other fun places, too!). Ill. By M. Halsey. New York: Simon and Schuster.

People deal with math everyday, from sunrise to sunset. The book illustrates math at work not only at school but also at home.

2. Cookson, P. (2002). What shape is a poem? UK: Pan. McMillan.

This poetry collection features every kind of shape poem on a huge variety of topics by different poets, for children aged between seven and nine.

3. Franco, B. (1999). Counting caterpillars and other math problems. New York: Scholastic.

A collection of poems and activities dealing with mathematical concepts are included, like sorting, even and odd numbers, graphing, and etc.

4. Hopkins, L. B. (1997). Marvelous math: A book of poems. Ill. by Karen Barbour. New York: Simon & Schuster.

This collection of math poems offers how math is incorporated in people's lives, from confusion to order and control.



5. Leman, M., & Leman J. (1995). Ten little pussy cats.  
London: Victor Gollancz

A backwards counting that playfully presents subtraction in a short poem that involves repetition.

6. Lewis, J. P. (2002). Arithme-tickle: An even number of odd riddle-rhymes. Ill. by Frank Remkiewics. U.S.A.:  
Harcourt.

These odd riddle-rhymes of even numbers can definitely make children think critically in explaining how they arrived at their solutions.

7. Prelutsky, J. (1983). The ants at the olympics. New York: Random House.

A funny mathematical poetry that was first told orally before it was printed which is filled with possibilities for calculation.

8. Tang, G. (2001). The grapes of math: Mind stretching math riddles. Scholastic.

The riddles and illustrations challenge children to think the various ways in problem solving.

## Appendix C-2: Science Poetry Books

The following books contain resources about poetry and science.

1. Bennet, L. (1999). Spectacular science: A book of poems. Ill. by Virginia Hopkins. New York: Simon & Schuster.

An anthology showing how poets explore the world of science - from insects, to weather, to prisms - which reminds readers that they, too, are scientists and poets.

2. Lewis, J. P. (2004). Scien-trickery: Riddles in Science. Ill. by Fran Remkiewicz. USA: Harcourt Books.

A collection of poems describing science that make readers keep turning page after page.

3. Scieszka, J. (2005). Science verse. Ill. by Lane Smith. New York: Penguin Group (USA).

The book presents that there is poetry of science in everything. This book comes with a CD of rhyme songs that transforms the food chain into a celebration of predators and prey.

4. Scotellaro, R. (2004). Snail stampede and other poems. Ill. by Michael Clark. U.K.: Hands Up Books.

A collection of humorous poems crafted in silly imagination while explaining why snail move that slow.

### Appendix C-3: Social Studies Poetry Books

The following books are some resources that link poetry to social studies.

1. Agard, J. & Nichols, G. (2004). Under the moon and over the sea. UK: Walker Books.

2. Bloom, V. & Dean, D. (2004). Whoop an' Shout. UK: Macmillan Children's Books.

These two books are collection of Caribbean poems that is full of information on issues of race and the Caribbean culture captured in color and rhythm.

3. Hoberman, M. A. & Hafner, M. (1991). Fathers, mothers, sisters and brothers: A collection of poem. Hong Kong: Reading Rainbow Book.

A collection of serious and humorous poems for all members of the family.

4. Siebert, D. & Minor, W. (1989). Heartland. New York: HarperCollins Publishers.

5. Siebert, D. & Minor, W. (1992). Mojave. New York: HarperCollins Publishers. The tone of the poem vividly describes the landscape of the regions (Midwest and Desert) where nature reigns.

APPENDIX D  
NATIONAL ASSESSMENT OF EDUCATIONAL PROGRESS  
ORAL READING FLUENCY SCALE

National Assessment of Educational Progress's (NAEP) Oral Reading Fluency Scale

- Level 4 Student reads primarily in larger, meaningful phrase groups. Although some regressions, repetitions, and deviations from text may be present, these do not detract from the overall structure of the story. Preservation of the author's syntax is consistent. Some or most of the story is read with expressive interpretation.
- Level 3 Student reads primarily in three-or four-word phrase groups. Some small grouping may be present. However, the majority of the phrasing seems appropriate and preserves the syntax of the author. Little or no expressive interpretation is present.
- Level 2 Student reads primarily in two-word phrases with some three-or four-word groupings. Some word-by-word reading may be present. Word groupings may seem awkward and unrelated to larger context of sentence or passage.
- Level 1 Student reads primarily word-by-word. Occasional two-word or three-word phrase may occur—but these are infrequent and/or they do not preserve meaningful syntax.

Source: United States Department of Education, National Center for Education Statistics. (1995). Listening to children read aloud. Washington, D. C.: Author.

APPENDIX E  
STUDENT ORAL LANGUAGE OBSERVATION MATRIX

Student Oral Language Observation Matrix (SOLOM)

Student's Name:		Grade:		Examiner's Signature:	
Language Observed:		Date:			
	A. Comprehension	B. Fluency	C. Vocabulary	D. Pronunciation	E. Grammar
1	Cannot be said to understand even simple conversation.	Speech is so halting and fragmentary as to make conversation virtually impossible.	Vocabulary limitations so extreme as to make conversation virtually impossible.	Pronunciation problems so severe as to make speech virtually impossible.	Errors in grammar and word order so severe as to make speech virtually unintelligible.
2	Has great difficulty following what is said. Can comprehend only "social conversation" spoken slowly and with frequent repetitions.	Usually hesitant; often forced into silence by language limitations.	Misuse of words and very limited vocabulary make comprehension quite difficult.	Very hard to understand because of pronunciation problems. Must frequently repeat in order to make himself/herself understood.	Grammar and word order errors make comprehension difficult. Must often rephrase and/or restrict himself/herself to basic patterns.
3	Understands most of what is said at slower-than normal speed with repetitions.	Speech in everyday conversation and classroom discussion is frequently disrupted by the student's search for the correct manner of expression.	Frequently uses the wrong words; conversation somewhat limited because of inadequate vocabulary.	Pronunciation problems necessitate concentration on the part of the listener and occasionally lead to misunderstanding.	Makes frequent errors of grammar and word order, which occasionally obscure meaning.

Student's Name:		Grade:	Examiner's Signature:		
4	Understands nearly everything at normal speech, although occasional repetition may be necessary.	Speech in everyday conversation and classroom discussions is generally fluent, with occasional lapses while the student searches for the correct manner of expression.	Occasionally uses inappropriate terms and/or must rephrase ideas because of lexical inadequacies.	Always intelligible, though one is conscious of a definite accent and occasional inappropriate patterns.	Occasionally makes grammatical and/or word-order errors which do not obscure meaning.
5	Understands everyday conversation and normal classroom discussions without difficulty.	Speech in everyday conversation and classroom discussions is fluent and effortless approximating that of a native speaker.	Use of vocabulary and idioms approximates that of a native speaker.	Pronunciation and intonation approximates that of a native speaker.	Grammatical usage and word order approximates that of a native speaker.

Source: San Jose Unified School District. (2004). Student Oral Language Observation Matrix (SOLOM). San Jose, CA: Mid-Continent Comprehensive Center.



APPENDIX F

POEMS--POEM RECITATION TO PROMOTE ORAL PROFICIENCY

Appendix Chart F-1: Poems and Parts Featured in the Text

Source

<u>Title of Poem</u>	<u>Poet</u>	<u>Original Publication Date</u>	<u>Source</u>
Auguries of Innocence	Blake, W.	1803	Kennedy, X. J. & D. Gioia. (1994) An introduction to poetry (p. 101). New York: Harper Collins.
Autumn	Hines, J.	2000	<a href="http://www.schoolworld.asn.au/poetry/haiku1.html">http://www.schoolworld.asn.au/poetry/haiku1.html</a>
Butterfly Garden	Charlesworth, L.	n.d.	Unpublished poem
Cowboy Poetry	Nichols, R.	2000	<a href="http://wacobelle.org/rodnicholscowboypoetry.htm">http://wacobelle.org/rodnicholscowboypoetry.htm</a>
Crocodile Haiku	Picpican-Bell, A.	2005c	Unpublished poem
Green	Damian	n.d.	<a href="http://www.holycross.edu/departments/socant/dhummon/acrostics/ColorPoetry.htm">http://www.holycross.edu/departments/socant/dhummon/acrostics/ColorPoetry.htm</a>
Hope is the Thing with Feathers	Dickinson, E.	1924	Kennedy, X. J. & D. Gioia. (1994) An introduction to poetry (p. 62). NY: Harper Collins.
I am the running girl	Adoff, A.	1979	Adolff, A. (1979). New York: Harper & Row.
Laughter	Picpican-Bell, A.	2005a	Unpublished poem
Limericks	Anonymous	n.d.	<a href="http://www.highhopes.com/mathlimericks.html">http://www.highhopes.com/mathlimericks.html</a>
Loveliest of Trees	Housman, A. E.	1896	<a href="http://www.amherst.edu/~rjyanco/literature/alfrededwardhousman/poems/ashropshirelad/loveliestoftreesthecherrynow.html">http://www.amherst.edu/~rjyanco/literature/alfrededwardhousman/poems/ashropshirelad/loveliestoftreesthecherrynow.html</a>
Math	Picpican-Bell, A.	2005b	Unpublished poem
Mother	Picpican-Bell, A.	2005d	Unpublished poem
My Garden	Keane, S.	1996	Keane, S. (1996). Boston: Houghton Mifflin Company

<u>Title of Poem</u>	<u>Poet</u>	<u>Original Publication Date</u>	<u>Source</u>
Niagara	Crapsey, A.	1922	Smith, S. S. (1977). The Complete Poems and Collected Letters of Adelaide Crapsey. New York: State University of New York Press.
One plus One	Anonymous	n.d.	Unpublished poem
Poetry	Farjeon, E.	1938	Farjeon, E. (1938). Eleonor Farjeon's poems for children. Author.
Poetry	Harley, A.	2000	Fly With Poetry: An ABC of Poetry. Author.
Snow	Morgan, C.	2000	<a href="http://www.schoolworld.asn.au/poetry/haiku1.html">http://www.schoolworld.asn.au/poetry/haiku1.html</a>
Spring	Basho, M.	1666	<a href="http://www.toyomasu.com/haiku/#basho">http://www.toyomasu.com/haiku/#basho</a>
The Crocodile	Carroll, L.	n.d.	Hirsch, E. D. (2001). What your third grader needs to know (p. 10). New York: Bantam Dell Publishing.
The Hill	Brooke, R.	1911	Kennedy, X. J. & D. Gioia. (1994) An introduction to poetry (p. 130). NY: Harper Collins.
The Wind	Stephens, J.	1902	Kennedy, X. J. & D. Gioia. (1994) An introduction to poetry (p. 104). NY: Harper Collins.
Three Little Pussy Cats	Leman, J. & Leman, M.	1995	Leman, J. & Leman, M. (1995). Three Little Pussy Cats. London: Victor Golloancz.
Trees	Webster, K.	2000	<a href="http://www.schoolworld.asn.au/poetry/haiku1.html">http://www.schoolworld.asn.au/poetry/haiku1.html</a>
Triangle	Honour, S.	2003	<a href="http://members.optushome.com.au/kazoom/poetry/concrete.html#Triangle">http://members.optushome.com.au/kazoom/poetry/concrete.html#Triangle</a>
Washington	Byrd-Turner, N.	n.d.	Hirsh, E. D. (1997). What your third grader needs to know, (p.29). Nw York: Bantam Dell Publishing.
White	Daniela	n.d.	<a href="http://www.holycross.edu/departments/socant/dhummon/acrostics/ColorPoetry.htm">http://www.holycross.edu/departments/socant/dhummon/acrostics/ColorPoetry.htm</a>
Yellow	Gilderly	n.d.	<a href="http://www.holycross.edu/departments/socant/dhummon/acrostics/ColorPoetry.htm">http://www.holycross.edu/departments/socant/dhummon/acrostics/ColorPoetry.htm</a>
Zero Riddle	Zaslusky, C. & Bassett, J.	1989	Zaslusky, C. & Bassett, J. (1989). Zero: Is It Something? Is It Nothing? NY: Franklin Watts

APPENDIX G  
LESSON PLAN—ORAL POETRY TO PROMOTE  
ORAL PROFICIENCY

List of Instructional Plans

Instruction Plan One: Haiku Poems ..... 145  
Instruction Plan Two: Acrostic Poems ..... 153  
Instruction Plan Three: Readers' Theater ..... 161  
Instruction Plan Four: Story Telling ..... 171  
Instruction Plan Five: Cinquain Poetry ..... 179

**Instruction Plan One**  
**Haiku Poems**

Teaching Level: 2<sup>nd</sup> grade ESL Language Arts

Time Frame: 40 minutes

Objectives:

Content Goal: To read poems about nature

Language Goal: To record initial blends using sound boxes

Learning-Strategy Goal: To record personal poems using computer and tape recorder

TESOL Standards:

Goal 2: To use English to achieve academically in all content areas

Standard 3: Students will use appropriate learning strategies to construct and apply academic knowledge

Materials:

Warm-up Sheet 1.1: Pictures of Nature

Focus Sheet 1.2: The Crocodile

Work Sheet 1.3: Crocodile Haiku

Focus Sheet 1.4 Haiku Poems

Work Sheet 1.5: Sound Boxes

Assessment Sheet 1.6: My Haiku Poem

Warm-up:

Students identify the pictures (Warm-up Sheet 1.1).

Task Chain 1. Reading haiku poems

1. Distribute Focus Sheet 1.2 and model reading the poem "The Crocodile."
2. Paired reading: Students read the poem to a partner.
3. Direct Teaching: The teacher describes haiku poem as a poem about nature that has five syllables in the first line; seven syllables in the second; and five syllables in the third.
4. Modeling: Referring to Focus Sheet 1.2, the teacher explains that although "The Crocodile" is a nature poem, it is not a haiku because it does not meet the correct number of syllables in each line. The teacher generates a haiku poem based on the poem "The Crocodile" in Work Sheet 1.2.

Task Chain 2. Recording blends in the sound boxes

1. Direct instruction: Introduce blends.
2. Explain "blend" as a consonant sound that has two letters with one sound. Example: play
3. The teacher provides more examples of word with initial blend.
4. Guided practice: S identify other blends in the poem "The Crocodile."
5. Independent work: Using Sheet 1.4, students record blends in sound boxes.
6. Practice: Students use Gamco phonological awareness software program to practice blending.

Task Chain 3. Recording self-composed haiku poems using computers and audio recorders

1. Individual work: Write individual poems about nature using Work Sheet 1.3. For topics to write about, they may refer to Warm-up Sheet 1.1.
2. Class rotation: Due to the limited number of computers and tape recorders inside the classroom, some students use the computers to encode their poems; some students record their poem.
3. Students read their stories to a partner or the teacher.

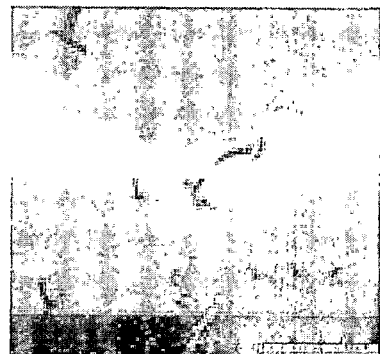
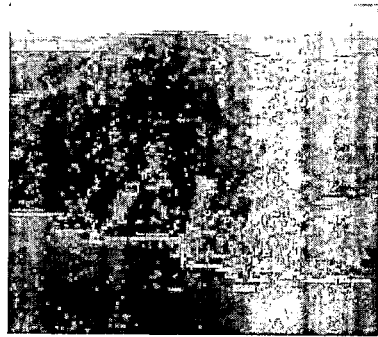
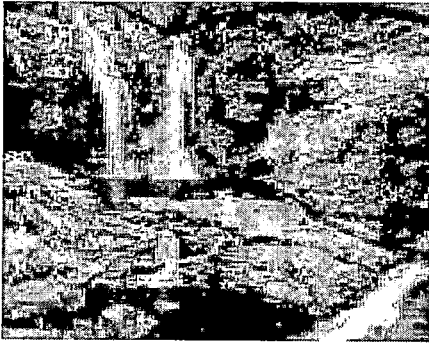
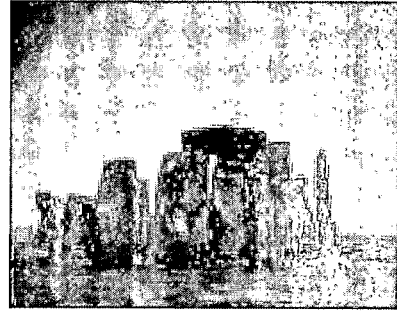
Assessment

Formative: The teacher observes how students use strategies in reading. (Do they sound out digraphs? Do they use their lips and teeth to enunciate sounds?)

Summative: Students' oral-language abilities will be assessed based on their writing and reading haiku poems.

Points	Descriptions
/10	Able to write a haiku poem correctly
/10	Able to read words correctly
/10	Able to read words with expression
/10	Voice is loud and clear
/10	Over-all performance is acceptable

Warm-up Sheet 1.1  
Pictures of Nature



Source: <http://images.google.com>



Focus Sheet 1.2  
The Crocodile

by  
Lewis Carroll

How doth the little crocodile  
    Improve his shining tail,  
And pour the waters of the Nile  
    On every golden scale!

How cheerfully he seems to grin!  
    How neatly spreads his claws,  
And welcomes little fishes in  
    With gently smiling jaws!

Source: Hirsch (2001).

Focus Sheet 1.3  
Crocodile Haiku

Crocodile

Little crocodile

Long, shiny, tail splashing

In the pond, I see

Source: Picpican-Bell (2005d).

Focus Sheet 1.4  
Haiku Poems

Trees

by Kellie Webster

Green every spring  
Bright orange in autumn  
Bare in winter

Snow

by Chandra Morgan

Snow drifting softly  
Piling up in soft blankets  
All around our yard

Autumn

by Jared Hines

Leaves changing color  
Nearly covering our yard  
Starting to get cold

Source:  
<http://www.schoolworld.asn.au/poetry/haiku1.html>

Work Sheet 1.5  
Sound Boxes

Name: \_\_\_\_\_

Date: \_\_\_\_\_

Direction: Identify the sounds by using the sound boxes.

--	--	--	--	--	--	--

drive

--	--	--	--	--	--	--

shelter

--	--	--	--	--	--	--

blackberry

--	--	--	--	--	--	--

sparkles

--	--	--	--	--	--	--

cloudy

--	--	--	--	--	--	--

shirtless

--	--	--	--	--	--	--

brush

Assessment Sheet 1.6  
My Haiku Poem

Name: \_\_\_\_\_

Date: \_\_\_\_\_

Handwriting practice lines consisting of 18 sets of three horizontal lines (top solid, middle dashed, bottom solid).

## Instruction Plan Two Acrostic Poems

Teaching Level: 2nd grade ESL Language Arts

Time Frame: 40 minutes

Objectives:

- Content Goal: To write acrostic poems
- Language Goal: To read telling sentences using correct phrasing and intonation
- Learning-Strategy Goal: To use dictionary in finding contextual meaning of words

TESOL Standards:

- Goal 2: To use English to achieve academically in all content areas
- Standard 2: Students will use English to obtain, process, construct, and provide subject matter information in spoken and written form

Materials:

- Warm up Sheet 2.1: The Tortoise and the Hare
- Focus Sheet 2.2: Color Poetry
- Focus Sheet 2.3: Phonologically Regular Words
- Work Sheet 2.4: My Acrostic Poem
- Work Sheet 2.5: Adverbs
- Assessment Sheet 2.6a: My Garden
- Assessment Sheet 2.6b: Running Record Sheet

Warm-up:

The teacher reads the fable "The Tortoise and the Hare."

Task Chain 1. Writing acrostic poem

1. Direct instruction: The teacher tells students that acrostic poems are poems whose first letters of each line spell a word that can be read vertically. The teacher explains that an acrostic poem is a word about colors, shapes, animals, plants, etc.
2. The class reads the acrostic poems in Focus Sheet 2.2.
3. Guided practice: Students write their own acrostic poems using Work Sheet 2.4.

Task Chain 2. Reading telling sentences using correct phrasing and intonation.

1. Review: The teacher asks students about telling sentence. (Telling sentence expresses a thought and uses a period at the end.)
2. Modeling: The teacher models the reading of a sentence. The teacher uses a hand motion to show the pattern of the voice as it goes down at the period.
3. Students write a telling sentence using the words in Focus Sheet 2.3.
4. The students will work with a partner and they will take turns in reading their telling sentences.

Task Chain 3. Using the dictionary

1. Direct instruction: The teacher tells students that adverbs describe how the action was done. For an example she will write on the board "She sleeps soundly at night." The teacher asks students to identify the action word (sleeps) and asks "what word describes the verb (soundly) Students identify the adverbs in the fable (Warm up Sheet 2.1). Students record their answers using Work Sheet 2.5.
2. Self Assessment: The students correct their own papers.
3. The teacher explains that in dictionaries, adverbs are identified by its abbreviation "adv".
4. Students define the adverbs used in the story by using dictionary.

Assessment

Formative: The teacher observes how students use periods as cues in reading telling sentences.

Summative: Students' reading skills will be evaluated by doing a running record.

Warm up Sheet 2.1  
The Hare and The Tortoise

One day, a hare and a tortoise were arguing loudly. The hare, who could run very fast, quietly thought he was much smarter than the tortoise. The tortoise could only move slowly and had to carry his house on his back everyday.

"You are an old slow-poke," said the hare. You could not run if you tried."

The tortoise disagreed vehemently. "I bet that I could beat you in a race," he sniffed bravely.

"Oh no you couldn't!" replied the hare."

Oh yes I could!" said the tortoise.

"All right," said the hare, "let's have a race. But I know I shall win, even if I run with my eyes tightly shut."

They politely asked a passing fox to start them off.

"Ready, set, go!" said the fox.

The hare set off at a great pace. The tortoise hardly moved. In a few moments, the hare was so far ahead that he decided to stop for a rest. Soon he quickly fell asleep. After a while, the tortoise passed by slowly. He passed the sleeping hare. Though he too was tired, he didn't stop for a moment. Suddenly the hare woke up. He ran as fast as he could to the finish line, but he was too late. The slowly but steady tortoise has won the race happily.

Source: Keane (1996, pp. 1-16).



Focus Sheet 2.2  
COLOR POETRY

WHITE

by Daniela

White is for rabbits.  
High clouds are white.  
I like white because it is bright.  
The pillows are white and soft so we can play  
Exciting is white birds that fly.

GREEN

by Damian

Green Grass grows in the summer.  
Really good apples are green.  
Even a marker is green.  
Even a frog is very dark green.  
New Green backpacks are cool for school.

YELLOW

By Gilderly

Yellow is bright like the sun.  
Exciting is the yellow fishes.  
Lots of things are yellow.  
Little yellow flowers are pretty.  
Over the hill is a lemon tree.  
We are looking at the yellow sun.

Source:

<http://www.holycross.edu/departments/socant/dhomon/acrostics/ColorPoetry.htm>

Focus Sheet 2.3  
Phonologically Regular Words

Name: \_\_\_\_\_

Date: \_\_\_\_\_

Direction: Write a telling sentence using the following words.

1. garden

---

---

2. plant

---

---

3. flowers

---

---

4. butterflies

---

---

5. special

---

---



**Assessment Sheet 2.5a**  
**My Garden**

In my garden I use a watering can, a small fork,  
and a trowel for digging.

In my garden I like to plant seedlings, water the  
flowers, and sweep up the leaves.

In my garden I wear a hat to keep the sun off,  
gloves to keep my hands clean,  
and old clothes to get dirty in.

In my garden I find spiders and worms,  
butterflies and bees, and sometimes a frog.

In my garden I see flowers and trees, vegetables  
and herbs, and the goldfish in the pond.

In my garden I have a favorite seat for reading, a  
big tree for climbing and a swing for singing.

In my garden I know a shady spot for picnics,  
a noisy place to play,  
and a secret space for hiding.

My garden is a very special place.

Source: Keane (1996, pp. 1-16).

Assessment Sheet 2.5b  
Running Record

Name: \_\_\_\_\_ Date: \_\_\_\_\_

Title of the Book: \_\_\_\_\_

$$\frac{\text{Total number of words read correctly}}{\text{Number of words in book}} = \frac{\quad}{\quad} = \frac{\quad}{\quad} \%$$

Comments: \_\_\_\_\_

**Instruction Plan Three  
Readers' Theater**

Teaching Level: 2<sup>nd</sup> grade ESL Science

Time Frame: 40 minutes

Objectives:

Content Goal: To perform readers' theater about whales and dolphins

Language Goal: To reread text to clarify information.  
To draw whales or dolphins and label its body parts

Learning Strategy Goal: To compare and contrast using whales from dolphins using the Venn diagram

TESOL Standards:

Goal 2: To use English to achieve academically in all content areas

Standard 3: Students will use appropriate learning strategies to construct and apply academic knowledge

Materials:

Warm-up Materials: Books about Whales and Dolphins  
Focus Sheet 3.2: Readers' Theater: Whale Watchers  
The Best Book of Whales and Dolphins by Christiane Gunzi  
Focus Sheet 3.3: Summary of Whales and Dolphins  
Work Sheet 3.4: Guide Questions  
Assessment Sheet 3.5: My Drawing of Whale/Dolphin  
Assessment Sheet 3.6: Compare and Contrast

Warm-up:

Book walk with different whales and dolphins books.

Task Chain 1. Readers' Theater

1. Picture walk: "The Best Book of Whales and Dolphins."
2. The teacher divides the class into groups of four.  
The teacher distributes Focus Sheet 3.2
3. Each member of the group takes a role. Students read the text.
4. The teacher calls on each group to present in front of the class.

Task Chain 2. Drawing of whales/dolphins

1. The teacher distributes Focus Sheet 3.3
2. Students read and discuss about whales and dolphins
3. The teacher distributes Focus Sheet 3.3 as guide questions.
4. The students draw a whale or a dolphin and label its body parts using Assessment Sheet 3.5. Students present their drawing to a partner.

Task Chain 3. Comparing whale from dolphins

1. Individual work: Students will reread Focus Sheet 3.3 to clarify information.
2. Using Work Sheet 3.6, students will compare and contrast the characteristics of whales from dolphins.

Assessment

Formative: The teacher observes how students work in groups. How do students use language to share their ideas? Were students able to draw sea animals and label body part correctly?

Summative: Students will be assessed on their knowledge about whales and dolphins.

Points	Representative
10	Assumes role with ease
10	Reads words with expression
10	Voice is loud and clear
10	Enunciates words correctly

**Warm up Sheet 3.1**  
**Books about Whales and Dolphins**

Whales and Dolphins

An Eyes on Nature Book. An introduction to the subject for children. Explores characteristics, variety and behavior. Many photographs and easy-to-understand text.

Whales Dolphins and Porpoises

Every topic in the series has been carefully chosen not only to appeal to young people's interests and enthusiasms, but also to stimulate them to find out more about the world in which they live. Discover how these creatures feed, breathe, and make incredible migrations.

DK Handbook: Whales, Dolphins and Porpoises

Expertly written and thoroughly revised, each entry combines a precise description with annotated illustrations to highlight the chief characteristics and distinguishing features of each whale, dolphin, and porpoise. Additional illustrations show the animals "in action" and depict other forms and color variations.

Whales of the World

This wonderfully illustrated guide covers classification of all the whale families: blue whales (the world's largest mammals), magnificent humpbacks, sperm



whales, and right whales, as well as dolphins and other cetaceans. A uniquely informed text written by a world expert accompanies a wide range of photographs and illustrations of whales leaping, blowing, and swimming.

### The Book of Dolphins

Over 100 large size, dramatic color photographs taken throughout the world give an up-close and personal look at dolphins--their diversity, physiology, social structure, and environment, as well as other "dolphin mysteries." How intelligent are they? Why do dolphins get stranded on beaches? Are they always as unselfish and good-natured as their reputation suggests? How much pleasure do they take in human company?

Source: <http://www.eduresources.net/life/sealife/bls40.htm>

Focus Sheet 3.2  
Readers' Theater: Whale Watchers

Narrator: Two scientists are on a ship in the Pacific Ocean, off the coast of California. A pod of whales is swimming by. The scientists are listening to the whales' sound through microphones placed under the surface of the water.

Whale: (Makes sounds)

Dr. Lee: Listen to all those clicks! This is a very exciting study we are doing. The whales are using echolocation.

Dr. Ellis: Yes, I can hear the echoes. They seem to be talking a lot! They have probably run across some food source.

Narrator: Both scientists laugh. Whales are big animals; they need to eat a lot to stay alive. Some whales eat fish. They must always be looking out for prey.

Whales: (Makes sounds)

Dr. Lee: Yes, they are saying, "Hey, Jane, look! There's lunch!"

Narrator: For a while, everyone is quiet. They listen through their headphones to hear what is being sent over the microphones. They keep watching the part of the ocean where the pod was last seen. Suddenly, a whale leaps out of the water and lands with a splash.

Whales: (Makes a splashing sound)

Dr. Lee: Whoa! That was amazing! Did you see that whale breach?

Dr. Ellis: He jumped really, really high! He must have had something important to communicate to others in the pod.

Dr. Lee: Or else he was just having fun.

Dr. Ellis: Very possible! And we're lucky we get to study these amazing animals of the sea. (p. 75)

Source: Adapted from Crawford, Martin and Philbin, (2005).

Work Sheet 3.3  
The Best Book of Whales and Dolphins

by

Christiane Gunzi

SUMMARY

A World of Whales

There are about 11 different kinds of baleen whales and 67 kinds of toothed whales, including dolphins and porpoises. The color of a whale helps it blend in with its surroundings. Most whales are blue-gray, to match the sea. Belugas are white, and narwhals are mottled black and white. This helps camouflage them in their icy Arctic home.

A World of Dolphins

There are more than 30 kinds of dolphins and six kinds of porpoises. Most dolphins live in the ocean. Some dolphins live in rivers, so they are known as freshwater or river dolphins. Porpoises usually live in small groups near the coast. Dolphins and porpoises are closely related, but they belong to separate families and are different in shape.

River dolphins have extremely long beaks and tiny eyes, and some of them can hardly see at all. They are usually gray or creamy-white in color, but some are completely pink.

Life in the Oceans

Most whales, dolphins, and porpoises live in the open ocean, and they are superb swimmers. They usually live in groups called "pods."

When whales rise up out of the water then fall onto their back with a huge splash, it is called "breaching."

When dolphins leap out of water in a curve, it is called "porpoising."

### Blowholes

A whale or dolphin breathes through a blowhole on top of its head.

### Hunting for Prey

The killer whale, or orca, is the only kind of whale that hunts other sea mammals. Killer whales work in teams to catch their prey, and then they share their meal. Dolphins, porpoises, sperm whales and pilot whales hunt fish, octopus, and squid and usually swallow their food whole,

### Talking Underwater

Dolphins use whistles, wails, clicks, and barks to talk to each other, to find their way, and to locate food. The clicking sounds that they make travel through the water and bounce off objects, sending back echoes is called "echolocation." Whale songs travel many miles underwater.

When whales splash their tails on the surface of the water to show other whales where they are, this is called "lob tailing." "Jaw clapping" is when whales poke their heads out of the water and snap their jaws shut loudly to warn other to stay away.

### Water Babies

Whales and dolphins give birth underwater. Their young are born tail first and are able to swim right away. A baby dolphin or whale is called a "calf."

Source: Gunzi (2001).

Work Sheet 3.4  
Guide Questions: Whales and Dolphins

Name: \_\_\_\_\_

Date: \_\_\_\_\_

1. How many kinds of whales and dolphins are there?

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---

2. How do some whales and dolphins look like?

---

---

3. How do whales and dolphins protect themselves?

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4. Describe their ways of communication.

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5. What do most whales and dolphins eat?

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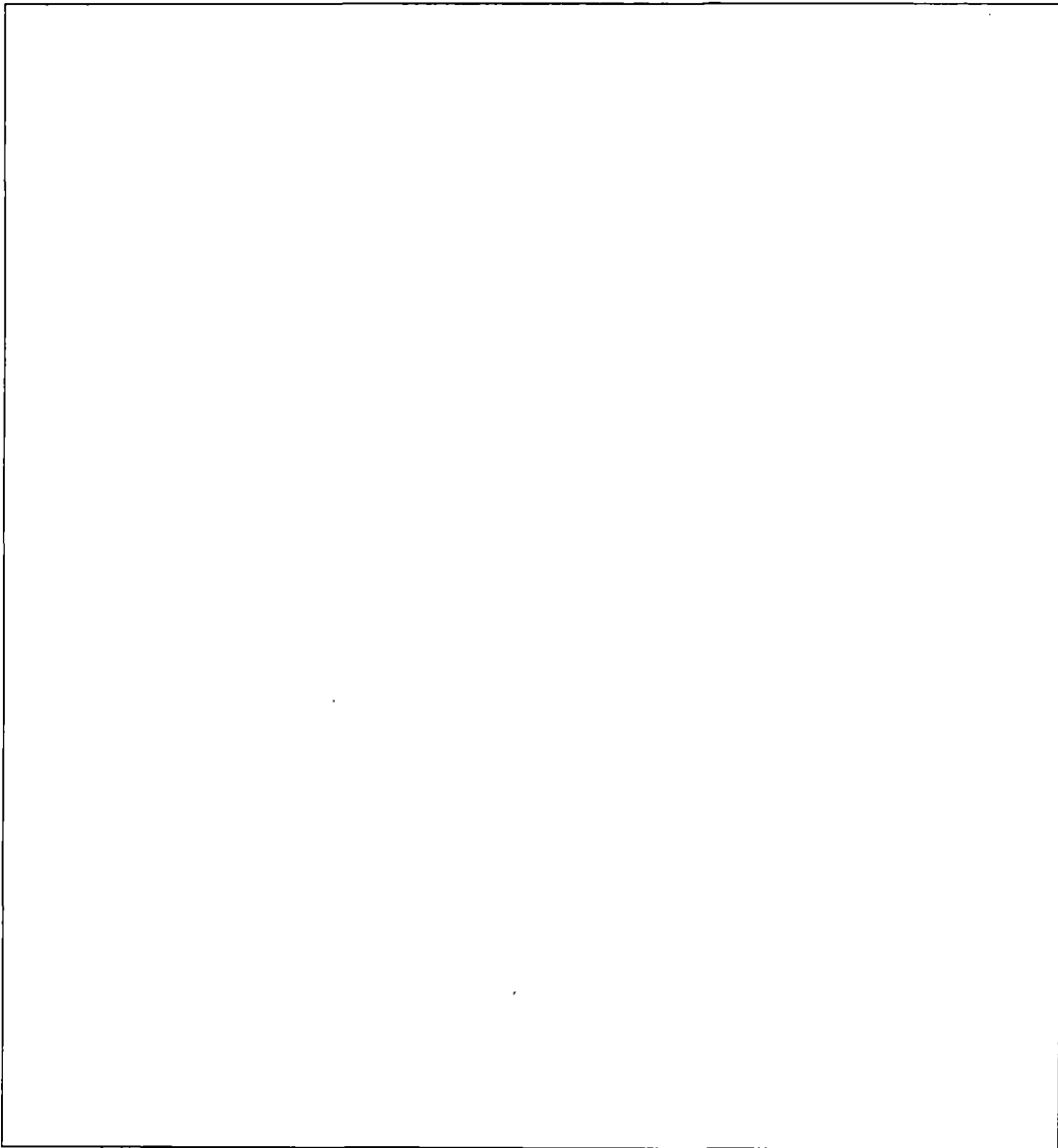
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**Assessment Sheet 3.5**  
**My Drawing of a Whale or Dolphin**

Name: \_\_\_\_\_

Date: \_\_\_\_\_

Direction: Draw a whale or a dolphin.  
Label the body parts.

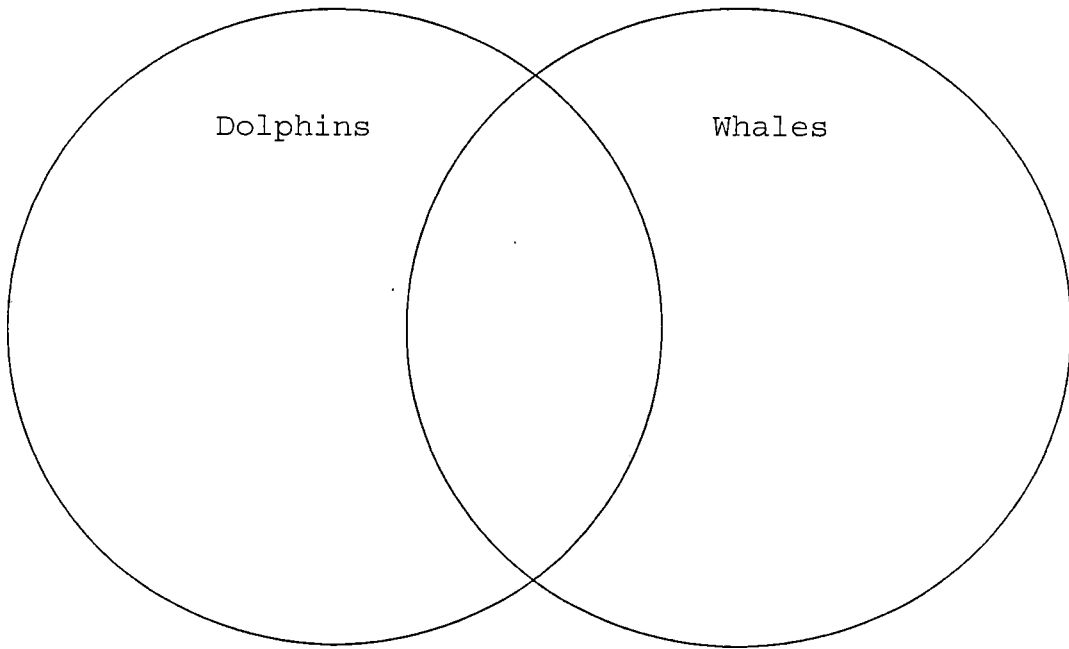


Assessment Sheet 3.6  
Venn Diagram

Name: \_\_\_\_\_

Date: \_\_\_\_\_

Direction: Compare and contrast dolphins from whales.



## Instruction Plan Four Story Telling

Teaching Level: 2nd grade ESL Math

Time Frame: 40 minutes

Objectives:

- Content Goal: To tell a story using sensory motor actions.
- Language Goal: To use models in illustrating the concept of more and less.
- Language Goal: To use graphs to explain mathematical relationships.

TESOL Standards:

- Goal 2: To use English to achieve academically in all content areas
- Standard 2: Students will use English to obtain, process, construct, and provide subject matter information in spoken and written form

Materials:

- Warm up Sheet 4.1: Ten Little Pussy Cats
- Focus Sheet 4.2: The Goose That Laid the Golden Eggs
- Focus Sheet 4.3: Ways to Make 100
- Work Sheet 4.4: Butterfly Garden
- Work Sheet 4.5a: Math Problem
- Work Sheet 4.5b: Graph

Warm-up:

The whole class reads the poem "Ten Little Pussy Cats" by Jill and Martin Leman using hand gestures.

Task Chain 1. Story telling

1. Read aloud: The teacher reads Focus Sheet 4.2.
2. Critical thinking activity: The teacher asks students' opinions by giving the prompt "If you have a golden goose what would you do?"
3. Working in pairs: Students will tell stories to a partner. Stories could be real or make-believe.



Task Chain 2. Illustrating the concept of more or less using cubes as models

1. Direct teaching: The teacher explains that addition is "putting together" and subtraction is "taking away." The teacher may use cubes to demonstrate addition and subtraction process.
2. Oral exercise: Use Focus Sheet 4.3. The teacher calls on students to answer.
3. Read aloud the "Butterfly Garden."
4. Students draw butterflies to illustrate the word problem using Work Sheet 4.4.

Task Chain 3. Using graphs to show relationships

1. The teacher reads and explains problem one in Work Sheet 4.5a.
2. Demonstrate solution and graph.
3. Students complete Work Sheet 4.5.

Assessment

Formative: The teacher observes students' understanding of addition and subtraction based on how they manipulate the cubes.

Summative: Students' illustration of the word problem will be assessed based on this rubric.

Very Good	Correct illustration and cohesion of poem
Good	Adequate effort with very few illustration errors
Needs Improvement	Lacks effort and plenty of errors

Warm Up Sheet 4.1  
Three Little Pussy Cats

- 10 Little pussy cats looking very fine  
One went exploring and then there were...
- 9 Little pussy cats staying out too late  
One had a fright and then there were...
- 8 Little pussy cats dreaming of heaven  
One fell off and then there were...
- 7 Little pussy cats getting up to tricks  
One had a shock and then there were...
- 6 Little pussy cats nosing round a hive  
One got stung and then there were...
- 5 Little pussy cats waiting by the door  
One spied a mouse and then there were...
- 4 Little pussy cats sitting by the sea  
One caught a crab and then there were...
- 3 Little pussy cats playing peek-a-boo  
One got stuck and then there were...
- 2 Little pussy cats lazing in the sun  
One chased the bird and then there was...
- 1 Little pussy cat feeling all alone  
Remembered it was bedtime and so he went home.

Source: Leman & Leman (1995).

**Focus Sheet 4.2**  
**The Goose that Laid the Golden Eggs**

Once a farmer went to the nest of his goose and found there was an egg, all yellow and shiny. When he picked it up, it was heavy as a rock. He was about to throw it away because he thought that someone was playing a trick on him. But on the second thought, he took it home, and there he discovered to his delight that it was an egg of pure gold!

He sold the egg for a handsome sum of money. Every morning the goose laid another golden egg, and the farmer soon became rich by selling eggs.

As he grew rich, he grew greedy. "Why should I have to wait to get only one egg a day? He thought. "I will cut open the goose and take all the eggs out of her at once." And so he killed the goose and cut her open, only to find-nothing.

Source: Hirsch (1997).

Focus Sheet 4.3  
Oral Practice: Ways to Make 100

Directions: Solve. Say "yes" if the sum makes 100;  
say "no" if not.

1)  $53 + 47 =$  \_\_\_\_\_      2)  $87 + 13 =$  \_\_\_\_\_      3)  $44 + 56 =$  \_\_\_\_\_

4)  $80 + 18 =$  \_\_\_\_\_      5)  $75 + 25 =$  \_\_\_\_\_      6)  $31 + 27 =$  \_\_\_\_\_

7)  $14 + 73 =$  \_\_\_\_\_      8)  $32 + 68 =$  \_\_\_\_\_      9)  $29 + 71 =$  \_\_\_\_\_

10)  $66 + 13 =$  \_\_\_\_\_      11)  $19 + 81 =$  \_\_\_\_\_      12)  $47 + 53 =$  \_\_\_\_\_

13)  $96 + 4 =$  \_\_\_\_\_      14)  $88 + 20 =$  \_\_\_\_\_      15)  $37 + 12 =$  \_\_\_\_\_

Work Sheet 4.4  
Butterfly Garden

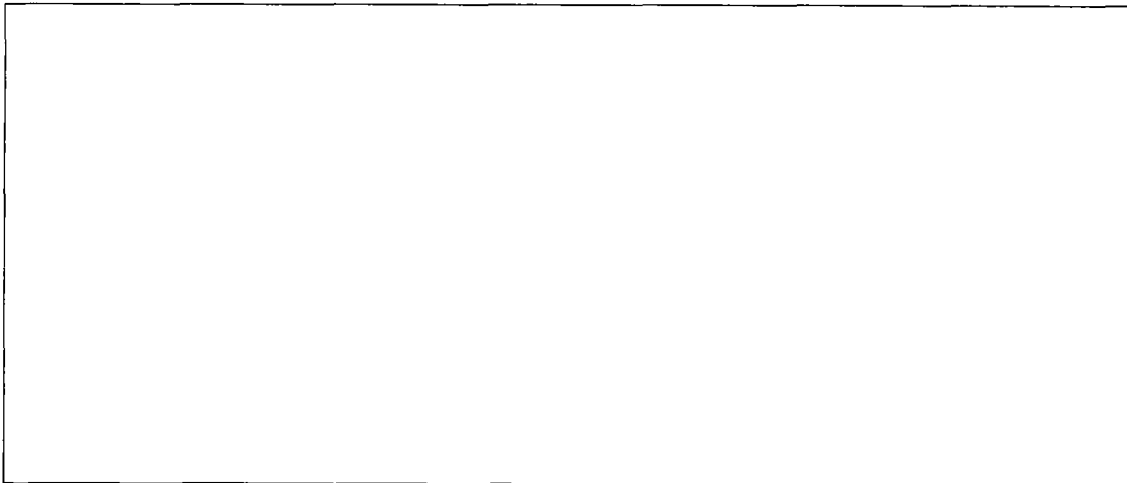
by

Lisa Charlesworth

Name: \_\_\_\_\_ Date: \_\_\_\_\_

Flutter, flutter! What do you see?  
Eight yellow butterflies,  
Six white butterflies and  
Two black butterflies flying free!  
It would be nice if they would stay-  
But flutter, flutter, six sail away.  
Only ten butterflies are left to play.  
Suddenly another 5 butterflies came to stay-  
How many butterflies do you see?

Direction: Illustrate the word problem. Draw.



**Assessment Sheet 4.5a**  
**Problem Solving**

Name: \_\_\_\_\_

Date: \_\_\_\_\_

Directions: After reading the story, solve for the answers and show your solutions using graphs.

1. In September, there were 9 boys and 12 girls in Mrs. Raja's second grade class. In January, one girl did not come back and 2 boys transferred to her class. How many students are there now?

Answer: \_\_\_\_\_ boys and \_\_\_\_\_ girls

2. In September, there were 10 boys and 8 girls in Mrs. McGee's second grade class. In November, a girl and a boy joined the class. How many students does Mrs. McGee now have?

Answer: \_\_\_\_\_ boys and \_\_\_\_\_ girls

3. In the beginning of the school year, 9 boys and 9 girls were registered in Ms. Jared's class but one girl never showed up. In March, two boys joined the class. How many students are there in Mrs. Jared's class now?

Answer: \_\_\_\_\_ boys and \_\_\_\_\_ girls



## Instruction Plan Five Cinquain Poetry

Teaching Level: 2nd grade ESL Social Studies

Time Frame: 40 minutes

Objectives:

Content Goal: To write cinquain poems about people who made a difference in other peoples' lives

Language Goal: To dramatize events of the past

Learning Goal: To make a poster of a hero

TESOL Standards:

Goal 2: To use English to achieve academically in all content areas

Standard 2: Students will use English to obtain, process, construct, and provide subject matter information in spoken and written form

Materials:

Warm-up Sheet 5.1: Postcard Pictures

Focus Sheet 5.2: Cinquain Poetry

Focus Sheet 5.3: Washington

Focus Sheet 5.4: Drama Script

Work Sheet 5.5: A Cinquain for my Hero

Assessment Sheet 5.6: My Hero

Warm-up:

The teacher distributes Warm up Sheet 5.1. Each student picks a postcard and introduces the person in the postcard to the class.

Task Chain 1. Writing cinquain poems

1. Direct teaching: The teacher explains that cinquain poetry is a poetry that has five lines: two syllables in the first line, four in the second, six in the third, eight in the fourth, and two in the fifth.
2. The teacher distributes Focus Sheet 5.2 and reads the poem.
3. The teacher tells students that in writing cinquain poetry, one uses nouns, adjectives, and verbs in a five line verse.
4. Guided practice: Students compose their own cinquain poems. The teacher asks students to:



- a.) choose a noun (alligator, balloon, park) and write their choice in worksheet 5.5
  - b.) describe the noun they wrote using two adjectives in the second line. Examples: huge, clean, far, etc.
  - c.) write a verb that the noun is "doing" or capable of doing in the third line. Example: rocking, flying, inviting, etc)
  - d.) write the same noun in the fourth line.
  - e.) write a similar noun.
5. Focus Sheet 5.5 might look like this-
- octopus  
strong, slimy,  
crawling under the sea  
octopus  
a friend.

#### Task Chain 2. Story drama

1. The teacher describes a hero as someone who made a strong impact to the society or to people's lives. The teacher points out that a personal hero includes family members, relatives, teachers, or any person.
2. Poem reading. The teacher distributes Focus Sheet 5.3. The teacher reads the poem
3. Group work. Students work in groups of four. Students describe the qualities of Pres. Washington.
4. Assignment. Students write a drama script to portray his childhood.
5. Each student in the group will take roles and practice their part. Each group will present their drama.

#### Task Chain 3. My Hero poster

1. Students will use the internet to find more about Pres. Washington.
2. Using Work Sheet 5.4, students will draw or cut and paste a picture of his/her hero.
3. Each student will describe his/her choice of a hero, explain and support why he/she picked that person.
4. After brief discussion about the different qualities of a hero, the teacher will distribute Assessment Sheet 5.5 so students can check the desirable qualities of a person.

Assessment

Formative: The teacher observes how students describe their heroes.

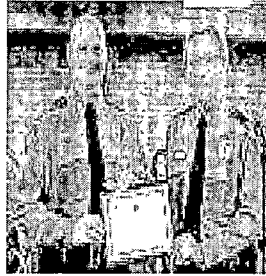
Summative: Students will be evaluated based on their cinquain poetry reading.

Very Good	Reads with proper rate and expression.
Good	Reads quite slow but enunciates words clearly
Needs Improvement	Reads slow with plenty of pronunciation errors

Warm up Sheet 5.1  
Postcard Pictures



Abe Lincoln



Policemen



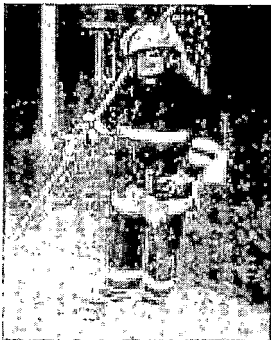
Martin Luther King



Rosa Parks



A teacher



A fire fighter

Source: <http://images.google.com>

Focus Sheet 5.2  
Cinquain Poetry

Mother

Lovely

Very patient

Taught me to become brave

Guided me to do what is right

Always.

Source: Picpican-Bell (2005d).

Focus Sheet 5.3  
Washington

by

Nancy Byrd Turner

He played by the river when he was young,  
He race with the rabbits along the hills,  
He fished for minnow, and climbed and swung,  
And hooted back at the whippoorwills.  
Strong and slender and tall he grew—  
And then, one morning, the bugles blew.

Over the hills the summons came,  
Over the river's shining rim.  
He said that the bugles called his name,  
He knew that his country needed him,  
And he answered, "Coming!" and marched away  
For many a night and many a day.

Perhaps when the marches were hot and long  
He'd think of the river flowing by  
Or, camping under the winter sky,  
Would hear the whippoorwill's far-off song.  
Boy or soldier, in peace or strife,  
He loved America all his life!

Source: Hirsch (1997, p. 29).

**Focus Sheet 5.4**  
**Drama Script**

Narrator: In August 28, 1963, Dr. Martin Luther King delivered the speech "I Have a Dream" aptly describing the conditions that Black people experience in their lives.

Man from Georgia: I work hard for my master. I pick cottons from sunrise to sunset. I don't own anything. I eat when I am told to. I can also be sold to another master. Yes, I am a slave.

Woman from Mississippi: I bring food to the field workers. I scrub the floors until they shine. I fetch water from the pump outside. I work even on New Year's Day and everyday except on Sundays. I sleep in the quarters where all the slaves sleep. My bed is made of heavy timber, but at least I have something to sleep on every night.

Man from Alabama: One morning in March, I was sold. Many slave spectators came and many people came around to felt my muscles, chest, arms and legs. They asked me a lot of questions. I was told to say that I have never been sick in my life. I have to tell lies or I will be beaten real hard.

Narrator: Slavery is not totally abolished. In some parts of the world, slavery is still an existing practice. Let us help one another revitalize the 1807 spirit. Together, we can make it happen.

All: Freedom! Let freedom ring!

Source: <http://memory.loc.gov/ammem/snhtml/snhome.html>



**Assessment Sheet 5.5**  
**Checklist of Desirable Qualities**

Name: \_\_\_\_\_

Date: \_\_\_\_\_

Direction: Arrange the following qualities  
 (1 = most important, 10 = least important).

<u>Range</u> (most important to least important)	<u>Qualities I like</u>
	helpful
	honest
	good looking
	trustworthy
	educated
	financially stable
	responsible
	neat and tidy
	respectful
	hard worker



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