


1979

A Generative Language Approach to ESL for Children: Considerations and Activities

Monique H.W.C. Noyons Gehman
School for International Training

Follow this and additional works at: https://digitalcollections.sit.edu/ipp_collection

 Part of the [Bilingual, Multilingual, and Multicultural Education Commons](#), [Curriculum and Instruction Commons](#), [First and Second Language Acquisition Commons](#), and the [Pre-Elementary, Early Childhood, Kindergarten Teacher Education Commons](#)

Recommended Citation

Noyons Gehman, Monique H.W.C., "A Generative Language Approach to ESL for Children: Considerations and Activities" (1979). *MA TESOL Collection*. 280.
https://digitalcollections.sit.edu/ipp_collection/280

This Thesis is brought to you for free and open access by the SIT Graduate Institute at SIT Digital Collections. It has been accepted for inclusion in MA TESOL Collection by an authorized administrator of SIT Digital Collections. For more information, please contact digitalcollections@sit.edu.

A GENERATIVE LANGUAGE APPROACH TO ESL FOR CHILDREN:
CONSIDERATIONS AND ACTIVITIES

Monique H.W.C. Noyons Gehman
Helen Anne Herring Jones

"Submitted in partial fulfillment of the requirements
for the Master of Arts in Teaching degree at the
School for International Training, Brattleboro, Vermont."

© 1979 Monique Noyons Gehman and Anne
Herring Jones. No reproduction, in
part or in whole, without prior written
consent of the authors.

December 1979

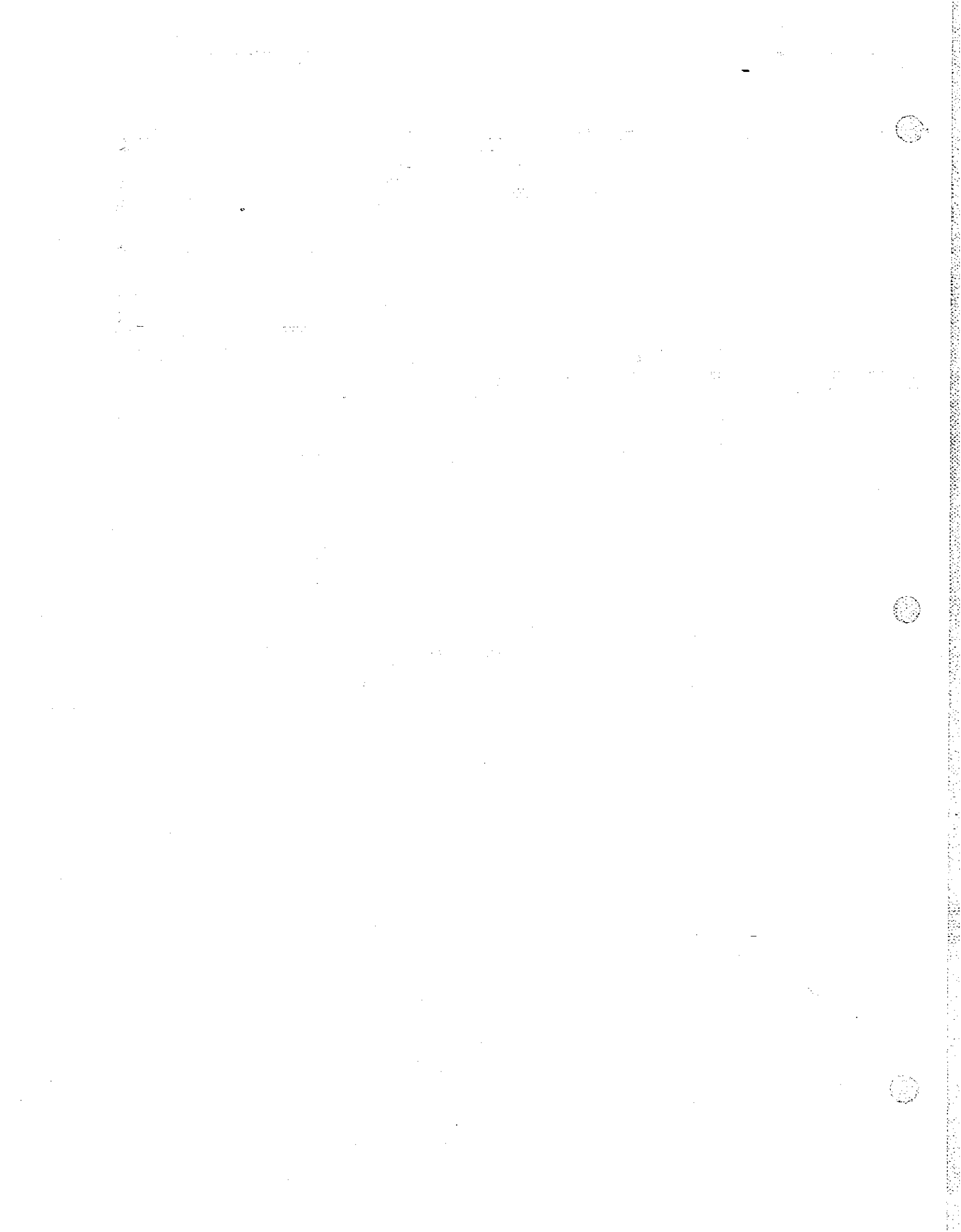
This project by Monique Noyons Gehman and Anne Herring Jones is accepted in its present form.

Date 12-18-79 Principal Advisor Marilyn A. Funk

Project Advisor/Reader:

Heidi Watts . *December 12, 1979*

Acknowledgements: Special thanks to Fiona Cook, Linda Borreson and our advisors Marilyn Funk and Heidi Watts for their inspiration and valuable suggestions -- to Lisa Morley for illustrating pages 27, 44, 61, 93 and 102 -- and, to Dana, Richard and Marge for their support and patience during our project.



ABSTRACT

The purpose of this project is to provide ESL teachers of primary aged children with a guide to using a generative language approach. The guide includes teaching considerations relevant both to teaching children in general, and specifically to teaching ESL. A great variety of activities are presented, focusing on the total development of the child as well as the creative use of language. In addition, suggested readings and resources are listed, some for theoretical background and others for use in the classroom. ERIC Descriptors: English (Second Language); Instructional Materials; Primary Education; Student-Centered Curriculum.

CONTENTS

Introduction.....	1
Chapter I	
A. The Child: Developmental Theory.....	2
B. The Teaching/Learning Process: Assumptions.....	7
C. Second Language Learning.....	9
D. The Teacher's Role: General.....	12
E. Materials in the ESL Classroom.....	15
F. The Classroom.....	18
G. The Activities.....	21
H. Footnotes.....	23
I. Bibliography and Suggested Readings.....	24
Chapter II	
Listening/Speaking Activities.....	28
Chapter III	
Reading/Writing Activities.....	45
Chapter IV	
Creative Activities.....	62
Chapter V	
Songs, Movement, Drama.....	77
Chapter VI	
Physical Activities.....	94
Chapter VII	
Language Thru Other Topics.....	103
Bibliography and Suggested Readings.....	116

INTRODUCTION

This guide outlines teaching considerations and presents activities for a generative language approach to ESL with primary aged children. Our choice of activities and the method of using them is based upon our understanding of current child development theories (such as those of Montessori and Piaget), an educational philosophy which centers on the whole person concept of learning, and a generative-transformational model of language acquisition. The role of the teacher, the classroom environment, materials usage and the spirit in which activities are intended are derived from this understanding. Chapter One presents a framework in which our activities can be considered and used.

Our guide offers the teacher alternatives to drill/memorization methods through a selection of activities designed to generate language as well as to promote affective, cognitive, and psychomotor development. Chapters Two through Seven consist of activities categorized as: 1) Listening/Speaking, 2) Reading/Writing, 3) Creative Activities, 4) Songs, Movement, Drama, 5) Physical Activities, and 6) Language Thru Other Topics. In addition, recommended readings are given for each area.

Since there are few available ESL materials for children, it is our hope that this guide can assist the individual ESL teacher in developing a complete ESL program to fit her own class.*

* With apologies to all male teachers and all female students, we have designated the teacher "she" and the child, "he." This was done for purposes of clarity and ease of reading since we found the "s/he" form cumbersome.

CHAPTER I

The Child: Developmental Theory

Children learn to talk, hence communicate effectively, before entering a classroom for the first time. Their indefatigable curiosity about the world around them and their need to communicate lead them, through a process of trial and error, doing, manipulating, reasoning, and forming inner criteria, from the known to the unknown, drawing on all the sources available in their environment.

This process can be illustrated by the following example of the natural way in which a child explores his environment:

A five year old child, playing in the woods, notices a turtle moving. This child has never seen a turtle before and his interest is immediately aroused. Through the visual sense, the child internalizes the movement of the animal. This is the first stage of learning, observation. Watching, though, is not all the child does. Next, he approaches the turtle through a variety of ways; he tries to touch the animal, or uses a tool such as a leaf or a stick. The child is totally absorbed in his activity, which has been playful up to this point. This is the beginning of the experiential stage. At a higher level of this stage, the child begins to reason, and discovers that the turtle either moves away or stays, is afraid but also harmless. The child is testing his hypotheses through purposeful experiments. In the third stage, the child mentally stores

his discoveries and attempts to organize his observations. Meaning is derived from his experience and, depending on his developmental level, the child learns to recognize the notion of "cause and effect" which is essential to the ability to perceive underlying structure.

Our knowledge of the child's ability to independently discover underlying principles, which give meaning to the whole and depend upon the knowledge derived from the child's previous experiences in his own environment, is largely due to the work of Jean Piaget. Piaget's research as a biologist, epistemologist, and psychologist confirmed his theories on the developmental stages of the cognitive process through which all children progress during infancy and childhood. He categorized and classified the following developmental stages: 1) Sensori-motor (ages 0-2), 2) Pre-operational (ages 2-7), 3) Concrete Operations (ages 7-11), and 4) Formal Operations (ages 11-up).

Piaget views this sequential progression of the child's cognitive abilities as applicable to any given culture. But the environment in which a child is brought up as well as his natural abilities will determine at what exact age he goes through each of the stages. This belief has been confirmed in a number of countries where studies have been conducted involving children from many different cultures.

The implications of Piaget's findings have exerted considerable influence on educational philosophy. Like Dewey, Piaget demonstrated that the child is the prime agent in his own learning and mental development. The child naturally

explores, makes discoveries, searches for meaning, and seeks to discover patterns of relationships, ideas, and concepts. Thus, the child's own activity determines how and what he learns. Furthermore, self-initiated learning is more easily internalized and more deeply valued.

During each stage of development, new abilities emerge. Piaget noted that "learning cannot explain development, but the stage of development can in part explain learning."¹ Certain types of learning simply cannot occur until a certain developmental stage is reached. The concept of "readiness," a well-known term among Kindergarten and First grade teachers, is derived from this theory.

Piaget's findings parallel those of Maria Montessori, whose methodology for primary education is employed around the world. Montessori's pioneer work with children from early childhood to adolescence laid the foundation for the Montessori method which has met with international success.

Initially, as a physician, Montessori's work involved the development of young children and was scientifically oriented. Through observation, she recognized distinct, successive stages marked by psychological and physical characteristics. This work eventually evolved into her social and educational campaign for the recognition of the human rights of children, a revolutionary philosophy for her time.

Montessori's chief concern was the educational implementation of her theories regarding the various needs of the child in each specific stage of development. Creative

growth, she felt, was dependent upon the satisfaction of those needs at each level of education. Like Piaget, Montessori stressed that the child advances and perfects himself according to his own individual ability, and through his own activities.

Both Piaget and Montessori advocate the unity of the cognitive and affective domains. They point to the fact that the child does not develop in isolation but through interaction with others as the primary rationale for considering affective needs.

A final consideration in the cognitive development of children is the role of play. Play is an essential aspect of the learning process and a continuous part of "living" in and out of a classroom. Whether children play with objects, self-generated materials, or sing, dramatize or roleplay in interaction with other children, play is central to their affective, cognitive, and psychomotor skill development.

Through play children can act out their fantasies and examine their experiences. It encourages the expression of the child's individuality. When the child can express his feelings and thoughts through play, his communicative abilities in other situations are enhanced.

The Report of the Plowden Committee² emphasizes the importance of play in the following statement: "We know now that play in the sense of "messing around," either with material objects or with other children...is vital to children's learning and therefore vital in school, for play is the principal means of learning in early childhood. It is the way through which they gradually develop concepts of causal relationships...to imagine

and formulate."3

The significance of play is further discussed under "Second Language Learning" as well as "Materials in the ESL Classroom."

The Teaching/Learning Process: Assumptions

As teachers we bring with us to the classroom a certain set of assumptions about the teaching/learning relationship. Whether unconsciously or consciously formulated, these assumptions 1) define both our role as teacher and the student's role as learner, 2) direct our approach to the class, and 3) determine our preferences among the many available methodologies and techniques. It would seem, then, that the more aware we are of these assumptions and the more carefully we have formulated and examined them, the more consistent and effective our teaching presentation will be.

Our assumptions about the teaching/learning relationship have been influenced by the previously discussed developmental theories of Piaget and Montessori, the organic teaching approach espoused by Sylvia Ashton-Warner, and the affective learning theories of the humanistic psychologists and educators, such as Rogers and Brown.

Briefly stated, our assumptions are as follows:

1. The child has an intrinsic motivation and eagerness to learn. That motivation is enhanced when learning activities are perceived as relevant by the child, when he is given choices and freedom to explore and discover and when he is the center of the learning process.
2. The "whole" child must be addressed; his affective and cognitive needs.

3. The child's intellectual, emotional, physical, and spiritual development is facilitated by self-initiated learning, which promotes self-responsibility.
4. Children learn best by "doing," by playing in the sense of interacting with the environment, with peers and adults, and by manipulating objects purposefully. This purposeful activity may be termed "work" but work and play are synonymous in childhood.
5. The child will best develop intellectually and emotionally in a warm, supportive, non-threatening environment. This necessitates feelings of group solidarity, trust, mutual respect, and security between teacher and child, as well as feelings of self-confidence and individual worth.
6. Children learn at different rates, depending on previous experiences, developmental stages, and intellectual, social, and emotional needs.
7. Communication is the basis for growing and learning. Communication is promoted through involvement of all the senses and is two-directional: experience communicated to the child as well as from the child.

These assumptions are general ones that we consider applicable to any teaching/learning situation with children. In the next section, we shall look at the more specific assumptions we make about second language learning.

Children learn language from their peers as well as their parents. Children's learning from other children usually occurs through play. The learning power of play may reside in a multitude of factors: its unself-consciousness, its relaxed, non-threatening nature, its relevance (meaningfulness) to the child, and its integration of mental, physical and social activity. All of these factors make play the perfect medium of instruction mechanism.

A generative language approach in the classroom means modeling "real" language, in a natural manner; speaking with children and eliciting speech from them in situations that are relevant and meaningful to the child. It means acceptance and application of the assumptions that 1) language is not "taught"; 2) that language is not presented in fragments but as a whole; 3) that comprehension precedes production of language; 4) that language production cannot be forced but will come naturally when the child is ready; and 5) that the child's natural rule-forming ability will serve as a progressive self-correcting mechanism.

Language usage. communicative situations, then we must strive for generative themselves comfortably and effectively in the widest range of memory. If our objective is to enable our students to express is not meaningfully used, may be retained only in the short term situations, will sound stilted and artificial, and, because it stances, will constrain the individual in many communicative memorization but it will be applicable only in limited circumstances, of course, be learned through certain amount of language can,

Second Language Learning

Noam Chomsky has called language "the human essence," and has developed a theory of language acquisition founded upon the hypothesis that man has an innate capacity for language learning. In broad terms, Chomsky's generative-transformational theory holds that a child, when richly exposed to language, utilizes special innate abilities to generalize patterns and construct the basic rules of the grammar. These patterns and rules allow the child to generate utterances which he has never heard or used, in other words, to creatively use the language. Other theories of language acquisition, such as the imitation theory (children imitate adult speech), or the reinforcement theory (children learn language through a conditioning process in which positive reinforcement occurs for correct language usage and negative reinforcement for incorrect usage), cannot explain the creativity exhibited by children in producing new sentences. Chomsky's theory has significant implications for the teacher of a second language. If language learning is, indeed, an innate ability, it should extend itself equally well to a second language provided a rich enough exposure to that language is given. At the very least, the child's previous experience in discovering the patterns and rules of his native language should transfer positively to the learning of the second. Most importantly, it is language is the discovery process that Chomsky maintains it is, then the more rote memorization (imitation/drill) approach to second language learning has no foundation whatsoever. A

for children in any discipline. Play as it relates to our concept of teaching a second language is further discussed under "Materials in the ESL Classroom."

The affective aspects of first language acquisition should also be considered when teaching a second language. Children learning to speak a first language do so in the warm, non-threatening environment of the home. Their first communicative efforts are interactions with persons with whom they feel secure and trusting. They are usually rewarded with praise for their efforts and they are not constantly corrected. Attention to these affective conditions is vital to the success of any learning experience, but it may be especially important to language learners.

Learning a second language is not merely being able to generate utterances in that language. Language is a social activity, its purpose being communication on both a verbal and non-verbal level. Thus, language learning places social and psychological demands on the child. He must deal with new concepts, behavior, and roles implicit in the language. The child who is learning a second language may feel that he is living in two different worlds and, as a result, may experience conflicts and confusion. He must be given patient guidance and understanding in order to overcome these affective barriers.

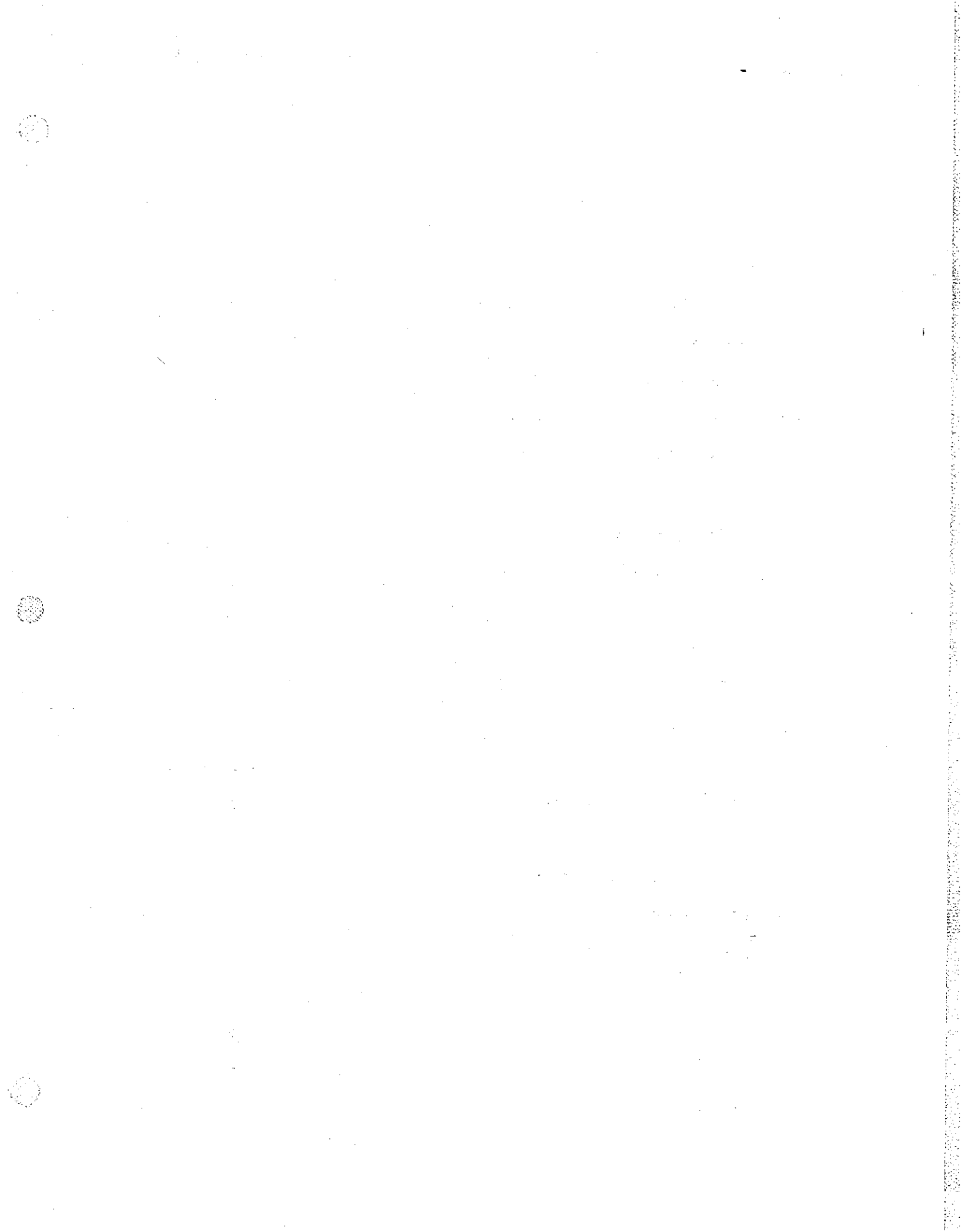
The Teacher's Role: General

One of the fundamental responsibilities of the humanistic teacher of primary aged children is the creation of a "classroom climate" which is conducive to learning and growing.

The demands upon the teacher are, indeed, great. She should be committed, enthusiastic, creative, and flexible. She should be warm and considerate, and relate to her students "person to person," rather than through preconceived teacher to student roles, (i.e. the teacher as an authoritarian figure). She should respect children, and model for them the behavior she desires from them. Her first consideration is to create a welcoming, supportive atmosphere in which each child feels secure. This is accomplished by the acceptance of the variations among children in learning rates and styles, the demonstration of her belief in each child's ability to learn, and her genuine concern for each individual personality.

The effective teacher establishes communication both to and from the child. She realizes that as a social being, the child needs to communicate what he knows, thinks and feels. He needs to be recognized as a valuable member of the group, whose contribution is respected by the teacher as well as peers. Such acceptance enhances self-esteem and contributes to a sense of community in the classroom.

The teacher who is genuinely concerned with the child's personal growth knows that discipline comes from within. In Montessori's words, "the discipline that we are looking for



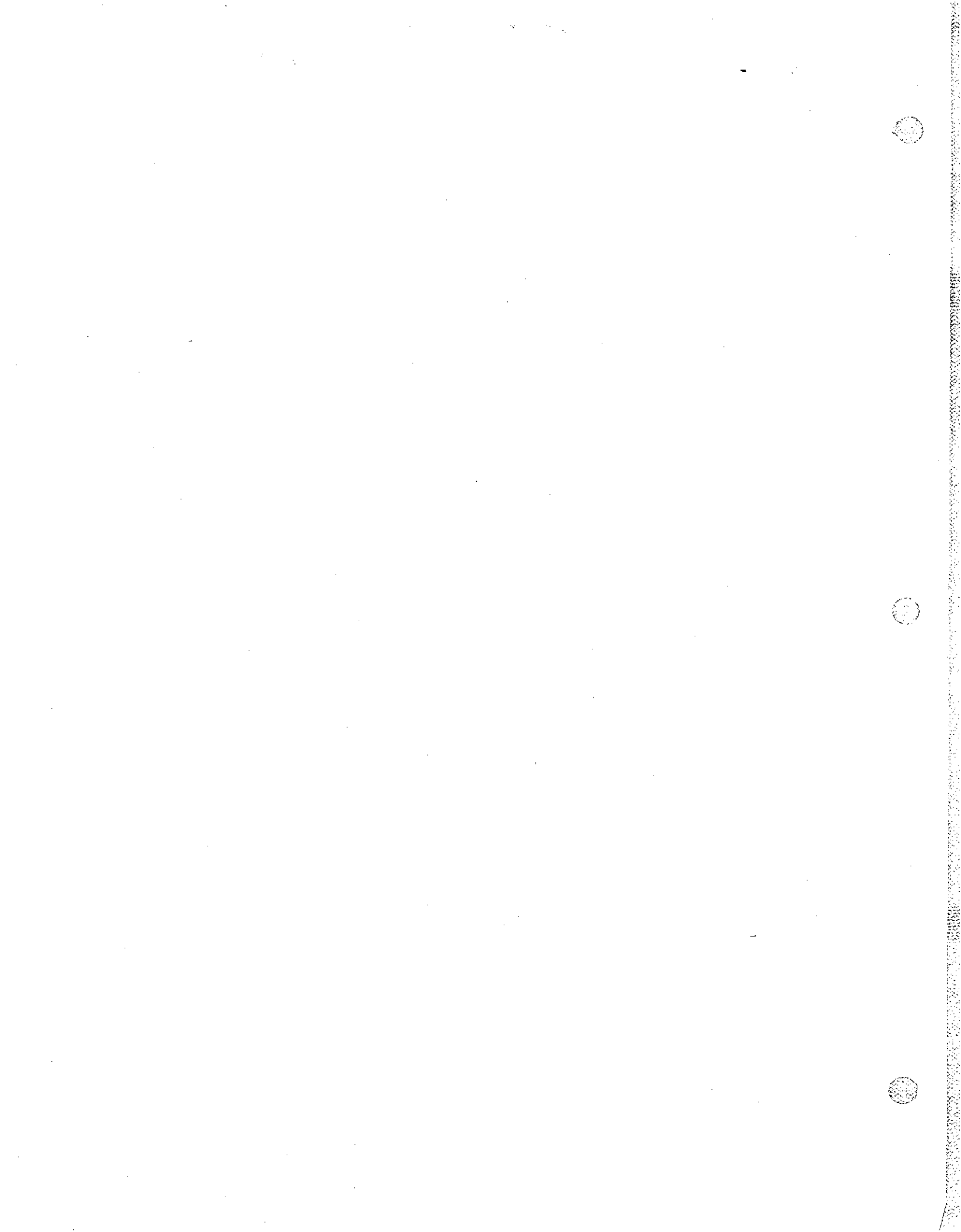
is active. An individual is disciplined when he is the master of himself, discipline is therefore attained indirectly, that is by developing activity in spontaneous work." Thus, the teacher does not present the child with arbitrary and/or rigid rules of behavior. She trusts the child's sense of "right and wrong," his awareness of what constitutes acceptable behavior. She encourages children to generate ideas about acceptable choices of action, and to define limits acceptable to herself and the group. She guides them in the decision-making process, and helps them become responsible individuals.

The teacher should be a facilitator, helping children learn. She guides the child through the exploration/discovery process. Some children, of course, need more guidance and structure than do others. The teacher must carefully assess the needs and capabilities of each child, and offer suggestions to the child which stimulate his curiosity, encourage his independent learning at the level most appropriate for him, and direct him toward certain skill areas.

As a facilitator, the teacher resists any urge to constantly display her own knowledge. Rather she holds it in reserve. She acts as a resource when her knowledge is needed. She provides materials, asks questions, makes the children aware of the learning possibilities around them and aids the child's self-evaluation procedure. She sees herself as a part of the teaching/learning process; that is, she is also continually learning in the classroom through her interaction with her students.

Teaching ESL may place additional demands upon the teacher since, as we have noted, language learning requires adopting new roles, behavior, and concepts. The child may experience conflicts between the two languages, between the cultures they embody, and between home and school environments. It is the responsibility of the teacher to help the child bridge the gap between his two worlds. (Sylvia Ashton-Warner's organic teaching approach enabled her Maori students to successfully bridge the gap between the Maori and White cultures.)

The ESL teacher must inform herself as thoroughly as possible about the child's cultural heritage, and respect and reinforce the child's pride in that heritage. She should help the child discriminate between appropriate behavior in the home and school environment. This may be facilitated by involving parents in classroom activities, familiarizing them with the classroom environment, and utilizing them as resources in the reinforcement of the child's cultural heritage. In this way, any parental reservation regarding new cultural influences on the child may be alleviated. In addition, it is advisable that the teacher, to the extent of her linguistic capabilities, inform herself about the grammatical structure of the child's native language, in order to anticipate negative linguistic interference.



Materials in the ESL Classroom

We have said that children learn through play. Classroom play involves the child's interaction not only with other children and the teacher, but also with objects. Handling and exploring objects, breaking them down, integrating them, reshaping them, and discovering their properties and relationships is natural and essential to the child's early learning process.

Concrete materials are also essential in the ESL classroom. Properly chosen and utilized, they stimulate the child's interest and focus his attention. They engage the often neglected senses (sight, smell, taste, touch) and the muscles, provoking myriad sensory impressions which serve to internalize the learning experience in a way that the purely aural/oral exercise cannot. They direct the learning experience from the concrete to the abstract, the sequential progression most attuned to the child's conceptual capacity. Piaget notes that the observation and manipulation of objects is the means of developing more complex thinking. Finally, materials contribute significantly to the establishment of a close, healthy relationship between teacher and child.

David Hawkins has discussed the triangular relationship of teacher, student, and materials in terms of "I," "Thou," and "It."⁵ He theorizes that a bond is formed between teacher and child when the child ("I") becomes involved with the materials ("it") and the teacher ("thou") shares the child's involvement.

The two create a "we" relationship, endeavoring together to understand "it." The materials, then provide the link, the meeting ground, between teacher and student.

Materials in the classroom should be varied, functional, and abundant. They should be easily accessible and suitable to the child's cognitive and psychomotor development. Self-made or student-made materials are often preferable to commercial ones, since they may be tailored to the needs of the individual child. Furthermore, the child's personal investment in making them increases their value to the child. The construction of such materials is, of course, a learning experience in itself.

Materials themselves are no guarantee that learning will take place. The manner in which they are chosen and presented to the child, the child's recognition of the purpose and usefulness of the materials, and the teacher's guidance and flexibility regarding their usage are all factors determining their productive potential in the classroom.

Some materials useful in the ESL classroom are:

- Oaktag, colored construction paper, typing paper, tissue paper, sand paper, mural paper, corrugated cardboard
- Chalk, crayons, India inks, water colors, aprons, fingerpaints, markers, paint brushes
- Easels
- Modeling clay, plasticine
- Cloth scraps, paper rolls, egg cartons, large cardboard boxes, yarn, string, popsicle sticks, burlap
- Glue, tape, scissors, staplers, tacks, paper clips, paper cutter

For constructing other materials

Buttons, beans, pebbles, soil, seeds, shells, pine cones, acorns, macaroni, thread spools, pipe cleaners, bottle caps, feathers, leaves, rocks, (for observation/science/art/counting/sorting)

Old magazines and newspapers

Doll house, furniture, etc.

Model town, community, etc.

Calendars

Clocks

Maps

Balls, jump ropes, athletic equipment

Musical instruments (self-made or otherwise): drums, cymbals, xylophones, bells, etc.

Record players, cassettes, records, overhead projector

Old typewriter

Plants, flowers

Animals (tortoises, birds, rabbits, mice, fish, gerbils)

Cooking utensils

Self-made games and puzzles

Rods (Cuisenaire), blocks

Jars, containers for collections

Magnifying glass, magnets, scales, yardsticks, tape measures

Books, dictionaries, picture and storybooks, picture dictionaries, self-made books

Hammers, tools, nails

Puppets

Mirrors

Pillows, mattresses

The Classroom

A comfortable, interesting and attractive environment makes learning more enjoyable. In planning the physical arrangement of the classroom, the teacher must consider comfort and aesthetics, the child's affective needs, and the spatial requirements of the activities she chooses. Some general guidelines are:

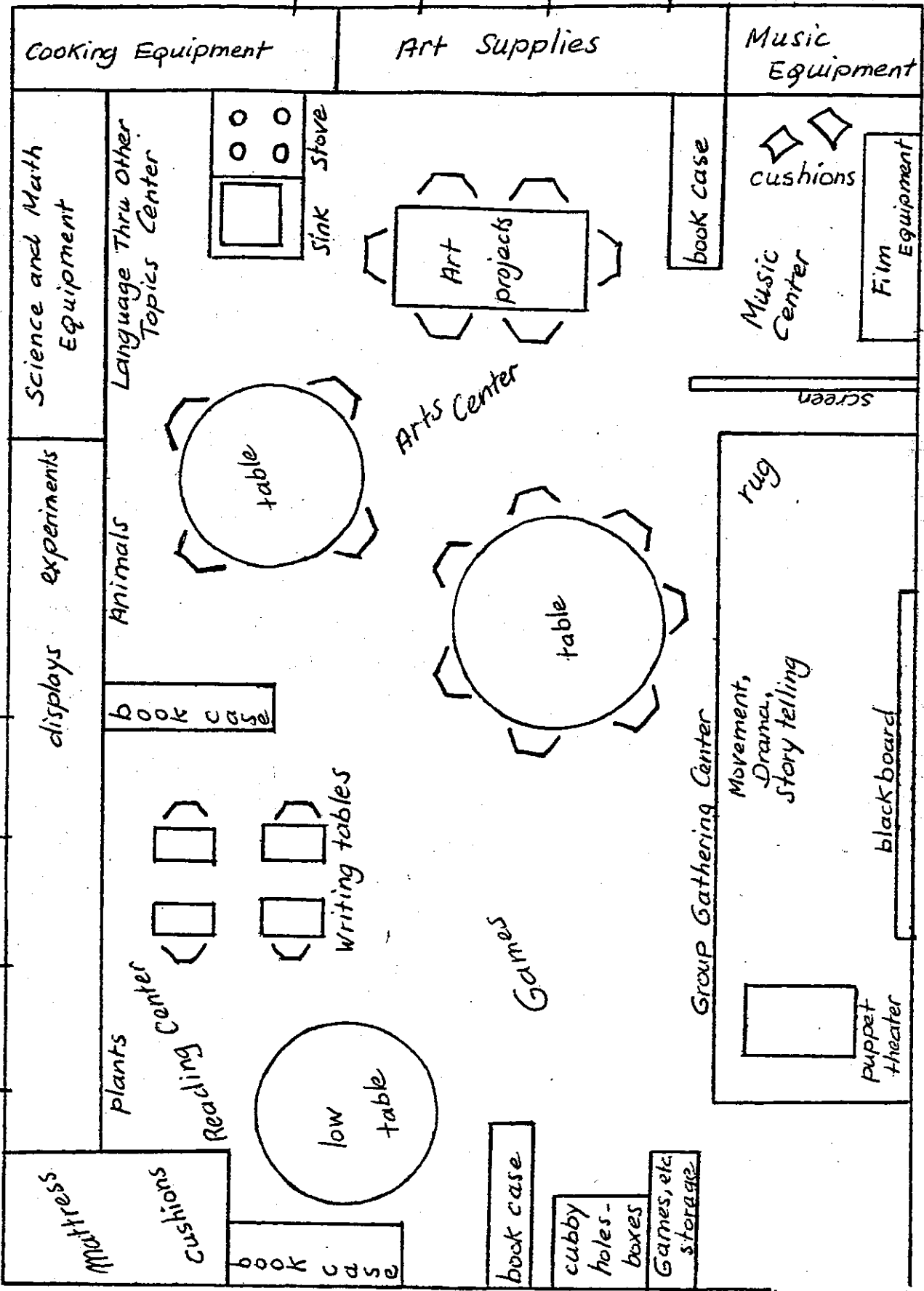
1. Tables, chairs, shelves, blackboards, etc. should be scaled to the child's height.
2. All materials should be readily accessible to the child.
3. Be sure that there is adequate space for group activity. This may be facilitated by the removal of individual desks, replacing them with a few tables and chairs. Children will be moving around much of the time, and can gather around you on the floor for large group exercises.
4. Whenever possible, set aside a space in which the child can have privacy. Rugs and/or cushions make these areas more comfortable.
5. Storage areas contribute to a sense of order and help children learn to classify as well as care for materials.
6. The learning environment should be a "living" area, reflecting the diversity outside.
7. Decorate the classroom with the children's displays and art work to promote a sense of pride and belonging.

8. Remember that learning need not be confined to the classroom. Utilize hall space, the school grounds, and the children's community.

The learning center (or activity area) concept will work well for the kinds of activities we have chosen. Learning centers can offer a wide variety of activities in which children can explore independently or interact in small groups. Activity tasks may be written or illustrated on activity cards or posters prepared by the teacher. These are placed in the child's mailbox or at the appropriate learning center. Some themes around which the centers may be organized are Arts, Music, Drama, Reading, Living creatures, Games, Children's displays, International Holidays, Flags, and Special Interests. E.S.L. specialists who do not have a stationary classroom or are limited by space can refer to #8 for ideas about utilizing alternative space.

The following diagram will give you some ideas about setting up the centers. Many more ideas are to be found in the references noted at the end of this chapter, specifically the works by Blackburn, Moffet, Silberman and Malehorn.

Windows



Cooking Equipment

Art Supplies

Music Equipment

Science and Math Equipment

Language Thru Other Topics Center

Sink Stove

Art projects

book case

cushions

Music Center

Film Equipment

Arts Center

table

table

screen

rug

displays experiments

Animals

book case

writing tables

Group Gathering Center

Movement, Drama, Story telling

black board

puppet theater

Reading Center

low table

Games

Mattresses

cushions

book case

book case

cubby holes-boxes

Games, etc. storage

door

The Activities

The activities included in this guide were selected because:

1. They actively involve the child in the learning process, emphasizing "doing" whenever possible.
2. They encourage the generation, rather than the repetition, of language.
3. They are designed to challenge, without either limiting or frustrating the child.
4. They incorporate various social as well as academic skills.
5. They may be adapted to either individual or group work.
6. Many are open-ended: that is, they may be expanded and/or modified to create more, or less, challenging experiences, incorporate a wider range of skill areas, or form the basis for more extensive projects.
7. They stress development of the whole child, not just his linguistic capacity.
8. They allow for continual informal evaluation by the teacher.

While any of the activities may be used independently of the others to achieve a limited objective, it is hoped that the activities will be used to develop a complete ESL program. Activities from each of the six areas should be incorporated into the program to ensure maximum gains for the "whole" child. These activities are, however, intended merely as a starting point, a stimulus to the teacher's own creativity and that of her students. They

provide a direction: generative language learning through cognitive, emotional, and physical growth, which the individual teacher can explore and develop.

For quick reference purposes, the activities have been organized, according to their primary focus, into six categories: 1) Listening/Speaking, 2) Reading/Writing, 3) Creative Activities, 4) Songs, Movement, Drama, 5) Physical Activities, and 6) Language Thru Other Topics. Still, much of the classification is rather arbitrary since one of the goals of these activities is to integrate skills. Thus, a "creative" activity may also involve listening/speaking, reading/writing, and concepts of cross-cultural awareness.

A seventh category of cross-cultural awareness activities was originally intended. It was deleted when it seemed superfluous due to the considerations that 1) the language itself is an embodiment of the culture of its speakers, and 2) many of the activities such as pen pals, cooking, dances, and songs highlight cross-cultural concepts. These are so noted in the text.

Note: In the activities section T stands for Teacher and C for either Child or Children.

FOOTNOTES

1. Charles E. Silberman, Crisis in the Classroom (Vintage Books, New York, 1971), p. 216.
2. The Plowden Committee is a British Parliamentary Commission whose members publish reports on English Primary Education. These reports are known as the "Plowden Report," referring to the chairman of the Council, Lady B. Plowden.
3. Silberman, Crisis in the Classroom, p. 219.
4. Maria Montessori, The Discovery of the Child (Ballantine Books, New York, 1967), p. 49.
5. David Hawkins, "I, Thou, It," in Charles E. Silberman, The Open Classroom Reader (Random House, New York, 1973), pp. 365-373.

BIBLIOGRAPHY AND SUGGESTED READINGS

A. The Child: Developmental Theory

Elkind, David. "Piaget and Montessori." Harvard Educational Review. Fall, 1967.

Furth, Hans G. Thinking Goes to School; Piaget's Theory in Practice. Oxford University Press, 1974.

Ginsberg, Herbert and Opper, Sylvia. Piaget's Theory of Intellectual Development. Prentice Hall, 1979.

Montessori, Maria. The Discovery of the Child. Ballantine, 1967.

_____. The Montessori Method. Schocken, 1964.

Piaget, Jean and Inhelder, Barbel. The Psychology of the Child. Basic Books, 1969.

B. The Teaching/Learning Process

Brown, George. Human Teaching for Human Learning. The Viking Press, 1971.

Clegg, A.B., ed. The Changing Primary School. Schocken, 1972.

Dembo, Myron H. Teaching for Learning: Applying Educational Psychology in the Classroom. Goodyear Publishing Company, 1977.

Featherstone, Joseph. Schools Where Children Learn. Liveright, 1971.

Hart, Harold H., ed. Summerhill: For and Against. Pocket Books, 1970.

Herndon, James. How to Survive in Your Native Land. Bantam, 1971.

Hertzberg, Alvin and Stone, Edward. Schools are for Children: An American Approach to the Open Classroom. Schocken, 1971.

Rogers, Carl. R. Freedom to Learn. Merrill, 1969.

Silberman, Charles E. Crisis in the Classroom. Vintage, 1970.

_____. The Open Classroom Reader. Random House, 1973.

C. Second Language Learning

- Chomsky, Noam. Language and Mind. Harcourt Brace Jovanovich, 1972.
- DiFlorio, Robert. "How to Start and Conduct a Bilingual Program for Spanish and Italian-Speaking Children." On TESOL 74, pp. 121-131.
- Diller, Karl Conrad. Generative Grammar, Structural Linguistics, and Language Teaching. Newbury House, 1971.
- Hall, Edward.T. Beyond Culture. Anchor Press/Doubleday, 1976.
- Lyons, John. Noam Chomsky. Viking Press, 1970.
- Oller and Richards, eds. Focus on the Learner: Pragmatic Perspectives for the Language Teacher. Newbury House, 1975.
- Saville-Troike, Muriel. "Teaching English as a Second Culture." On TESOL 74, pp. 83-94.
- Schumann, John H. "Communication Techniques for the Intermediate and Advanced ESL Student." On TESOL 74, pp. 231-236.
- Stevick, Earl W. Memory, Meaning, and Method. Newbury House, 1976.

D. The Teacher's Role

- Ashton-Warner, Sylvia. Teacher. Bantam, 1963.
- _____. Spearpoint. Simon and Schuster, 1972.
- Holt, John. How Children Learn. Pitman Publishing Company, 1967.

E. Materials in the ESL Classroom

- Hawkins, David. "I, Thou, It," in Silberman, The Open Classroom Reader, pp. 365-373.
- Moffet, James and Wagner, Betty Jane. Student-Centered Language Arts and Reading, K-13, A Handbook for Teachers. Houghton Mifflin, 1976.

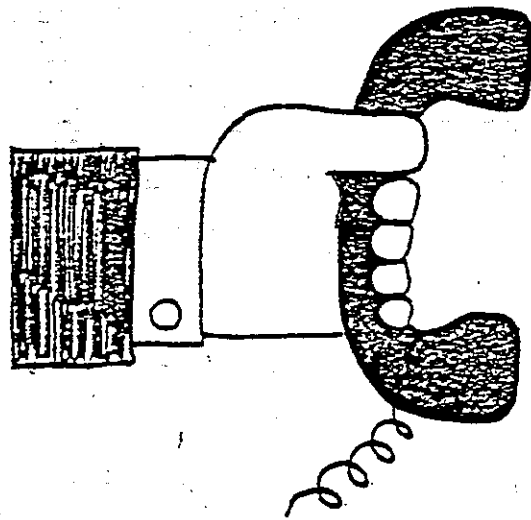
F. The Classroom

- Blackburn and Powell. One at a Time All at Once. Goodyear Publishing Company, 1976.

Kaplan, Sandra Nina, et al. Change for Children. Goodyear
Publishing Company, 1973.

Malehorn, Hal. Open to Change: Options for Teaching Self-Direc-
ted Learners. Goodyear Publishing Company, 1978.

LISTENING / SPEAKING



LISTENING / SPEAKING ACTIVITIES

ECHO

Focus: Auditory discrimination / concentration / memory.

Materials: None.

1. Two C face each other.
2. One C makes a sound; the other tries to reproduce it exactly.
3. Switch roles and repeat the activity several times, back and forth, faster and faster.
4. Move on to a short sentence, then several related sentences.

SHOW AND TELL

Focus: Self-expression / group interaction and solidarity / listening ability.

Materials: Anything C bring to class.

1. Show and Tell is a daily activity designed to have C get together informally to exchange news, topics of interest, feelings, ideas, and thoughts.
2. C bring objects, magazines, pets (small), pictures, etc. to show and talk about. This enables them to express what is meaningful to them personally.
3. This daily activity helps the child to listen, concentrate, and contribute to the group as a whole.
4. The class can discuss happenings at home or in the community; up-coming events can be noted on the class calendar during Show and Tell. Weather predictions can be made for the day or week, and birthdays can be announced during this time.
5. Spontaneous activities can develop out of Show and Tell and an alert and imaginative T can use many new ideas. Objects, pets, themes and ideas can become the focus for activities which are planned by an individual C, small groups or the whole class for the rest of the day or week.

COLORS AND RHYTHM

Focus: Rhythm in speech / color vocabulary / concentration / coordination.

Materials: None.

1. Each C chooses a color which is his for the game.
2. The group is seated in a circle and begins a rhythmic clapping: two claps on the knees, then two claps on the hands.
3. One C begins the game by saying his own color on the first hand clap, and the color of another C on the second hand clap.
4. The C called must say his own color on the next hand clap, and then on the second hand clap, he in turn calls out another C's color.
5. The game continues until a C makes a mistake, misses a clap, or can't think of a color in time for the clap. Then this C is eliminated and the C who came before him continues the game.
6. The winner is the last person left.

Variation:

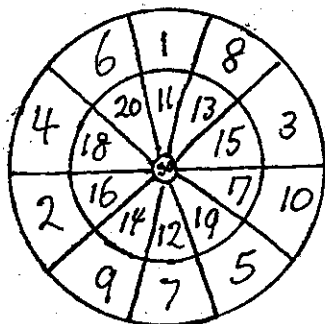
1. Use animal names or numbers instead of colors.

DARTS

Focus: Numbers in oral speech / eye hand coordination / distance perception.

Materials: Dartboards, darts.

1. Hang the dartboards on the wall at a height appropriate for C.
2. Each C throws three darts each turn, attempting to hit the bull's eye. The score is the number inside the space where the dart lands.
3. Each C keeps another player's score, counting aloud. This usually generates some argumentative language.



CHORAL SPEAKING

Focus: Pronunciation / awareness of melody, pitch and intonation.

Materials: Choral rhymes.

1. C learn choral rhymes, such as the following:

Good Morning

One day I saw a downy duck,
With feathers on his back;
I said, "Good morning, downy duck,"
And he said, "Quack, quack, quack."

One day I saw a timid mouse,
He was so shy and meek;
I said, "Good morning, timid mouse,"
And he said, "Squeak, squeak, squeak."

One day I saw a curly dog,
I met him with a bow;
I said, "Good morning, curly dog,"
And he said, "Bow-wow-wow."

One day I saw a scarlet bird,
He woke me from my sleep;
I said, "Good morning, scarlet bird,"
And he said, "Cheep, cheep, cheep."

Muriel Sipe

2. C pick a leader to divide C into groups.
3. The leader assigns one group to say lines of the first verse, another group to say the lines of the second verse, and so on.
4. Leader assigns solo voices or duo parts for the rhymes.
5. C can make up other choral rhymes.

OBSTACLE COURSE

Focus: Listening ability / following directions / vocabulary of direction words.

Materials: Classroom furniture and objects; blindfold.

1. T creates an obstacle course in the classroom by placing chairs, tables, books, or children all over the room.
2. T blindfolds one C.
3. The other C direct the blindfolded one through the obstacle course in such a way that he does not touch any of the objects.
4. T may write direction words on the blackboard for initial games. Include: backwards, forwards, to the left/right, around, straight ahead, turn, stop, take x number of steps, etc.

Follow-up:

For discussion: How did it feel to be blind? Was it frightening? Why?

ANIMAL CATEGORIES

Focus: Listening ability / animal vocabulary / coordination.

Materials: Ball.

1. C sit in a circle, one C holds a ball.
2. C who holds the ball throws it to another C and gives one out of the following categories:
 - Animals living on earth
 - Animals living in water
 - Animals flying in the sky
 - Animals living on earth and in water
3. Whoever catches the ball must name an animal in the given category.

CIRCUS GAME

Focus: Letter-sound association / listening ability / alphabetical order.

Materials: None.

1. C are seated in a circle for this listening game.
2. One C begins the game by saying: "I went to the circus and I saw an acrobat.
3. The C next to him repeats the first line (and acrobat) before adding the next item - a bear.
4. C repeat all the lines with the items listed by the others before naming a new word.
5. The game continues until all the letters of the alphabet have been used.

GRAPEVINE

Focus: Listening ability / pronunciation.

Materials: None.

1. C are seated in a circle.
2. One C starts the game by whispering a word in the ear of the C next to him.
3. The word is whispered around the circle.
4. The last C in the circle to hear the word says it out loud.
5. The C who gave the first, original word names his word, which might have changed a great deal by the time it has passed around the circle.
6. C compare the last word with the original version.

TELEPHONE CONVERSATIONS

Focus: Listening ability / communicative competence / cultural awareness (telephone "etiquette").

Materials: Toy telephones, or telephones made from paper cups and string - or a "tele-trainer" borrowed from the telephone company.

1. T places telephone equipment at appropriate learning center (or in a special area) where C may freely use it.
2. T may use the telephone to work on a one-to-one basis with C.
3. If a C does not wish to speak, he should not be forced. The line can be busy, or a wrong number reached!

STORYTELLING

Focus: Self-expression / communicative competence / imagination.

Materials: Pictures.

Techniques:

1. Chain Story: T may give the opening line of a story. C sit in a circle. Beginning with the C on the left, each child adds one sentence to the story. Last C completes the story. (T or one of the C can write the story down.)
2. Picture Technique: T selects an interesting picture. C sit in a circle and pass the picture from left to right. As each C receives the picture, he composes one sentence for the story.
3. Recounting Favorite Stories: C may individually recount familiar stories as a beginning exercise in storytelling.
4. Recounting Dreams: Dreams are a good focus for individual storytelling.
5. TV Reports: C may retell action of a TV program. C should be given a time limit of several minutes.

TOLD AND RE-TOLD

Focus: Listening ability / communicative competence.

Materials: None.

1. Four C go out of the room, while the other C prepare an anecdote or short story.
2. C₁ returns and is told the story while the other three remain outside.
3. C₁ then brings in C₂ and tells the story as accurately as he can to him.
4. C₃ gets the story from C₂, and C₄ from C₃.
5. Finally, the other C can ask questions to all four C in order to disclose omissions, etc.
6. The original version can be retold by its authors.

THE ME NOBODY KNOWS

Focus: Listening ability / self and cultural awareness / stimulus to creative writing.

Materials: The Me Nobody Knows - Children's Voices From The Ghetto (book and/or recording) by Stephen Joseph (see Suggested Readings).

1. C listen to "The White Horse" and other selected poems written by young children in the ghetto.
2. C talk about the mood, the place and the children.
3. T plays musical recording of "The Me..." if available.
4. T may ask C to give the ages of children who wrote "The Me..." (seven year olds and up).
5. C talk about their reactions and ideas.
6. T asks C to try to write a poem called "The Me Nobody Knows."
7. C compare the lives of children in the ghetto with their own.

THE YEAR 2980

Focus: Imagination / values clarification / creativity.

Materials: Magazines, books, pictures; paper; paints; scissors, glue; pencils, markers and other art materials for follow-up activities.

1. C are asked to imagine the world as it may look in 2980.
2. C listen to stories about the future, real or fantasy.
3. They read stories and look for pictures depicting the future, which are cut out and collected.
4. C may think of some of the changes between now and the future. T asks C to imagine:
 - People living in an underwater city
 - People lacking the resources we use today
 - People living on different planets
 - Schools in underwater cities
 - Transportation in the future
5. C talk about their thoughts and compare ideas.
6. They can describe how they see the world today and how they would like it to be in the future.
7. C draw, paint and build objects, such as a large underwater city, robots, new gadgets, music, foods, U.F.O.'s, etc.
8. A group mural can be created to depict different aspects of life in the future.
9. As a follow-up activity C may practice for a performance or skit in small groups, or individually.

36

FILM ACTIVITY

Focus: Listening ability / communicative competence / kinesic clues.

Materials: Projector and filmstrip.

1. T selects a short (10-15 minutes), interesting filmstrip which has a story plot.
2. T divides the class into 2 groups who will view the film separately.
3. Group 1 views the film normally.
4. Group 2 views the film but does not hear the soundtrack.
5. Group 2 then queries Group 1 in an effort to work out the plot of the film.

Note: T must ensure that Group 1 has a complete understanding of the film before being questioned by Group 2.

WILD THINGS

Focus: Listening ability / imagination / recognition of sequence in story.

Materials: Where the Wild Things Are by Maurice Sendak; paper; poster; paints.

1. T reads the above story making sure everyone can see the author's illustrations clearly.
2. C use their imagination to create posters in small groups or individually, or paint a group mural, based on the story and its illustrations.
3. T may obtain the poster of Sendak's Where the Wild Things Are, which C can hang among their own creations.
4. As a follow-up activity C use the story for a skit.

POEMS

Focus: Listening ability / discussion / vocabulary building.

Materials: Poems.

1. T writes selected poem on the blackboard or large sheet of paper.
2. T reads the poem aloud (clarify vocabulary if necessary).
3. T conducts follow-up activities. For an example, here is:

"The Prayer of the Little Ducks"

Dear God,
 Give us a flood of water.
 Let it rain tomorrow and always.
 Give us plenty of little slugs
 And other luscious things to eat.
 Protect all who quack
 And everyone who knows how to swim.

Amen

Carmen Buenos de Gasztold

4. Discuss reactions to the poem.
5. Ask C to think of what other animals might pray for. What would a pig pray for? A bird? A cat? Make lists.
6. Ask C to rewrite the poem, from the viewpoint of another animal. Use the format:

Dear God,
 Give us _____.
 Let it _____ tomorrow and always.
 Give us plenty of _____
 And other good things to eat.
 Protect all who _____
 And everyone who knows how to _____.

Amen

7. C may write a prayer of a different animal in any format he chooses.
8. Share poems with the group.
9. Illustrate the poems.
10. Display them.

From: Poems Children Will Sit
 Still For

Listening / Speaking

ANIMALS

Focus: Auditory perception / animal classification / vocabulary building.

Materials: Pictures of animals of all kinds; paper; pens, markers.

1. C selects a group of animal pictures, but does not show anyone else his collection.
2. C must think of ways to impersonate the animal with appropriate sounds.
3. C takes turns impersonating the animals, using sounds and actions as clues for others to guess.

Variations:

- a) C must select an animal to show how it communicates warning, fear, happiness, anger, contentment, etc.
- b) C can start with animals everyone is familiar with: cats, dogs, lions, etc. C must guess the animal by listening to the sound and give descriptive words: angry, happy, scared. This activity can be expanded by having C select animals which might frighten people and sounds which are scariest (wolves - howl).

Follow-up Activities:

- a) C can create animal books and classify animals by sound, size, habitat, life span, tame/wild, extinct.
- b) Charts can be created by individual C or the whole class, to label animals with appropriate pictures or drawings. These labels may include words such as purr, bark, quack, hiss, and words to describe the skin of the animal: fluffy, rough, prickly, etc.
- c) Songs such as "If I could Talk to the Animals" reinforce the vocabulary.
- d) "Animal vocabulary enrichment": C play Lotto or Bingo with animal categories.
- e) "Animals" lends itself to "20 Questions."

GUIDED IMAGERY

Focus: Relaxation / listening ability / imagination.

Materials: None.

1. C find comfortable position in large enough space to stretch out in.
2. T ask C to close their eyes and relax their whole body.
3. T asks C to breathe deeply: "inhale - exhale - listen to your pulse - relax your toes - feet - arms - fingertips - etc."
4. When C are relaxed, T asks C to listen to and look at pictures, sounds, voices, and places in their minds, still with their eyes closed.
5. C are encouraged to imagine some of their favorite places: "Is it a hiding place - or underwater - a fantasy place?"
6. T may ask C to become a favorite object or person - (real or imaginary), "What would you like to become?"
7. T asks C to open their eyes after about five minutes, depending on the attention span of the group.
8. C get in a circle and talk about their experiences.
9. C can paint a large group mural depicting all the sounds, places, and other images they have had.
10. C write poems or stories.
11. C display their paintings, poems, and stories in the room.

WHICH SOUND IS IT?

Focus: Auditory discrimination.

Materials: Manila folder; small cards; acetate; felt pens.

1. On the inside of a manila folder T draws the following chart:

Player 1	Which Sound Is It? oo sounds They look the same ... but sound different	Player 2
1.	1. Say the word 2. Put the word in the square for the sound in goose or book. 3. Write the word 4. Check your answers	1.
2.		2.
3.		3.
4.		4.
5.		5.
6.		6.
7.		7.
8.		8.

GOOSE

CARDS

BOOK

2. Cover players' writing space with acetate, so that it is erasable.
3. Print a word on one side of 16 small cards and the answer on the back (Goose or Book).

Playing Procedure:

1. 2 C can play.
2. Cards are mixed up and put in a stack in the center of the board, words facing up.
3. C draws a card, says the word, places the card under Goose or Book, and writes the word.
4. When all the cards have been used, they are turned over and checked for correct placement.
5. 1 point is given for each correct answer. C with the most points wins.

Variations:

Boards can be made for:

- 1) "gh" or "ph" as silent sound or "f" sound
- 2) plural form as "s" or "es"

OPINIONS

Focus: Listening ability / decision making / self and cultural awareness.

Materials: Books (films: optional) created for young children.

1. C listen to stories (and watch films if available) on themes such as friendship, the poor/rich, etc.
2. C talk about their reactions.
3. T explores some of the following questions and themes with the C:

You are a doctor in a hospital. You need to give four patients a new heart (or kidney), but you only have one. Which of the four people would you choose; they all need you to be able to live:

1. A mother who expects a baby
 2. Someone your age
 3. A very famous singer
 4. An old grandfather
4. T may explore some of the following themes about decision-making and cause and effect:

Two jobs you would like to have when you are older.

A woman/man you would like to be like.

Something in your culture you are very proud of.

Five of your favorite books, food, animals, activities.

A list of things you can live without.

Stereotyping: What do boys play with? - girls?

Follow-up Activity:

1. C select two "judges" among them who must choose the best paintings or drawings the class has made for them.
2. The judges must give reasons for their choices.
3. Judges may be chosen for roleplay. Each child must have a chance to be judge.

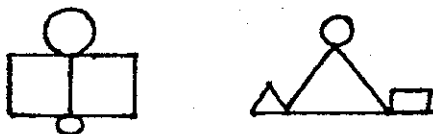
THREE DIRECTION GIVING GAMES

Focus: Listening ability / communicative competence / vocabulary of shapes, prepositions.

Materials: Drawings; paper; pencils; tinkertoys; grids; sets of pictures.

Game 1: Drawing

1. T prepares 2 drawings, such as the ones illustrated below.
2. C work in pairs. T gives one of the drawings to C₁ and the other drawing to C₂.
3. C₁ describes his drawing to C₂, who attempts to reproduce it.
4. C₂ may ask clarifying questions.
5. C₁ and C₂ compare the original drawing to the reproduction.
6. C₁ and C₂ reverse roles with C₂ describing his drawing while C₁ reproduces it.



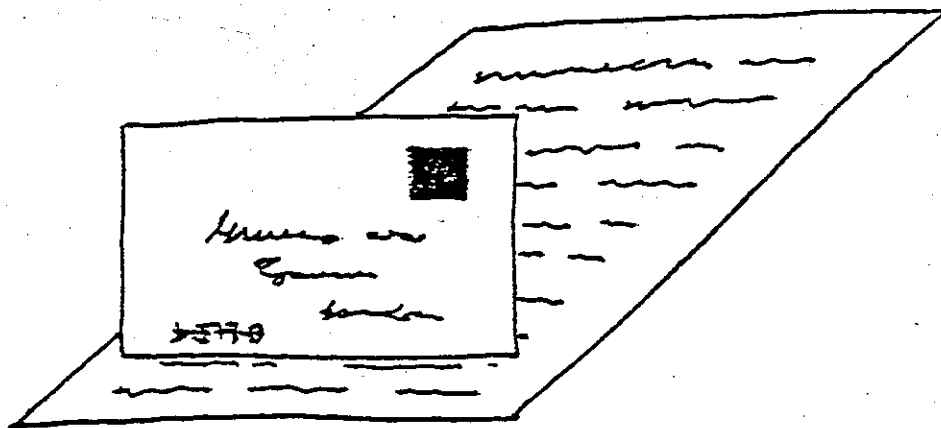
Game 2: Manipulating

1. A team of 2 C sits back to back.
2. C₁ is given an assembled object (which may be constructed with Tinkertoys).
3. C₂ is given a box of "pieces."
4. C₁ describes, step by step, to C₂ how to assemble a duplicate of the object he possesses.
5. C₁ and C₂ compare the 2 objects for accuracy.

Game 3: Identical Pictures Game

1. T finds 5 or 6 pairs of identical pictures (magazine ads are a good source).
2. T draws a grid with columns and rows.
3. A team of 2 C sits back to back.
4. Each C has a grid and an identical set of pictures.
5. C₁ tells C₂ where to place the pictures on the grid - ("Take the picture of the man walking his dog and put it in the top row of the first column.").
6. C₁ and C₂ compare grids.
7. C₁ and C₂ reverse roles.

READING / WRITING



READING / WRITING ACTIVITIES

LABELING

Focus: Vocabulary / beginning writing.

Materials: Posters; magazine pictures; clear contact paper; grease pencils; magic markers.

1. Choose large attractive posters or magazine pictures, or draw your own for specific vocabulary.
2. Overlay the pictures with a sheet of clear contact paper.
3. Using a grease pencil, C can label items in the picture.
4. Labels can be erased after T checks them.
5. The pictures can then be used again.

LISTS

Focus: Vocabulary building / stimulus to writing / sharing information.

Materials: Large sheets of paper.

1. T hangs large sheets of paper at various stations in the room.
2. The sheets are titled. For example:

Books I have liked

Blue things

3-letter words

Things beginning with "B"

3. C may add words to the lists at any time.
4. T and C think of ways to use the lists. For example, the 3-letter words list can be followed by a list of sentences composed with those words, or crosswords or rhyming pairs.

RECORDED STORIES

Focus: Associating speech with written words / vocabulary.

Materials: Cassette player; cassettes; books.

1. C listens to a recorded story while reading along in the book.
2. Cassette/book (or record/book) sets are available commercially, but T can also make tapes for any book C enjoy or for their self-made books.

(see Suggested Readings)

ALPHABETICAL DESIGNS

Focus: Beginning writing / alphabetical order / creative expression.

Materials: Paper; pencils, crayons, markers; scissors.

1. C make their own alphabet books.
2. They draw a letter on each page that describes a word beginning with that letter, starting with the letter A.
A letter may look like this:



3. C illustrate their alphabet books.

Variations may include:

- a) A book of alphabet stamps and/or an alphabet book with letters made out of pictures cut from magazines and glued on.
- b) Older C may make alphabet books for younger ones or play games like "filling the pages with "A" words."

FISHPOND

Focus: Letter/sound association / vocabulary development.

Materials: Oaktag; markers, scissors; paper clips, sticks, magnet; large box.

1. C draw fish on oaktag and cut them out.
2. T writes initial consonants, vowels, digraphs, clusters, upper case and/or lower case letters on each fish.
3. C put a paper clip around the mouth of each fish and put them in a large box.
4. C make fishing poles by attaching a magnet to a ruler or stick.
5. C "fish" letters out. They must give a word beginning or ending with the letter (or one containing the letter/sound).

CONCENTRATION

Focus: Word recognition / vocabulary development.

Materials: Index cards.

1. T makes sets of cards (10-20 per game) which can be matched. Some possible themes are:
 - a) Matching a word card and picture card (animals; actions).
 - b) Matching complimentary objects (cup/saucer, table/chair).
 - c) Matching opposites.
 - d) Matching synonyms.
 - e) Matching rhyming words (pictures or words).
 - f) Matching mood words with pictures.
2. C lay all the cards face down.
3. C take turns, turning over two cards and trying to find and collect pairs.

DARTS

Focus: Auditory and visual discrimination / eye-hand coordination / vocabulary development.

Materials: Dart board, darts; construction paper; markers; scissors; tape or tacks.

1. T writes letters and/or words on small slips of paper.
2. T tacks or tapes them in different rings of a dart board.
3. The letters may include: beginning consonants, clusters, long and short vowels, and digraphs.
4. The words can be simple and on the child's recognition level.
5. C throws darts and calls out a word containing the letters/sounds.
6. If the dart hits a word C names it.
7. Two extra throws are allowed if the bull's eye is hit.
8. Scoring points provides additional experiences with numbers and addition.

MESSAGES

Focus: Stimulus to writing / purposeful writing / creativity.

Materials: Oatmeal or milk cartons; paper or paints to cover.

1. C make mailboxes by covering, painting, decorating oatmeal or milk cartons. (T also makes her own mailbox).
2. C set up the mailboxes. (An area of the classroom may be designated as the post office and used for other activities such as role-plays).
3. T encourages C to write messages to each other about classroom events, send birthday cards, exchange jokes/riddles, etc.
4. T uses the mailboxes to return papers, send notes home, or communicate suggestions, praise, or encouragement in personal notes.

WRITING POSTCARDS

Focus: Creative writing / reading for comprehension.

Materials: Real postcards or homemade postcards (pictures cut from magazines or travel brochures glued onto index cards).

1. T gives C a postcard and tells him to pretend he is visiting the pictured locale.
2. C writes a description of the locale and tells what he is doing there.
3. C "mails" the postcard to another C (C₂).
4. C₂ answers by writing a letter paraphrasing the postcard or asking questions to elicit further information.
5. The letters can be continued as long as interest is maintained.

"Bright Idea"-
Lauren Reed (MAT)

CATALOG SHOPPING

Focus: Reading for information / writing and using numbers.

Materials: Catalogs.

1. T collects catalogs from department stores.
2. T tells C that he has a certain amount of money to spend and may buy whatever he chooses from the catalog. He should try to spend the entire amount specified.
3. C looks through the catalog, lists the items he chooses, along with the cost of each, and totals the amounts.

Reading / Writing

FAMILY BOOKS

Focus: Creative writing / vocabulary building / self awareness.

Materials: Magazines, pictures, papers; scissors; glue; pens.

1. C cut out pictures of people: children, women and men of all ages.
2. C choose a picture for each member of their family, including grandparents, cousins, etc.
3. C make booklets entitled "My Family," and glue the pictures on each page.
4. Pictures may be labeled. C write the names of each family member and some descriptions.
5. C may dictate a story to be written in their family books.
6. C illustrate their books.
7. C share their books with others.
8. Books are displayed in the room. (They can be hung across the room on a line with clothes pins.

Follow-up Activity:

C bring in pictures of their actual family members to compare with their books.

Variation:

This activity can be used during a "Language Thru Other Topics" project on "The Family." C collect pictures of people from different ethnic backgrounds to create a book of a family in India, U.S., etc.

BUSCAPALABRAS (WORD SEARCH)

Focus: Spelling / word/meaning association.

Materials: Variety of xeroxed buscapalabras.

1. C circles all the words he discovers in the puzzle.

2. Various types of clues can be used. For example:

A _____ fell in the mud.

Hog = _____.

It's fat, dirty, and has a big snout. _____

A	P	I	G	F
B	O	D	E	N
C	T	U	B	H

3. See "Crossword Puzzles" for ways to present "Buscapalabras."

"Bright Idea"-
Peter Totten (MAT)

PEN PALS

Focus: Purposeful writing / self and group expression / cultural awareness.

Materials: Paper; pens; optional cassette player and tapes.

1. C compose letters about themselves which they exchange with C in a country where the target language is spoken.
2. C may also exchange art work, poems, stories.
3. C may make recordings as an additional or alternative activity to writing. They may talk, sing, or tell stories for the taping. These may be individual or group activities.

TYPING

Focus: Stimulus to writing / self-learning.

Materials: Old typewriter; paper.

1. T sets up a typing center in the classroom (table, chair, typewriter, paper, bulletin board).
2. T does not "teach" typewriting, but allows C to experiment, "playing" with the typewriter.

- 3. C will naturally progress from random letters to their names to sentences, etc.
- 4. Typed works may be displayed on the bulletin board.

SNAKES & LADDERS

Focus: Number vocabulary / cooperative play.

Materials: Game board (self made); tokens; dice.

- 1. T draws the game board on heavy cardboard. Laminate for durability.

100	99	98	97	96	95	94	93	92	91
81	82	83	84	85	86	87	88	89	90
80	79	78	77	76	75	74	73	72	71
61	62	63	64	65	66	67	68	69	70
60	59	58	57	56	55	54	53	52	51
41	42	43	44	45	46	47	48	49	50
40	39	38	37	36	35	34	33	32	31
21	22	23	24	25	26	27	28	29	30
20	19	18	17	16	15	14	13	12	11
1	2	3	4	5	6	7	8	9	10

Playing instructions:

- 1. Two to four C may play.
- 2. C throws dice and moves his token along the line, counting out the numbers shown on the dice, saying each number.
- 3. If he lands on a square with the foot of a ladder, he goes up the ladder to make faster progress.
- 4. If he lands on a square with a snake's head, he is "swallowed up" and has to start over.
- 5. The winner is the first to reach 100.

CROSSWORD PUZZLES

Focus: Vocabulary reinforcement / concentration.

Materials: Copies of T-made puzzles.

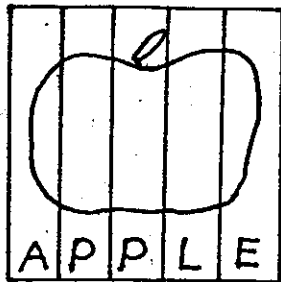
1. T creates crossword puzzles for the vocabulary she wishes to reinforce.
2. Types of clues may include:
 - Standard definitional form
 - Antonyms
 - Synonyms
 - Fill-in-the-blanks
3. T may present crossword puzzles in a variety of ways.
 - a) Leave copies at the reading center for individual use.
 - b) Put the crossword on a blackboard or large sheet of paper and let C fill in as they figure out the words.
4. T provides an answer key so that C can check the puzzles themselves.
5. C may want to create their own crosswords. This can be done individually, or in teams who can exchange the puzzles for completion. Mimeographed blank crosswords are helpful, or use graph paper with big blocks.

SELF-CHECKING PUZZLES

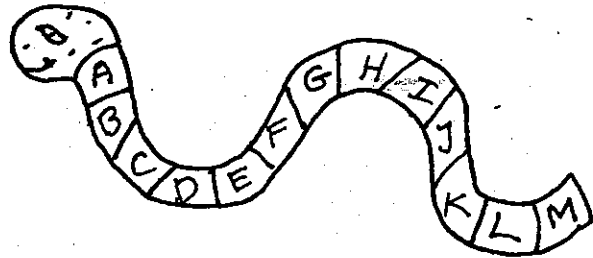
Focus: Vocabulary or alphabet / independent study.

Materials: Cardboard; paints; scissors.

1. T constructs puzzles by drawing a picture on cardboard, then cutting it into pieces.
2. The puzzles are self-checking since wrong answers will not fit together.
3. The puzzles can be placed in the appropriate learning center for individual work.
(Examples on the next page).



cut into strips



RHYMING OBJECTS

Focus: Recognition of rhyming words / letter/sound association.

Materials: Pairs of small objects (and/or pictures) with rhyming names.

1. T assembles the collection of rhyming objects and places them in a box.
2. C sorts and arranges pairs.
3. C may make a list of the pairs, or may be given cardboard tags with which to label them.
4. Examples are:

car/star

seed/bead

key/bee

block/rock

fan/man

head/bed

RHYMING RIDDLES AND GAMES

Focus: Recognition of rhyming words / letter/sound association stimulus to reading and writing.

Materials: Paper; pencils; "quartets" (deck of cards).

I.

1. T asks C to give rhyming words for riddles such as:
I rhyme with boat, I keep you warm. What am I?
I rhyme with lock, I hang on the wall. What am I?

II.

1. C sing rhyming songs, such as: "Number One," "Three Blind Mice."
2. They make the actions as they sing the songs.

III.

1. C write rhyming words on a large piece of paper and ask for rhyming words to match and make pairs, such as: fire/tire; house/mouse.
2. C add to the class list as an ongoing activity.
3. C help each other build up the lists.

IV.

1. "Quartets" can be played in small groups.
2. C use a deck of word cards and collect rhyming pairs.
3. C₁ asks C₂ to give a needed word card to make a pair, or draws a card from the center pile.
4. C with the most rhyming pairs is the winner.

THE CLASS NEWSPAPER

Focus: Self and group expression / creative writing.

Materials: Paper (regular or ditto paper); black pens or pencils; magazines, newspapers, pictures; scissors; ditto or xerox machine; staplers.

1. C choose a favorite poem, song, riddle, joke, puzzle, recipe, story, game, maze or funny comment heard in school or at home.
2. C work together in pairs, small groups, or individually.
3. Contributions are xeroxed or mimeographed, and stapled.
4. C use their copies to read (alone or to each other), to sing, act, draw, illustrate, color, cook, solve riddles and to take home.
5. Class newspapers may include a variety of other topics: special events, birthdays, etc.

DICTIONARY GAME

Focus: Alphabetical order / letter/sound association / word recognition.

Materials: Dictionaries or picture dictionaries; paper; pencils; egg timer.

1. C work in pairs.
2. C₁ calls out a word; C₂ must look it up as fast as he can and write the word down.
3. Only a limited time is given before the next word is called out.
4. C compare how many words they were able to find and write.
5. C can use an egg timer to set a time limit for this activity.

Note: This game is played when C know the alphabetical order and are familiar with (picture) dictionaries and their usage.

MONOPOLY

Focus: Following written directions / creativity / vocabulary building.

Materials: Cardboard, oaktag; clear contact paper; scissors; markers; toy money; rods (to be used as houses, hotels, etc.).

1. C make a "Monopoly" game with the streets of their own town on the game board.
2. The game board is made out of cardboard and covered with clear contact paper.
3. C write instructions such as, "Go back two spaces," etc. on oak tag cards.
4. T may provide assistance with the writing, the buying/selling and the money.
5. Follow-up activities may include visits to the streets in the community used in the game.

CARTOONS

Focus: Left to right visual orientation / story sequence / creative writing.

Materials: Paper; pens; comic books, newspapers and magazines.

1. C look at cartoons and comic books to become familiar with characters such as "Archie" and "Richie Rich."
2. C create their own cartoons with word balloons.
3. C put their cartoons in the class newspaper to be enjoyed by others.
4. T may draw a "Peanuts" story with blank word balloons.
5. The story is mimeographed so that C have a copy on which to write their own story.

BUILD-0

Focus: Word recognition / sound discrimination / spelling.

Materials: File cards in three different colors; pens; egg timer.

1. C make cards, or use blank file cards, and print initial consonants, digraphs and blends on one set of cards of one color. Vowels and vowel digraphs are printed on cards of a different color and final consonants and word endings are printed on a set of cards in a third color.
2. There must be three sets of cards (and colors) and twice as many word endings as there are beginning and medial word part cards.
3. C can play in groups of three up to five.
4. The cards are shuffled, but each color is kept separate.
5. Cards are divided evenly, by color, among the players. Extra cards are put aside.
6. To set a time limit for each player to build words with his cards, an egg timer is used.
7. During this time (three minutes) each player tries to build words as quickly as possible.
8. When time is up, points are given as follows:
 - 5 points for each word identified and spelled correctly.
 - 2 points for each word incorrectly spelled or identified, or for words that do not exist.
 - 1 point for each card unused.
9. If one player can build words from another player's left over cards, 5 points are added for each word correctly spelled and identified. The highest score makes the winner.

Variation:

Scoring may include giving meaning of the words formed.

Game can be played with homophones and synonyms.

From: Enriching Your
Reading Program

WRITING POEMS

Focus: Stimulus to writing / listening ability / imagination.

Materials: Poems.

1. T reads poetry written for and by children.
2. C describe reactions to the poems.
3. T asks C to tell which poems are fact or fantasy.
4. C may write poems which start with:
 - I wish...
 - I am as yellow (blue, red) as...
 - I used to be...
 - When I was three...
5. The poems can be illustrated and used for the class newspaper.

BRAILLE

Focus: Sensual awareness / left to right visual orientation.

Materials: Strong, thick paper; pins; handkerchief.

1. C prick letters and short words on thick paper with a pin.
2. C picks a partner, blindfolds him and gives him his paper, giving help when necessary.
3. The blindfolded C must trace the letters with his finger, from left to right. His touch is the only key to "read" the words.
4. C can listen to stories about Hellen Keller or Louis Braille as a follow-up activity.
5. To reinforce the idea that sight can be replaced by touch for reading and writing, C can try to write sentences and a whole story in "braille," to be "read" by others.
6. C can be shown real braille books to become aware that it is a different symbol system.

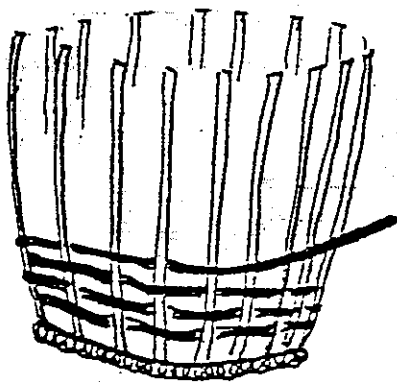
THE GOLD HUNT

Focus: Reading for information / following directions.

Materials: Rock; gold paint; slips of paper.

1. T paints a rock with gold paint.
2. T hides the "gold."
3. T writes clues to the location of the "gold" on slips of paper.
4. C are given an initial clue to help them discover more clues on their way to finding the "gold."
5. C may work individually or in teams of two.

CREATIVE



62

CREATIVE ACTIVITIES

FINGER PUPPETS

Focus: Imagination / creativity / fine motor control.

Materials: Paper; pencils; scissors; glue; paints; crayons, markers; clay; styrofoam; tissue paper; handkerchiefs; straw, buttons, material scraps.

Technique I:

1. C draws characters of a favorite story and chooses one or more to make into finger puppets.
2. C traces the drawing on a piece of stiff paper to have a clear outline and to leave a clear imprint.
3. C colors and cuts out drawings.
4. C cuts out two finger holes, big enough for the index and middle fingers to fit into.
5. C may laminate the finished puppet for durability.

Technique II:

1. C makes a hole in a ball of clay to fit one finger.
2. C adds eyes, nose, mouth, and ears with scraps of material or buttons; straw or yarn can be glued on for hair.
3. To use puppets, child puts a piece of cloth or a handkerchief around his finger before putting his finger into puppet.

Technique III:

1. C draws faces on his fingers with colored pens.

Technique IV:

1. C uses paper napkins on fingers to make ghosts.

CLAY MODELING

Focus: Self-expression / awareness of shape, form and texture / cultural awareness.

Materials: Modeling clay; buttons, material scraps.

1. C model favorite characters from fairy tales or stories out of clay.
2. The clay characters can become alive through story telling or role play.
3. C can model clay objects which are most representative of a country of their choice (including their own).
4. They can choose a famous building, holiday ornament, or any other aspect of the particular country.
5. C can decorate their clay objects with buttons, or scraps of material.
6. C tell each other all they know about the objects and the countries they have chosen.
7. C may attach their clay objects to create a group relief.

CLASS CALENDAR

Focus: Vocabulary of days, months, seasons, numbers / sharing events.

Materials: Construction paper; pencils; glue.

1. C create a large calendar from construction paper.
2. The days of each month may be represented by shapes cut from colored construction paper and glued on. The shapes are numbered 1-30,31. Some appropriate shapes are: January - snowflakes, February - hearts, March - clouds, etc. (or C can brainstorm for other symbols).
3. C note special events on the calendar, such as field trips, parties, birthdays, vacations.
4. Weather symbols may be drawn on each day.

Enrichment Activities:

- a) Songs such as "Mulberry Bush."
- b) Rhymes such as "Thirty Days Hath September..."
- c) Story "Chicken Soup and Rice" by Sendak (see Suggested Readings).
- d) Personal calendars for each C.

COLLAGES

Focus: Creativity / awareness of color, shape, texture.

Materials: Magazines; paper; glue; cloth scraps; pebbles, shells, etc.

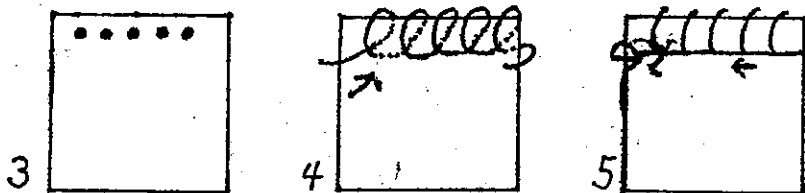
1. C cut pictures from old magazines to make collages around chosen themes:
Colors (a labeled series can be done)
Expressions (do a series and label them sad, happy, etc.)
Foods (create a menu)
2. C may preserve a beautiful leaf or dried flower found on a nature walk. C glues the leaf or flower onto a sheet of white construction paper. C tears colored tissue paper into interesting shapes and covers the leaf or flower as well as the rest of the page with the overlapping pieces.
3. C may make collages from scraps of cloth, twigs, pebbles, shells, sand, etc. to commemorate a special event, such as a field trip or party.

JAPANESE BOOKBINDING

Focus: Fine motor control / concentration / cultural awareness.

Materials: Poster board; construction paper; loose sheets of paper for binding; poking tools; scissors; pencils; clamps; yarn, embroidery thread.

1. Cut covers out of poster board, oak tag, construction paper to the size of paper to be bound.
2. Draw a straight line along edge to be bound, about 1/2" from edge. Put paper and covers together.
3. Make evenly spaced dots along the line (1/2" to 1" apart); then punch holes at dots with an awl or other poking tool. Holes should go through covers and paper. It helps to use clothespins or clamps to hold it all together.
4. Thread yarn or embroidery thread and put it through the first hole; wrap it over top edge and thread it back through the same hole. Pull it from back through second hole, wrap around edge and return through same hole. Continue in this way until you reach the end of the line.
5. Wrap yarn/thread around end and do a simple running stitch (in one hole and out the next) back along line, so that all spaces are filled. Wrap around end and tie in a knot.
6. Crease cover at seam so pages will lie flat when the book is open.



Note: T may want to make a sample beforehand. However, this technique is very simple for children as young as five and up. They will need little assistance.

From: The Great Perpetual Learning Machine

PAPER TWINS

Focus: Vocabulary of the body / adjectives/ cooperative play.

Materials: Paper; scissors; markers, crayons, paints.

1. C lies on long piece of paper while another C traces around his body with a crayon or marker. Reverse roles.
2. C paints the outline of his body.
3. When the paint is dry, each C cuts out his paper twin.
4. Paper twins are labeled with the name of the child.
5. Use the paper twins in activities such as:
 - a) The C stands next to his paper twin. Other C name a part of the body for the child to mark.
 - b) C pins word cards on various body parts.
 - c) C measure the paper twins and label them (short, tall).
 - d) C arrange the paper twins according to height (John's twin is taller than Tom's twin, etc).
 - e) Play "Simon Says" with the twins. One C stands next to his twin and gives directions, pointing to the part named. ("Simon says touch your left foot - your right ear, etc.").
 - f) C paint twins - C dictate or write "everything about me" on twin - (I have brown eyes, brown hair. I'm tall. I like sports).

CREATE AN ANIMAL

Focus: Imagination / stimulus to speaking and writing.

Materials: Modeling clay.

1. C create a fantasy animal with clay, making them as imaginative as possible.
2. C can name the new animal.
3. C display the animals and answer questions about the animal's eating habits, environment, sounds, etc.
4. C can write a report about the "discovery" of the animal.

Enrichment Activity:

Read poems about fantasy animals: "A Purple Cow."

Creative

MAKING INK

Focus: Stimulus to writing / following written directions.

Materials: Ripe cherries, blueberries, blackberries, or strawberries; small jars with lids; spoon; paper cups; paper towels; fountain pens.

T makes an activity card with the following directions:

1. Clean the berries and place them in a small jar.
2. Crush the berries to a pulp with the back of a spoon.
3. Add a little water, depending on the color of ink you desire.
4. Stir well.
5. Place a paper towel over a paper cup. Push the center of the towel down into the cup.
6. Slowly pour the berry mixture through the towel in the cup.
7. Let the liquid drain through the towel. Then throw away the towel.
8. Pour the strained ink back into the jar.
9. Now use a fountain pen to write with the ink.

From: Snips and Snails and Walnut Whales

MYSTERY WRITING

Focus: Stimulus to writing / creativity / following directions.

Materials: Paper; pens; onion and lemon juice; white crayons; tempura wash.

Technique I:

1. T provides materials listed above and an activity card.
2. The activity card explains that C can write secret messages with lemon or onion juice. Messages can be read when held in front of a glowing light bulb.
3. C may work with materials as they desire.

Technique II:

1. C prints message on white paper with white crayons.
2. The message is revealed by painting the paper with tempura wash (tempura paint, mixed with water). The crayon's wax resists the paint and the words show through.

FLAGS

Focus: Cultural awareness / names of countries.

Materials: Paper; paints; scissors; tape; sticks (dowels).

1. C draws, colors or paints, cuts out large flag representing his nation.
2. C tapes flag to stick or dowel.
3. C set up a display of their countries' flags.
4. C writes the name of his country on a strip of colored paper and tacks it beneath his flag.

Note: Posters depicting the flags of all the nations belonging to the U.N. are available.

WHEN I GROW UP ...

Focus: Creativity, profession vocabulary.

Materials: Paper; scissors; paints.

1. T asks C to think about what they would like to be when they grow up.

2. C construct hats or simple headbands with some symbol that indicates the chosen profession (red cross for a nurse, spaceship for an astronaut, etc).
3. C may have a parade with each child wearing his hat.
4. Other children guess the profession the hat represents.
5. C may use the hats for props in role plays / skits.

MEXICAN PIÑATA (BIRD)

Focus: Cultural awareness / fine motor control / creativity.

Materials: Large brown paper bag; crepe paper, construction paper; pencil; scissors; stapler; tape or paste; cord; candies; small toys.

1. Cut 2 packages of crepe paper into strips. Cut the strips to look like fringe.
2. Fill a large brown paper bag with wrapped candy and small toys.
3. Gather the bag at the open end and staple so that it remains slightly open.
4. Poke a hole into the top of both sides of the bag with a sharp pencil.
5. Pass a length of cord through each hole and tie.
6. Tie both cords together.
7. Hang the bag by this loop onto a door handle.
8. To make the bird, tape or paste the fringed strips of crepe paper to the bag, starting at the bottom. Completely cover the bag, letting the strips overlap a bit.
9. Make a head out of construction paper. Cut circles for eyes and glue on. Staple the head to the top of the bag.
10. Paste on a beak made from construction paper.
11. Cut out wings and feet and tape or glue on.
12. The piñata should be hung from a tree branch or from the ceiling.
13. The children take turns trying to break open the piñata with a bat. Blindfold the child, spin him around, and let him swing.

Follow-up Activity:

Collect books which show toys from other lands.

JAPANESE ORIGAMI ROCKING BIRD

Focus: Cultural awareness / fine motor control / shapes and directions.

Materials: Construction paper; scissors; pencil; crayons or markers.

1. Cut a piece of construction paper in a square.
2. Place the paper on a table so that the shape looks like a diamond.
3. Draw a small "x" on the corner on the left, and a "z" on the right corner.
4. Fold corner x over to corner z, making a sharp crease down the middle.
5. Bring corner x back to its original place.
6. Bring corner z to the fold in the center of the square and crease the corner down.
7. Bring corner x to the fold in the center of the square and crease the corner down.
8. Draw a small letter "o" on the new corners.
9. Fold the paper in the middle so that both corners (letter o) meet.
10. Tilt the folded paper so that corner "o" is on the bottom.
11. The tip of the paper shape is then pushed down into the fold.
12. Use crayons or markers to draw eyes, wings, feathers, and feet on the bird.
13. Spread the bird slightly apart, and let it stand on the 2 bottom points.
14. If you push on its tail, the bird will rock.

BE A SWITCHBOARD OPERATOR

Focus: Self-expression / role play / stimulus to speaking.

Materials: Cardboard box; paints; crayons; string or yarn or covered wire; paper cup; large nails with heads; earmuffs.

Creative

1. Paint one side of a cardboard box (any size).
2. Mark 3 rows of dots on the painted side with a pencil or crayon. Poke a hole through each dot with a nail.
3. Cut string, yarn, or wire into one foot lengths, one for each hole in the top row. Push one end through each hole and knot it on the back.
4. Tie nails onto the dangling ends of the strings.
5. Poke both ends of a yard of string through a hole in the bottom of the paper cup. Knot the ends and hang the cup around your neck.
6. To be an "operator," speak into the cup and plug the nails into different holes. A pair of earmuffs can be used for a headphone.

From: I Saw a Purple Cow

MOSAICS

Focus: Awareness of color, design and texture / creativity / fine motor control.

Materials: Egg shells, pebbles, noodles, macaroni, nuts, seeds, colored thumbtacks; plywood or cardboard; glue; pencils.

1. C collect noodles, seeds, colored thumbtacks and other small pieces of material to create mosaics.
2. C draw simple designs such as a sun, fish, flowers or butterflies on a strong backing (cardboard or plywood).
3. C choose pieces of different textures, shapes and colors to best fit their designs.
4. C cover their designs with the pieces until they find their favorite combinations.
5. C glue the pieces on the backing to complete their designs.

INSTRUCTIONS FOR SIMPLE MUSICAL INSTRUMENTS

Focus: Constructing instruments / experimentation with musical sounds / creative and musical ability.

Materials: Given in text.

1. Drum: Cover the top of a paper bucket with brown paper dipped in 1 pint of Elmer's Glue mixed with 5 pints of water. Tie the paper on with string.
2. Jingle Cuffs: Sew small round metal bells onto an elastic cuff.
3. Bongo Shaker: Put stones inside a large paper cup. Glue another cup of the same size to the cup with the stones, open ends together.
4. Coconut Shell Clapper: Cut a coconut in half; remove the meat and let the shell dry.

KAZOO

Focus: Following directions / experimentation with musical sounds / cultural awareness.

Materials: Paper tube centers of paper towels or toilet paper rolls; wax paper (or aluminum foil); rubber band; pencil.

1. Take a paper tube, any size.
2. Tear a piece of wax paper, a few inches larger than the tube opening (aluminum foil may be used instead).
3. Wrap the wax paper around one open end of the tube. Make sure it's smooth and tight across the opening.
4. Stretch a rubber band around the tube and to hold the wax paper in place.
5. Punch a hole about as round as a pencil, at the same end of the tube, about one inch from the end.
6. Try to play the Kazoo by holding the open end of it around the outside of your mouth.
7. Create a new tune on the instrument.
8. Play the Kazoo with someone else.

From: Toy Book

Creative

AFRICAN DRUM

Focus: Following directions / experimentation with musical sounds / cultural awareness.

Materials: Oatmeal box with top; brown felt; yarn; paints, brush; paper punch or sharp pencil; scissors.

1. Paint an oatmeal box and its cover with paint of a dark color.
2. Cut out 2 felt circles that are larger than the top of the box.
3. Punch an equal number of holes around the edge of both felt circles with a paper punch or sharp pencil.
4. Place a felt circle on the bottom and top of the box.
5. Tie one end of a long piece of yarn into one hole on the bottom circle of felt and knot it.
6. Bring the yarn up to a hole on the top felt circle, and push the yarn through.
7. Move the yarn down through another hole in the bottom circle and then up through a hole in the top circle.
8. Continue this process until you have gone completely around the box, filling all the holes of the felt circles with the yarn lacing.
9. If you need more yarn to finish the drum, tie an extra piece to the yarn already used.
10. Feathers can be glued to the top side of the drum for decoration.

From: Sticks & Stones & Ice Cream Cones

GOLLIWOG'S CAKEWALK

Focus: Perception of rhythm / self-expression / descriptive words.

Materials: Records or tapes of Debussy's "Children's Corner"; paper; crayons.

1. T plays recording of Debussy's "Golliwog's Cakewalk" or "Jumbo's Lullaby" from the "Children's Corner."
2. C take paper and a crayon.

3. When the music starts they follow the rhythm and notes of the music with the crayon.
4. C don't let go of the crayon and continue to draw designs until the music stops.
5. As soon as the music has ended C let go of the crayon.
6. C show the patterns and designs on their paper.
7. C may try to give as many descriptive words for the designs as they can think of.

Variation:

1. C select favorite colors for fingerpainting.
2. They fingerpaint to the music.
3. They describe the colors the music brings to mind.

COOKING

Focus: Reading and following directions / vocabulary / cultural concepts / measurement skills.

Materials: Recipes; cooking pots; bowls, measuring cups and spoons, cutlery; scale; plastic containers, pitchers, foodstuffs.

1. T collects recipes, preferably with an emphasis on ethnic or national dishes (ask parents to contribute).
2. T writes recipes on index cards, carefully listing all ingredients and detailing procedure, step-by-step.
3. C gathers equipment and foodstuffs for the recipe.
4. C measures, mixes, works as independently as possible. (T is available to answer questions and should supervise use of equipment to ensure good safety practices.
5. C share the finished product and contribute cultural knowledge, such as how to eat with chopsticks.

Enrichment Activities:

- a) Make a class cookbook as an on-going project.
- b) Combine with art by decorating cookies, making designs with vegetables, etc.

See suggested readings at the end of this section for many other ideas on Arts and Crafts activities, including the following:

Batik
Ceramics
Charcoal Drawing
Fingerpainting
God's Eyes
Jewelry Making
Kites
Macrame
Mobiles
Paper Weaving
Sculpture (styrofoam, wire, pipecleaner, sand, etc.)
Soap Carving
Stained Glass Windows (out of paper)
Stick Puppets
Tie-dye
Weaving
Wood Block Printing

SONGS, MOVEMENT, DRAMA



SONGS, MOVEMENT, DRAMA

THE GRAND OLD DUKE OF YORK

Focus: Simple past tense / vocabulary / movement.

Materials: None.

The Grand old Duke of York	(salute)
He had ten thousand men.	(march in place)
He marched them up a very high hill	
And he marched them down again.	
And when he was up he was up	(stand up straight)
And when he was down he was down.	(stoop down)
And when he was only half way up	(rise halfway)
He was neither up nor down.	(stand up, stoop down)

1. C perform actions as they sing, going faster and faster until they tumble on the floor.

U. N. SONG OF PEACE

This is my song, O God of all the nations.
 A song of peace for lands afar and mine;
 This is my home, the country where my heart is.
 Here are my hopes, my dreams, my holy shrine.
 But other hearts in other lands are beating,
 With hopes and dreams as true and high as mine.

My country's skies are bluer than the ocean,
 And sunlight beams on clover leaf and pine;
 But other lands have sunlight too, and clover,
 And skies are everywhere as blue as mine.
 O hear my song. Thou God of all the nations.
 A song of peace for their lands and for mine.

BOA CONSTRICTOR

Focus: Vocabulary of the body / rhymes / rhythm and intonation.

Materials: None.

(I'm being eaten by a boa constrictor
A boa constrictor, a boa constrictor
I'm being eaten by a boa constrictor, and I don't
like it one bit.)

Oh no (Oh no). He's eating my toe. (He's eating my toe).
Oh gee (Oh gee). He's up to my knee. (He's up to my knee).
Oh fiddle (Oh fiddle). He's up to my middle. (He's up to
my middle).
Oh haste (Oh haste). He's up to my waist. (He's up to my
waist).
Oh heck (Oh heck). He's up to my neck. (He's up to my neck).
Oh dread (Oh dread). He's up to my head. (He's up to my head).
(GULP) (I'm all gone).

- 1. C sing the lines in parentheses.
- 2. C may compose additional verses.

A-TISKET, A-TASKET

Focus: Simple past tense / movement.

Materials: A handkerchief.

A-tisket, A-tasket, a green and yellow basket.
I wrote a letter to my love, and on the way I dropped it. (8)
I dropped it, I dropped it, and on the way I dropped it. (12)
A little boy picked it up, and put it in his pocket.
girl her

Accompanying Action:

- 1. C form a circle.
- 2. One C is "It." He stands outside the circle, holding a handkerchief.
- 3. C begin to sing.
- 4. "It" skips around outside the circle.

Songs, Movement, Drama

5. Between measures 8 and 12, "It" drops the handkerchief behind a C.
6. "It" then runs around the circle in the same direction he has been going, while the other C runs in the opposite direction.
7. The last one back to the handkerchief is "It" for the next round.

MISS LUCY

Focus: Simple past tense / vocabulary enrichment.

Materials: None.

Miss Lucy had a baby, she named him Tiny Tim.
 She put him in the bathtub to see if he could swim.
 He drank up all the water, he ate up all the soap.
 He tried to eat the bathtub but it wouldn't go down his throat.
 Miss Lucy called the doctor. Miss Lucy called the nurse.
 Miss Lucy called the lady with the alligator purse.
 In walked the doctor, in walked the nurse.
 In walked the lady with the alligator purse.
 Mumps said the doctor.
 Measles said the nurse.
 Chicken pox said the lady with the alligator purse.
 Miss Lucy kicked the doctor, Miss Lucy kicked the nurse.
 Miss Lucy kicked the lady with the alligator purse.
 Out walked the doctor, out walked the nurse.
 Out walked the lady with the alligator purse.

Note: "Miss Lucy" may be used as a clapping song.

Follow-up Activities:

- a) Make a wall mural of the story, or individual pictures of one scene.
- b) Do a puppet show of the story.
- c) Do a drama/skit.

PUT YOUR FINGER IN THE AIR

Focus: Vocabulary of the body / yes/no questions / commands.

Materials: None.

Put your finger in the air, in the air.

Put your finger in the air, in the air.

Put your finger in the air.

Tell me, how's the air up there?

Put your finger in the air, in the air.

Put your finger on your head, on your head.

Put your finger on your head, on your head.

Put your finger on your head.

Tell me, is it green or red?

Put your finger on your head, on your head.

Put your finger on your cheek, etc.

Leave it there about a week.

Put your finger on your cheek, on your cheek.

Put your finger on your nose, etc.

Is that where the cold wind blows?

Put your finger on your nose, on your nose.

Put your finger on your chest, etc.

Give it just a little rest.

Put your finger on your chest, on your chest.

Put your finger on your belly, etc.

Make it shake like apple jelly.

Put your finger on your belly, on your belly.

1. C perform all actions.
2. C may wish to compose additional verses.

OATS, PEAS, BEANS, AND BARLEY GROW

Focus: Gardening vocabulary / sequence of events / movement.

Materials: None.

Chorus: Oats, peas, beans, and barley grow. Oats, peas,
beans, and barley grow.
Can you or I or anyone know. How oats, peas,
beans, and barley grow?

1. First the farmer sows his seed, stands erect and takes his ease.
He stamps his foot and claps his hand, and turns around to view his lands.

Chorus

2. Next the farmer waters the seed, stands erect and takes his ease.
He stamps his foot and claps his hand, and turns around to view his lands.

Chorus

3. Next the farmer hoes the weeds, stands erect and takes his ease.
He stamps his foot and claps his hand, and turns around to view his lands.

Chorus

4. Last the farmer harvests his seed, stands erect and takes his ease.
He stamps his foot and claps his hand, and turns around to view his lands.

Chorus

1. C circle to the left, holding hands, during each repetition of the chorus. Drop hands and stand still to sing the verses.
2. One C goes to the center of the circle during Verse 1 and performs the actions of the farmer. As the chorus is being sung, he points to a C who will be the farmer for Verse 2, and so on.

THE MULBERRY BUSH

Focus: Action words / days of the week / movement.

Materials: None.

Verse 1: Here we go round the mulberry bush, the mulberry bush,
the mulberry bush.

Here we go round the mulberry bush, so early in the
morning.

2. This is the way we wash our clothes, wash our clothes,
wash our clothes.
This is the way we wash our clothes, so early Monday
morning.
3. This is the way we iron our clothes, etc. so early
Tuesday morning.
4. This is the way we scrub the floor, etc., so early
Wednesday morning.
5. This is the way we sweep the house, etc., so early
Thursday morning.
6. This is the way we make a cake, etc., so early Friday
morning.
7. This is the way we brush our hair, etc., so early
Saturday morning.
8. This is the way we go to church, etc., so early
Sunday morning.
9. Repeat first verse.

Accompanying Actions:

Verse 1: C circle to the left, holding hands - stop and
drop hands at the end of the verse.

Verses 2-8: C act out.

Final verse: C circle to the right, holding hands.

SOUND OF MUSIC

Focus: Notes of the scale / vocabulary development / movement.

Materials: Recording of "Do-Re-Mi;" record or tape player. (For follow-up activities: musical instruments; art materials).

1. C sing "Do-Re-Mi" and make hand gestures when they sing doe - me - tea - ray - etc.

"Do-Re-Mi"

Do - Doe, a deer, a female deer.
 Re - Ray, a drop of golden sun.
 Mi - Me, a name I call myself.
 Fa - Far, a long, long way to run.
 Sol - Sew, a needle pulling thread.
 La - La, a note to follow Sol.
 Ti - Tea, a drink with jam and bread.
 Do - That will bring us back to Doe.

Follow-up Activities:

- a) C can play the notes on the xylophone, recorder, piano, etc. and act out the song.
- b) C create finger puppets, depicting the nouns in each line to be used whenever they sing "Do-Re-Mi."

IF YOU'RE HAPPY AND YOU KNOW IT

Focus: If clauses / action words / rhythm and movement.

Materials: None.

1. If you're happy and you know it, clap your hands (clap,clap).
 If you're happy and you know it, clap your hands.
 If you're happy and you know it, then you really ought
 to show it.
 If you're happy and you know it, clap your hands (clap,clap).
2. Stamp your feet (stamp,stamp).
3. Sing a song (la,la).
4. Laugh out loud (ha, ha).

C perform actions.

Songs, Movement, Drama

ALPHABET RHYME

84

Focus: Rhymes / rhythm and movement / coordination.

Materials: Jump ropes (optional).

1. C clap, sing and jump on the rhythm of the following alphabet rhyme:
2. C can jump rope to the song or bounce a ball while they sing and jump.

Alphabet Rhyme

A is for apple, B is for ball.
C is for caterpillar
Sitting on a wall.
D is for Daddy and E is for eel.
F is for fish
Daddy catches with a reel.
G is for goggles and H is for hat.
I is for ice-cream cone
So round and so fat.
J is for jack-o'lantern, K is for kite.
L is for Lollipops
For kids who don't fight.
M is for Mommy, and N is for nap.
O is the sound I make when running a lap.
P is for popcorn, Q is for queen.
R is for redbird with a broken wing.
S is for sit, T is for talk.
U is for umbrella
Over the walk.
V is for volleyball, W is for Wasp.
X is to mark the spot
Where Y and Z was.

MUSICAL CHAIRS VARIATION

Focus: Auditory discrimination / alertness / movement.

Materials: Record player, records; any objects.

1. C sit in a circle, each holding an object.
2. T plays songs and melodies.
3. C pass their objects to the left and receive objects from the right as the music is playing.
4. When the music suddenly stops, each C must hold on to the object in his hand.
5. Any C who accepts or passes on an object is out.

Note: After this game T can ask C to name the objects they were holding.

RHYTHMS

Focus: Discovery of rhythm and melody / listening ability / body awareness.

Materials: Recordings or tapes of Classical, Popular, Choral, Folk music, Jazz, etc.

1. C listen to a variety of musical recordings.
2. They can move and dance on the music.
3. The music may inspire them to hop, roll, march, clap.
4. C may explore the rhythm and melody of music, words and body. The following selections can be utilized for listening / movement / self-expression:
 - a) Debussy: "Children's Corner," "Images," "Estampes," (C may pretend to be fish, water, ghosts, elves, birds.)
 - b) Pierre Henri: "Mass for the End of Time," (C pretend they are creatures from other planets).

- c) Saint Saëns: "Carnival of the Animals."
- d) Prokofief: "Peter and the Wolf."
- e) Classical, instrumental music by: Bach, Schubert, Rachmaninoff, Dvořak, Bartok, etc.
- f) Ballet music by: Tchaikovsky, Stravinsky ("Firebird"), (for movement and dance).
- g) Folk songs by: Joni Mitchell, Pete Seeger, Judy Collins.
- h) Jazz: Alice Coltrane, Pharo Sanders.
- i) Indian Sitar music: Ravi Shankar.
- j) Musicals: "Fiddler on the Roof," "The Me Nobody Knows."
- k) Contemporary music: Santana, Osibissa, Atlanta Rhythm Section, etc.
- l) "Free to be You and Me" - (Marlo Thomas and Friends).

CIRCLE GAME

Focus: Mental and physical alertness / rhymes / coordination.

Materials: Handkerchief; recording of "The Little Turtle" (optional).

1. C stand in a circle holding hands. One C is blindfolded, while the others sing the song.
2. On the first verse they circle around the blindfolded C in the center.
3. On the second verse (on each of the four lines) the blindfolded C points in a different direction; each C pointed out steps into the center of the circle.
4. On the third verse C circle in reverse direction. On the last line, the blindfolded C tries to tag one of the four C in the center of the circle. If they manage to escape by slipping out of the circle, he tries to tag one of circling C.
5. C may duck to avoid being tagged. They continue circling and repeating the last line until someone is tagged. The tagged C takes his place in the center of the circle and is blindfolded and the game starts over again.

The Little Turtle

There was a little turtle.
 He lived in a box.
 He swam in a puddle.
 He climbed on the rocks.
 He snapped at a mosquito.
 He snapped at a flea.
 He snapped at a minnow.
 And he snapped at me.
 He caught the mosquito.
 He caught the flea.
 He caught the minnow.
 But he didn't catch me.

Vachel Lindsay

From: Poems Children Will
Sit Still For

LOOBY LOO

Focus: Vocabulary of the body / exploration of rhythm and sounds / coordination.

Materials: Recording of "Looby Loo"; record or tape player.

1. C sit in a circle holding hands and listen to Looby Loo to become familiar with the music, words and refrain.
2. They are encouraged to sing along and make the motions accompanying the words.
3. C stand up, form a circle and hold hands.
4. The song is played again, this time everyone sings and dances along, going around in the circle until the end of the refrain.
5. C stop moving and turn their bodies toward the middle of the circle. The motions are acted out along with the words: I put my left foot in - I take my left foot out.
6. C hold hands again and go around the circle singing the refrain. At each verse they stop and make the appropriate motions (Give my foot a shake - shake - shake) and dance around again during the refrain.

Refrain: Here we go Looby Loo
 Here we go Looby Light
 Here we go Looby Loo
 All on a Saturday night.

Verse: I put my right hand in, I take my right hand out.
 I give my hand a shake, shake, shake.
 And turn myself about. Oh!

Variation: Do same activity with songs such as: "Hokey Pokey"
 and "If you're happy and you know it."

ROBOT AND HUMAN

Focus: Awareness of body's flexibility / connection between body movement and emotions / contrast fantasy and reality.

Materials: None.

1. T turns off lights, lowers shades to create a quiet, dim atmosphere.
2. T tells C that they are dreaming. They're dreaming they're robots. "You do not feel. You move back and forward and at right angles, arms and legs stiff, eyes straight ahead. If you hit anything, you move backward in a straight line."
3. T gives directions in a robot-like, toneless, monotonous voice.
4. After a few minutes, T tells C that they are waking up slowly, and are human again. "You can move in a curve, turn your head, wave your arms. You have feelings; you can smile, frown, contact others, find friends. Isn't it great to be human again?"

Follow-up Activities:

- a) Discussion of feelings experienced during the activity.
- b) Draw body images as robot and as human.
- c) Write 2 things you liked about being a robot, about being human.

From: The Whole Word Catalogue

CHARADES

Focus: Action vocabulary / imagination.

Materials: Slips of paper for directions.

1. C perform an action while the other C try to guess what is being done.
2. T explains to C that the action must be made clear to the viewers.
3. Actions may be whispered to C by T, or may be written on slips of paper.
4. Suggested Actions:
 - a) Open and close door.
 - b) Cut paper with scissors.
 - c) Pick up and dial telephone.
 - d) Play marbles.
 - e) Play a piano.
 - f) Cut a cake, eat a piece.
 - g) Set a dinner table.
 - h) Open drawer, remove object, close drawer.
 - i) Wash a window.
 - j) Fill glass from a pitcher, drink.

From: Pantomimes, Charades & Skits

PANTOMIME

Focus: Self and body awareness / identification with objects, actions and characters / imagination.

Materials: None.

1. C thinks of simple objects or actions to be acted out through pantomime.
2. Others must guess what is being depicted based on the body and facial expressions of the C.

Songs, Movement, Drama

3. Pantomime can center around some of the following themes, which can be done in pairs or individually:

An imaginary tug of war

Climbing a tree

Being a balloon which is blown up

Looking for a light switch in the dark

Jumping over a puddle

A telephone conversation (different moods)

Walking barefoot in hot sand, in snow, through shells

Being a candle burning and melting

Being stuck in quick sand

Lost in a fog

Follow-up Activity:

1. C sit in a circle. One C holds an imaginary object.
2. C pantomimes the object which must be guessed by others.
3. The imaginary object is then "passed on" to the person on the right who "creates" a different imaginary object to be guessed.

ROLEPLAY

Focus: Improvisation / self confidence / group dynamics.

Materials: Copy (one or several) of "The Three Billy-Goats-Gruff" story; old clothes.

1. T reads "The Three Billy-Goats Gruff" story to the class.
2. C can act out the story when they are familiar with the tale and its characters.
3. C decide on the parts among themselves.
4. T encourages C to improvise if they don't remember words or lines while they practice.
5. For a performance C can dress up and use available materials for props.

6. T and C can choose other similar fairy tales and stories for a play. They can perform for their parents, or other children or just among themselves.

Note: If a tale or story has fewer characters than the number of C in a class, C can invent additional characters.

Variations:

- 1) C choose a favorite tale or story to be acted out.
- 2) The class is divided into two groups.
- 3) Each group practices the same story/tale separately.
- 4) When both groups are ready to perform, Group I presents its play to Group II and vice-versa.
- 5) After their presentations both groups compare their versions.

TV TALENT SHOW

Focus: Self-confidence in language usage / group dynamics.

Materials: Large cardboard box; scissors; paints.

1. C create a TV from a large cardboard box by cutting a rectangular TV screen from one side. C paint the box, adding dials, etc.
2. C plan and organize a talent show of speaking activities: songs, rhymes, jokes, finger puppet presentations.
3. For the performance, set the TV on a table. C stands behind the table so that his face appears through the screen.
4. C may wish to perform for another class or for parents.

OTHER SUGGESTED SONGS

"Old McDonald"
"The Hokey Pokey"
"Ten Little Indians"
"Brother John"
"The Farmer in the Dell"
"Clementine"
"She'll Be Coming Around the Mountain"
"There Was an Old Lady Who Swallowed
a Fly"
"B-I-N-G-O"
"Puff the Magic Dragon"
"This Old Man"
"Skip to My Lou"
"Bananas in Pajamas"
"Row, Row, Row Your Boat"
"It's a Small World"
"Zippity-Do-Da"
"This Land is Your Land"

PHYSICAL.



PHYSICAL ACTIVITIES

SIX OUTDOOR GAMES:

I. RED ROVER

Focus: Gross motor development / agility / language enrichment.

Materials: None.

1. C line up in two parallel lines, facing each other. There should be a good distance between the two lines.
2. C in one line grasp hands tightly and call:
"Red Rover, Red Rover, send _____ right over." (Call the name of a C in the other line).
3. C called begins to run toward the first line, and hurls himself against the linked arms. If the line breaks, he may choose one C to return to his line with him. If the line holds, he must remain with that team.
4. The two lines alternate the call.
5. The game may continue until one line is reduced to one child.

II. SHEEP AND WOLF

Focus: Agility / language enrichment.

Materials: None.

1. One C is the Wolf, one C the Shepherd, and the others are Sheep.
2. The sheep are at one end of the play area, the shepherd at the other end, the wolf "hiding" in the middle.

3. The following dialogue occurs:

Shepherd - "Sheep, sheep, come home."
 Sheep - "No, no, we can't."
 Shepherd - "Why can't you?"
 Sheep - "We're afraid."
 Shepherd - "Who are you afraid of?"
 Sheep - "The great big wolf."
 Shepherd - "There isn't any wolf. Sheep, sheep, come home."

4. The sheep run for home, and out jumps the wolf.
5. Those who are caught become wolves.
6. Repeat until all the sheep have been caught.

III. MAY I?

Focus: Coordination / language enrichment / sequence.

Materials: None.

1. C line up on a starting line. The finishing line is at the other end of the room or playground.
2. One C is the leader. He calls the name of a C on the starting line and then gives him instructions for moving forward. "Take five small steps." "Take two leaps." "Take one hop."
3. The C called must ask, "May I?"
4. The leader replies, "Yes, you may." The action is then performed.
5. If the C called upon performs the action before asking for permission, he must return to the starting line.
6. At the same time, all the C try to move forward gradually without being noticed by the leader. If seen in action by the leader, they must return to the starting line.
7. The first C to reach the finishing line is the winner. He becomes the leader for the next game.

IV. SPUD

Focus: Agility / gross motor development.

Materials: A large ball.

1. One C throws the ball high into the air, calling out the name of one of the other C.
2. The C named runs in to catch the ball while everyone else runs out of the way.
3. When the ball is caught, the catcher yells "SPUD" and everyone must freeze.
4. The catcher chooses a victim at whom he throws the ball.
5. If the victim is hit, he gets the letter "S." If the ball misses, or if the victim catches the ball, the thrower gets the "S" instead. Whoever gets the letter is the next caller.
6. This continues until each C gets S-P-U-D and is out.

From: Street Games

V. RED LIGHT - GREEN LIGHT

Focus: Agility / physical alertness.

Materials: None.

1. One C is the light.
2. The other C line up about 20 feet from the light.
3. The light turns his back to the C and begins the game by calling "Green Light."
4. The C begin to run toward the light, not knowing when the light will turn around and yell "Red Light," at which time everyone must stop.
5. Anyone still moving is sent back to the starting line.
6. The light is supposed to count to ten before saying "Red Light," but may count as rapidly as possible in order to turn quickly and catch the C unaware.
7. The first C to tag the light while his back is turned is the winner. He becomes the light for the next game.

Physical

VI.. ANIMAL TAG

Focus: Gross motor development / agility.

Materials: None.

1. T marks off an outdoor play area into a rectangle (40' x 25').
2. T divides the group into teams (up to 5 on a team).
3. Each team chooses an animal name to represent it ("the Bears").
4. To begin the game, one C is designated "It." "It" calls the name of one of the teams.
5. All the members of the Bears try to cross to the other side of the play area (Safe) before "It" can tag them.
6. If a player is tagged, he becomes "It" and the previous "It" rejoins his team.
7. The game continues as before. All teams must be called out.

JUMP ROPE

Focus: Gross motor development / agility / chanting.

Materials: Jump rope.

1. C jump rope, repeating the following chant, and performing the actions:

Teddy Bear

Teddy bear, teddy bear, turn around.

Teddy bear, teddy bear, touch the ground,

Teddy bear, teddy bear, climb up the stairs.

Teddy bear, teddy bear, say your prayers.

Teddy bear, teddy bear, turn off the light.

Teddy bear, teddy bear, say good-night.

2. See the "Suggested Readings" for sources of additional chants.

MIRROR GAME

Focus: Observational skills / physical alertness / coordination.

Materials: None.

1. C stand across from each other in pairs. One C is the mirror, the other the mirror image.
2. As soon as the mirror moves, the mirror image makes the same move.
3. The mirror may make complicated moves - using his face - or explore movements such as kneeling, jumping, turning, etc.
4. C take turns being the mirror and mirror image.
5. For discussion: How did it feel to be the mirror? The mirror image? Which was more difficult?

HORSES, HORSES, HORSES

Focus: Inventive and creative movement / concentration / cooperation.

Materials: None.

1. C take partners. One C is the pony, the other the rider.
2. The pony stands in front of the rider at one end of the room with arms extended to the back.
3. The rider holds the pony's hands.
4. At a signal from T, both gallop toward the other side of the room.
5. Knees should be lifted high, and arms of both pony and rider should be fully outstretched, particularly at the beginning of the race. Riders must keep the same rhythm as the ponies.
6. At the opposite side of the room, pony and rider change roles.
7. Switching places and reversing arm positions require quick thinking, coordination and practice.
8. When the switch is effected, each team gallops back to the starting place.

Physical

ACCOMPANYING SONG:

Me and my horse go hippity hoppity,
 Me and my horse go clippity cloppity,
 As we go riding jiggity joggity,
 Over the rolling plain.

It is spring the daisies are popping out,
 It is spring the grass is tender,
 As we go riding jiggity joggity,
 Over the rolling plain.

From: Movement Games
for Children of
All Ages

RELAXATION TECHNIQUES

Focus: Relaxation of body and mind / restoration of energy and alertness

Materials: None.

1. C lie on the floor.
2. T tells C to close their eyes and relax their bodies - (think of ragdolls).
3. T helps C become aware of relaxation by naming parts of body: "Relax your feet - your legs - your arms - etc."
4. C should concentrate on slow relaxation from the feet up.
5. T checks relaxation by lifting an arm or leg. It should feel very limp and loose, and should fall naturally when released.
6. C's awareness of relaxation can be enhanced by contrasting feelings of tenseness. Tense one leg and relax the other. Tense your right arm and left leg, etc. T should check as before.

YOGA FOR CHILDREN

Focus: Limber body / self-expression (physical and verbal) / vocabulary of body, animals, action words.

Materials: Be a Frog, A Bird, or A Tree, by Rachel Carr.

1. Rachel Carr's guidebook to yoga for children contains illustrations of poses, poems to accompany each pose, and notes on how to use the book.

2. The following example is called "The Tree."

Have you ever
seen
a tree
like me?

My left leg
is my trunk
My right leg is
A twisted branch.

I bend my leg
So my right foot
rests on my left leg.

My arms are
the leafy tips
of
the treetop.

I raise them
over my head,
with my fingers
touching.



TWISTER

Focus: Gross motor development / vocabulary of left, right, colors.

Materials: Large colored paper or vinyl circles.

1. Lay a number of the colored circles on the floor, fairly close together. They should be big enough to step on.
2. A child stands on either side of the scattered circles.
3. A third child (or the teacher for the initial game) gives directions to the two players:
 - "Put your right foot on a red circle."
 - "Put your left foot on a yellow circle."
 - "Put your right hand on a blue circle in front of you."
4. Other children may give suggestions or help correct wrong moves.
5. The game ends when one or both players collapse in a giggling heap on the floor.

LANGUAGE THRU OTHER TOPICS



LANGUAGE THRU OTHER TOPICS

NATURE WALKS

Focus: Observational skills / awareness of nature's purpose, beauty, and balance / investigation of life cycles and seasons / exercise and relaxation.

Materials: First-aid kit; paper, pens; boxes, jars, plastic bags for collection; thermometer; tweezers, magnifying glass; measuring cups; food and drink.
A tape recorder and camera for recording sounds and scenes is recommended.

1. T and C plan a series of nature walks in the surrounding area.
2. C suggest items to take along (refer to list above) and activities during the walk.
3. The walks may have a particular focus, such as:
 - a) Identifying smells, or sounds or colors.
 - b) Collecting acorns, pine cones, pebbles, seeds, butterflies, spiders, caterpillars, leaves, flowers, etc., for art activities, Show and Tell, counting, observation.
 - c) Identifying sources of pollution.
 - d) Identifying edible plants, mushrooms, etc.

Follow-up activities may include:

- a) Recording observations on wall charts.
- b) Making scrapbooks of dried flowers and leaves.
- c) Compiling lists.

FIELD TRIP IDEAS

Focus: Awareness of community life / focus for discussion, reading, writing, creative activities.

Materials: Camera for pictures, slides.

1. Suggested sites for field trips:

Train station	Restaurant	Work places of parents
Fire station	(Animal) hospital	Circus
Police station	Stores	Children's movies or
Post Office	Laboratories	concerts
Museums	Phone Company	Puppet shows
A farm	Planetarium	Markets
Parks/gardens	Newspaper offices	Factories (paper, food,
Zoo	Local government	shoe, etc.)
Airport	offices	Public Library
Local artists	Aquarium	Cemetery (grave stone
		rubbings)

2. Before the visit, T acquaints C with purpose of facility to be visited. Bring in a representative of the facility if possible.

Follow-up activities include:

- a) Making paintings, drawings, or murals.
- b) Scrapbook about visit.
- c) Discussion.
- d) Viewing pictures or slides.
- e) Writing stories individually or as a group.
- f) Writing "thank you" notes.
- g) Collecting books and other resources from the library and/or community for additional information.

ANIMALS

Focus: Observational skills / discussion / recording observations / responsibility.

Materials: Animals; cages; food.

1. C observe the animal daily.
2. C will want to talk about the animal, and can record observations on wall charts hung next to the cage:
What our hamster eats, does, etc.
3. C are responsible for feeding the animal and cleaning his cage. A wall chart of these duties can be constructed.

PLANTING SEEDS / GARDENING

Focus: Plant life cycle / vocabulary development / responsibility / cooperative effort.

Materials: Seeds; gardening tools.

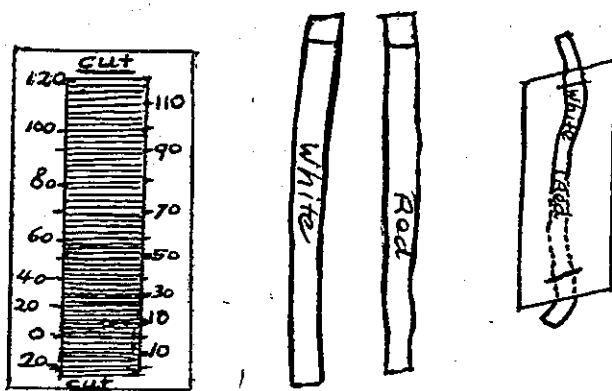
1. C and T plan a small vegetable and/or flower garden.
2. T supervises all activity in the garden and demonstrates procedures.
3. Recorded and/or written progress records may be kept.
4. Use produce in cooking activities.
5. If a garden is impossible, use pots in the classroom or window boxes to grow flowers.

THE THERMOMETER

Focus: Observational skills / weather vocabulary.

Materials: A piece of cardboard, nine by twelve inches; two strips of art paper (one red and one white strip), pencils, scissors, glue.

1. C draw a thermometer on a large piece of cardboard.
2. They cut a slit at the top and bottom.
3. Next they cut strips of red and white material, each strip one inch wide, and paste the two strips together.
4. C put the long strip in the slits cut at the top and bottom of the thermometer.
5. The red part of the strip will be at the bottom.
6. C pull the strip up for hot and down for cold.
7. The top of the red strip will "mark" the thermometer just like mercury.
8. C put their names on their thermometers and place them near the window.
9. C can fix their thermometer every morning to "record" the daily temperature.



Follow-up activities include:

- a) Drawing pictures to show clothing worn at different temperatures.
- b) Comparing the four seasons and climates of different countries.
- c) Making a weathermap.

Enrichment activity. "Hot and Cold":

1. C can play the following game using their thermometers.
2. One C is the Hunter and leaves the room. The other C find an object in the room the Hunter must try to find when he returns.
3. Each C can use his thermometer to let the Hunter know when he is near the hidden object by pulling the strip up (or down when the Hunter is too far).
4. C call "Mercury goes up - Mercury goes down" instead of Hot and Cold to let the Hunter know when he is near or far away.

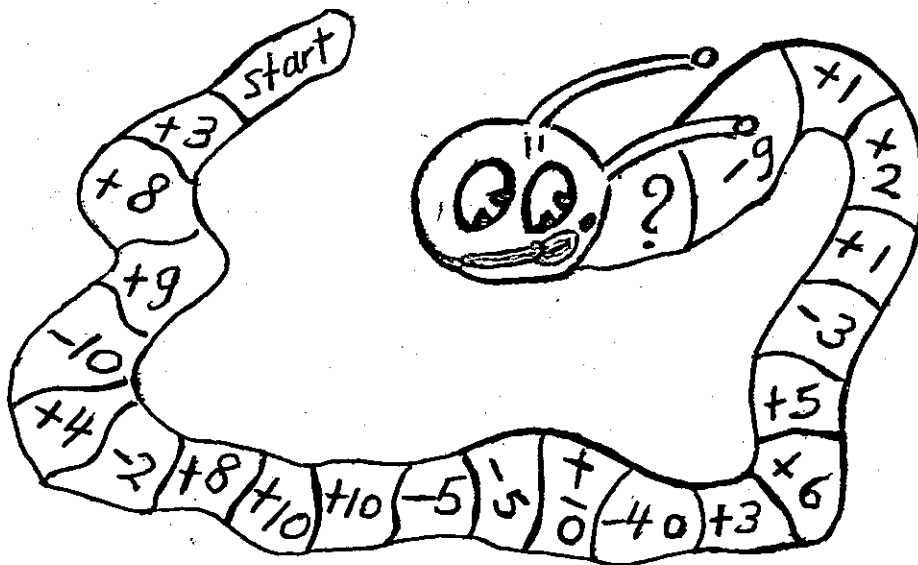
From: Probe

MATH WORMS

Focus: Number relationships / problem solving / imagination.

Materials: Paper; pencils.

1. C create objects, animals and people in all sizes, shapes and forms.
2. Math problems are created inside the shapes.
3. C exchange their drawings and try to solve the problems.



NUMBER MAGIC

Focus: Logic / vocabulary of numbers and mathematical operations.

Materials: Paper; pencil.

1. One C is the magician. He selects a C to help him perform the number magic.
2. The C selected writes down any number he chooses. The magician is blindfolded so that he cannot see the number.
3. The magician instructs C to a) double the number; b) add 8; c) divide the result in half; d) subtract the original number. (T can help if this is difficult).
4. The magician gives the answer (4) before C gives it.
5. C can make up tricks or perform any tricks they know.

MEASURING

Focus: Comparing weight - height - length / estimating and discovering / group dynamics.

Materials: Scale; tape measures; paper; pencils, markers; small objects; scissors.

1. C measure the length and width of the room (or beyond) with tape measures, feet, hand palms and their bodies (stretched out).
2. C weigh themselves at the beginning of the year (or program) and make a chart with everyone's name and his weight.
3. The weight of each C is compared at the end of the year (or program).
4. C collect small objects; they guess which ones will be heavier or lighter. Their estimates are written down and checked with a scale.
5. C compare sizes and shapes; they estimate and discover.
6. C write down the names of C with the widest, longest and shortest feet.

7. C trace each other's feet on construction paper and make comparisons after cutting. Who had the closest estimate?
8. A feet display can be created by hanging all the paper feet on the wall.
9. Hands can be measured and displayed the same way.

SCAN AND TANGRAMS

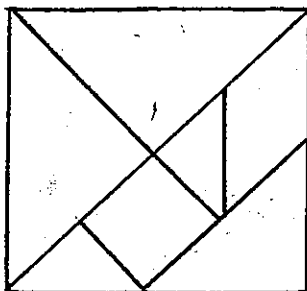
Focus: Matching / concentration / logical thinking / shapes.

Materials: Cards to play scan; tangrams.

1. To play Scan C take two identical decks of twenty-four cards.
2. One deck is spread on the floor or table; the other deck is shuffled and placed in a central pile.
3. C must locate matching colors, patterns, shapes or positions by picking a card from the central pile and matching it with a card in the second deck.

"Tangrams" or "Chinese Puzzles"

1. C use 4" square puzzles with seven pieces to play with tangrams or Chinese Puzzles.
2. C must fit each puzzle piece in the 4" square to completely fill the square, which is a challenging activity.



FRIENDS AROUND THE WORLD

Focus: Cultural awareness / self-expression / creative writing.

Materials: Paper; pencils, crayons, markers; construction paper; yarn; stapler; pictures; folktales, stories, songs.

1. C in a multi-lingual/cultural class create books called "Friends around the World."
2. The country of each C in the class is represented in the books.
3. C are encouraged to bring in pictures, objects and anything they may have at home to show others about their countries.
4. T reads stories and/or folk tales and collects pictures to provide additional information about every child's country.
5. On the first page of the C's books, C can draw a globe with the faces of the "friends" around it.
6. On each separate page C draw a picture of a boy or girl from the country of one of their classmates.
7. Underneath the picture C write or dictate a few lines or a short story about the particular country.
8. The "Friends around the World" books are covered, bound, and illustrated.
9. C share their books with each other and talk about their "friends" and their lives.
10. The books are displayed for reading and enjoyment.

Note: C in a monolingual class can do same, but can choose any countries: Africa, Thailand, Chile, etc. UNICEF posters are available depicting children from around the globe.

INTERNATIONAL HOLIDAYS

Focus: Cultural awareness / stimulus for discussion / self and group expression.

Materials: Paper; pencils, crayons, paints; scissors; glue; art materials; magazines, books, pictures, songs; record or cassette player; slide (film) projector.

Language Thru Other Topics

1. Class celebrates holidays from around the world from time to time.
2. Celebration may include International holidays from the C's countries, American and/or religious holidays.
3. Preparations for the class holiday celebrations include:
 - a) Listening to stories, folktales, music and songs from the particular country being celebrated.
 - b) Collecting pictures, magazines, books and other resources from the library and/or community for additional information about the specific country.
 - c) Collecting recipes, and cooking dishes from the country.
 - d) Creating pictures, paintings, and group murals depicting scenes and/or characters from the particular holiday.
 - e) Learning songs from the country for the celebration.
 - f) Watching films and/or slides.
 - g) Creating special display areas with pictures, books, objects, holiday cut-outs, and foods, depicting scenes from the holiday and country.
4. On the celebration day C may dress up as characters of the holiday.
5. C eat foods from the particular country.
6. C play music and sing songs from the country.
7. Class can receive visitors to share in the celebration.

Follow-up activities may include:

- a) Writing stories about the holiday celebration.
- b) Comparing holidays around the world - their differences and similarities.
- c) Making a scrapbook of "Holidays around the World."

Note: In a multi-lingual/cultural class T can plan a U.N. day with the class.

1. C learn the U.N. "Song of Peace" and "It's a Small World" (see "Songs, Movement, Drama").
2. C bring in objects, pictures, songs and other resources from their country to share.
3. C do skits or a special dance from their country.
4. C compare the songs from their countries that have the same rhythm and are possibly about the same holiday.
5. C make flags of their nation.

THE FIVE SENSES: VISION

Focus: Sensory awareness / classifying / descriptive words / vocabulary development.

Materials: Paper bags, cellophane, scissors, tape, paper; paints; camera; objects.

1. C make face masks out of paper bags.
2. C cut slits in the bag for the eyes; C tape cellophane (different colors) over the slits and wear the face mask.
3. T asks C to describe what things look like in one color - or two colors only.
4. Other concepts and questions dealing with vision may be added:
 Eye is the organ of light.
 What does the eye resemble? (camera)
 What makes it possible to see things?
5. T ask C to collect colored objects and to put them on the floor or table.
6. Lights are turned off.
7. C must try to identify the colors of the objects!

Follow-up Activity: "Color Vocabulary"

1. C paint with great variety of colors.
2. C mix primary colors to create new colors.
3. C label colors underneath their paintings.

THE FIVE SENSES: SMELL

Focus: Sensory awareness / descriptive words / classifying / cultural awareness.

Materials: Cinnamon, onion, vinegar, perfume, lemon, pine; small containers; paper; pens, paints; scissors; handkerchiefs (for blindfolding).

1. T puts separate items in small containers and closes them tightly.

2. C are blindfolded.
3. C smell what is inside the containers.
4. T asks C to name the contents.
5. C try to think of spicy smells (cinnamon, cloves), fresh or burning tobacco, vegetable odors, gas, flowers, frying food, etc.
6. C can classify various odors on a chart.
7. C may try to describe the odors that are typical of specific places:
 - Bakery shop
 - Fish Store
 - Doctor's Office
 - Gas Station
8. C talk about smells they like and smells they don't like.

Follow-up Activity:

T may choose to cook with the class and C describe the odors of the food they are cooking.

THE FIVE SENSES: TOUCH

Focus: Sensory awareness and perception / descriptive words / classifying.

Materials: Box or bag; objects of different texture, size and shape; handkerchiefs (for blindfolding).

1. T puts objects such as sand paper, eraser, sponge, straw, paper clip and piece of wool in a bag or box.
2. C are blindfolded; they take an object out of the bag or box and describe what it feels like: smooth, fluffy, rough, cold, etc.

Variation I:

C are blindfolded and try to guess which classmates they are touching.

Variation II:

T may do the braille activity (See "Reading/Writing").

THE FIVE SENSES: HEARING

Focus: Sensory awareness / vibration and sounds / vocabulary development / intonation and timbre.

Materials: Percussion instruments; pan lids; tuning forks; instruments; tape recorder.

1. Take a percussion instrument and strike it.
2. Strike two pan lids and observe the lids.
3. What causes the sound with the instrument and lids?
4. Put tuning forks in pan of water.
5. What makes the water spurt out of the fork?
6. Other ways to discover vibration:

Playing the piano - striking small metal objects against glass filled with water - humming on a comb covered with paper.

Follow-up Activities:

- a) C play instruments and T plays recordings with soft and noisy music for comparison of tones, pitch, timbre and volume.
- b) C describe where they are pretending to be: an airport, dentist, zoo, beach. They may only make the sounds; others must guess where they are.
- c) C think of all the ways people communicate: talking, sneezing, clapping, giggling, breathing, etc.
- d) C make far away sounds and sounds that are close by.
- e) C take a tape recorder and tape different sounds.

THE FIVE SENSES: TASTE

Focus: Sensory awareness / descriptive words / classifying / cultural awareness.

Materials: Samples of food; magazines, pictures, paper; markers, paints; cooking utensils; handkerchiefs (for blind-folding).

1. Collect food samples (chocolate, ginger, pickles, etc.).
2. Blindfold C and have them taste while they hold their noses.
3. Ask C to describe the flavors. If they can't, ask them why not. Have them try again without holding their noses. Can they tell what food they are tasting now?
4. Ask C to describe which foods are sour, sweet, bitter, salty.
5. C can bring some favorite food samples from home.
6. They can think about the differences among "tastes."
7. T may ask them to describe what foods are eaten in different countries.
8. T can choose to have a cooking activity using recipes from a variety of cultures.
9. C may want to collect pictures of their favorite foods, label them and write about them.

BIBLIOGRAPHY AND SUGGESTED READINGS

A. Listening / Speaking Activities

De Mille, Richard. Put Your Mother on the Ceiling. Penguin Books, 1976.

Emrich, Duncan, comp. The Nonsense Book of Riddles, Rhymes, Tongue Twisters, Puzzles and Jokes from American Folklore. Four Winds Press, 1970.

Joseph, Stephen M., ed. The Me Nobody Knows: Children's Voices From the Ghetto. World Publishing Company, 1969.

Lee, W.R. Language Teaching Games and Contests. Oxford University Press, 1965.

Regniers, Beatrice Schenck de, et al., comps. Poems Children Will Sit Still For. Citation Press, 1969.

Sendak, Maurice. Where the Wild Things Are. Harper and Row, 1963.

Chicken Soup With Rice. A Book of Months. Harper and Row, 1962.

Ziskind, Sylvia. Telling Stories to Children. The H.W. Wilson Company, 1976.

STORYTELLING

Carrol, Lewis. The Walrus and the Carpenter. Frederick Warner, 1975.

De Brunhoff, Jean. The Story of Babar, the Little Elephant. Random House, 1960.

De Brunhoff, Laurent. Meet Babar and His Family. Random House, 1973. (acc. filmstrip, cassette, by Spectra Films with Random House, 1974).

De la Mare, Walter. Come Hither; A Collection of Rhymes and Poems for the Young of All Ages. Alfred A. Knopf, 1957.

Fyleman, Rose. Nursery Rhymes from Many Lands. Dover, 1971.

Gaer, Joseph. Holidays Around the World. Little, Brown and Company, 1953.

Hurlimanny, Bettina. Picture-Book World. World Publishing Company, 1969.

- Ladybird Easy Reading Books. The Three Billy-Goats Gruff and The Enormous Turnip. Ladybird Books, Ltd., 1969.
- Luckhardt, Mildred C., comp. Spooky Tales about Witches, Ghosts, Goblins, Demons, and Such. Abingdon Press, 1972.
- Milne, A.A. Winnie-the-Pooh. Dell Publishing Company, 1973.
- Potter, Beatrix. The Tale of Peter Rabbit. Frederick Warne, n.d.
- Rey, Hans Augusto. Curious George. Houghton Mifflin, 1969.
- Shah, Indries. Once the Mullah. Jonathan Cape, 1973.
- Steig, William. Sylvester and the Magic Pebble. Simon and Schuster, 1969.

B. Reading / Writing Activities

- Ashton-Warner, Sylvia. Teacher. Bantam, 1975.
- Blake, Jim and Ernst, Barbara. The Great Perpetual Learning Machine. Little, Brown and Company, 1976.
- Eastman, P.D. The Cat in the Hat. Beginner Book Dictionary. Random House, 1964.
- Koch, Kenneth. Wishes, Lies and Dreams. Teaching Children to Write Poetry. Vintage, 1971.
- Lansdown, R. Reading: Teaching and Learning. Pitman Education Library, 1974.
- Heyman, Marjorie Rowe. Enriching Your Reading Program. Fearon Publishers, 1972.
- Martin, Bill. Sounds of Home, Sounds I Remember and others, from, "Sounds of Language" series. Holt, Rinehart and Winston, 1970.
- Moffet, James and Wagner, Betty Jane. Student-Centered Language Arts and Reading, K-13, A Handbook for Teachers. Houghton Mifflin, 1976.
- Scarry, Richard. Best Counting Book Ever. Random House, 1975.
- _____ . Best Word Book Ever. Golden Press, 1963.
- _____ . What Do People Do All Day? Random House, 1968.
- _____ . Busy, Busy World. Golden Press, 1965.

Seuss, Dr. Green Eggs and Ham. Random House, 1965.

_____. Horton Hatches the Egg. Random House, 1958.

Teachers and Writers Collaborative. The Whole Word Catalogue.
v., I and II. McGraw Hill, 1977.

Thonis, Eleanor Wall. Teaching Reading to Non-English Speakers.
Collier MacMillan International, 1970.

C. Creative Activities

Blake, Jim and Ernst, Barbara. The Great Perpetual Learning
Machine. Little, Brown and Company, 1976.

Caney, Steven. Toy Book. Workman Publishing Company, 1972.

Cano, Robin B. Things to Make. Houghton Mifflin, 1973.

Cole, Ann, et al. I Saw a Purple Cow. Little, Brown and
Company, 1972.

Fiarotta, Phyllis. Sticks and Stones and Ice Cream Cones.
Workman Publishing Company, 1973.

_____. Snips and Snails and Walnut Whales. Workman Publish-
ing Company, 1975.

Reed, Carl and Orze, Joseph. Art from Scrap. Davis Publications,
Worcester, MA. 01608.

Richardson, Elwyn S. In the Early World: Discovering Art
Through Crafts. Pantheon Books, 1964.

Ross, Laura. Finger Puppets: Easy to Make, Fun to Use.
Lothrop, Lee and Shepard, 1971.

_____. Holiday Puppets. Lothrop, Lee and Shepard, 1974.

_____. Puppet Shows, Using Poems and Stories. Lothrop, Lee
and Shepard, 1970.

Sproul, Adelaide. With a Free Hand. Reinhold Book Corp., 1968.

Stacey, Donald L. Experiments in Art. Four Winds Press, Schola-
stic Magazines, Englewood Cliffs, N.J.

Truswell, Humphrey A. Made in Summerhill. Hawthorn Books, 1975.

Wilt, Joy and Hurn, Gwen and John. Puppet Stages and Props
with Pizazz. Creative Resources, 1977.

D. Songs, Movement, Drama

- Cheifetz, Dan. Theater in My Head. Little, Brown and Company, 1971.
- Choate, Robert A., et al. New Dimensions in Music. (series). American Book Company, 1970.
- Cullum, Albert. Aesop in the Afternoon: 65 Plays Adapted from the Fables. Citation Press, 1972.
- Howard, Vernon. Pantomimes, Charades and Skits. Sterling Publishing Company, 1974.
- Jay, Mary Tinnen. Making Music Your Own. Silver Burdett Company, n.d.
- Nelson, Esther L. Movement Games for Children of All Ages. Sterling Publishing Company, 1975.
- _____. Musical Games for Children of All Ages. Sterling Publishing Company, 1976.
- Regniers, Beatrice Schenck de, et al., comps. Poems Children Will Sit Still For. Citation Press, 1969.
- Siks, Geraldine B. Creative Dramatics: An Art for Children. Harper and Brothers, 1958.
- Teachers and Writers Collaborative. The Whole Word Catalogue. McGraw Hill, 1977.
- Wiener, Jack and Lidstone, John. Creative Movement for Children. Van Nostrand Reinhold, 1969.
- Winn, Marie. The Fireside Book of Children's Songs. Simon and Schuster, 1966.
- Worrell, Estelle A. Be a Puppeteer! McGraw Hill, 1969.

RECORDINGS

- "Free to be You and Me." Marlo Thomas and Friends. Arista Records, AL 4003, N.Y. N.Y.
- "You'll Sing a Song and I'll Sing a Song." Ella Jenkins. Children's Book and Music Center, 5373 W. Pico Blvd., La., CA. 90019.

E. Physical Activities

Carr, Rachel. Be A Frog, A Bird, or A Tree. Harper and Row, 1973.

Hendricks, Gay and Wills, Russel. The Centering Book: Awareness Activities for Children, Parents and Teachers. Prentice Hall, 1975.

Milberg, Alan. Street Games. McGraw Hill, 1976.

Nelson, Esther L. Movement Games for Children of All Ages. Sterling Publishing Company, 1975.

Orlick, Terry. The Cooperative Sports and Games Book, Pantheon Books, 1978.

Prudden, Bonnie. Fitness from Six to Twelve. Harper and Row, 1972.

Skolnik, Peter L. Jump Rope! Workman Publishing Company, 1974.

RECORDINGS

"Getting to Know Myself" and "Movin'" by Hap Palmer. Children's Book and Music Center, 5373 W. Pico Blvd., L.A. CA. 90019.

F. Language Thru Other Topics

Croft, Karen B. The Good for Me Cookbook. R. and E. Research Associates, n.d.

Liepmann, Lise, Your Child's Sensory World. The Dial Press, 1973.

Roy, Mary M., ed. Probe: A Handbook for Teachers of Elementary Science. Educational Service, Inc., 1962.

Watts, Lisa and Tyler, Jenny. Children's Book of Houses and Homes. Usborne Publishing Ltd., 1978.

_____. Children's Book of the Earth. Usborne Publishing Ltd., 1976.